



From Narration to Performance: The Study of Identity Development
of EFL Students at Bejaia University, Algeria

Submitted for the Degree of

Doctor of Philosophy

At the University of Northampton

2021

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Acknowledgements

My sincere gratitude goes to my supervisors Dr. Dave Burnapp and Prof. Janet Wilson, who showed great support and encouragement throughout my PhD journey. I would admit that their advice gave me strong confidence and allowed me to work hard to accomplish the writing of this thesis. Dave was a source of advice that boosted my research passion and guided me to find the best plans that perfectly worked out and made my thesis valuable. I wish that I can be a good supervisor and follow your supervisory path with my students in my future profession as an EFL teacher and supervisor.

Working on a thesis for five years as a full-time student was truly tough; completing this work would not be realised without my parents' encouragement. Both mom and dad stood up for me in the most difficult times and showed me great emotional support whenever I felt depressed or unable to carry on writing my thesis. I also appreciate my brother's support. He was always there for me.

Finally, I am endlessly grateful to the students who took part in this project. Many thanks to the head of the English Department at Bejaia University for providing me her consent to conduct this research. I am also appreciative of the sponsorship opportunity that the Algerian Ministry of Higher Education and Scientific Research granted me, which proudly allowed me to write this thesis.

Dedication

When you water a seed, it germinates and grows into a beautiful plant. My thesis started as a seed, and now it is well accomplished and appears as an organized piece of work.

I proudly dedicate my thesis to the most important people in my life: my parents who gave me life and raised me; worked hard to give me the best education. Thanks to my precious mother ‘Rebiha’ and my beloved father ‘Zahir’ that I could arrive at the stage of writing these words. My mother always told me: “study well my daughter; studies would turn you to a strong woman”.

I dedicate this work to my dear husband and siblings who supported me and believed in my success.

I am very proud of myself for being a PhD student, a researcher, and a mother. My daughter empowered me and boosted my desire to fulfil this project. I blissfully dedicate these few words to my little ‘Dania Aseel’:

“You are the source of strength that pushed me to fulfil this work. I am hoping you will read these lines one day and be proud of your mom.”

I finally dedicate this thesis to all my friends, colleagues, previous school/university teachers, and to everyone who supported me throughout my PhD journey.

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Abbreviations

| | |
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| RMMDI | Reconceptualised Model of Multiple Dimensions of Identity |
| EFL | English as a Foreign Language |
| ESL | English as a Second Language |
| LMD | Licence, Master, Doctorate |
| IPA | Interpretive Phenomenological Analysis |

Abstract

Pedagogical research in Algeria often focuses mostly on classroom concerns, such as the development of English language skills (listening, speaking, reading, writing), students' motivation, autonomous learning, and anxiety. However, no research has tackled the issues of 'learner identity', 'learner's voices', nor looked at innovative teaching approaches where these two elements of identity and language voices can be enhanced. The lack of innovative teaching/learning methods in the Algerian EFL classrooms may have limited the students' opportunities to articulate their identities and voices in learning. The present research proposes an investigated and innovative course that involves a range of autobiographical writing and theatre activities for students of English at Bejaia University. It aims at exploring the effect of this course on both the students' identity and their language skills development. The students were selected to participate in this study through purposive and opportunity sampling. Ten sessions of autobiographical writing, designing theatrical scripts, and performing those scripts onstage were undertaken. The participants' life experiences, which revealed issues in regards to their studies, English language learning, social relationships, culture, religion, gender, and dreams, were present in their narratives. Those participants also contributed to semi-structured interviews and diary writing. Inductive thematic analysis and idiographic-case-by-case analysis were used in the analysis of the data. Furthermore, eight EFL teachers were interviewed to provide data on the willingness of the department for innovation and the integration of this course in the EFL teaching/learning program.

The findings of this study recommend the integration of the proposed innovative course in the department of English based on the positive perceptions of the course by students and teacher participants, and the elements it developed in the learners. The thesis also recommends a teacher training to enhance their teaching methods and use new teaching approaches in their classrooms, such as the use of drama. Finally, this study adds knowledge to the reconceptualized model of multiple dimensions of identity (RMMDI, Abes *et al.*, 2007) on how identities develop in a multilingual context such as Algeria. This contribution emphasised 'time', 'becoming', and 'multilingualism' as additional meaning-making filters to multiple identities. The study also contributes to understandings of learner identity development in multilingual contexts through the triangulated process of multiple identities that it developed, and the possibility of creating multiple communities (e.g. imagined communities and communities of practice) that were explored in this research.

Chapter one: thesis background

1.1 General introduction

1.1.1 Thesis structure

The current thesis is divided into 11 chapters. Chapter one is an introduction to the thesis. It outlines the aims, the objectives, and the research questions. Additionally, it highlights the main features of the educational system in Algeria, as far as English language teaching is concerned, and particularly the approaches used to teach English, mainly the writing skills. Chapter two provides the theoretical framework and a review of the literature focusing on the aims and objectives of the study and gives details of the main elements that form this research study: autobiographical writing, interactive theatre, and multiple identities/voices, in the form of organized sections. It also outlines the main theories underpinning this research. Chapter three provides detailed information about the research design and methodology, and the procedure I adopted to collect data, and the methods of analysis, along with the ethical considerations. In chapter four, I report on the exploratory course I designed to collect data. The course includes ten sessions of autobiographical writing and performance. Chapter five is concerned with the data analysis and the coding process that allowed me to come up with the emergent themes. These themes represent the findings of this research which are split into four chapters (from six to nine). In these chapters, I present and define the emergent themes, and give my interpretation supported with illustrations from the data. Chapter ten links the discussion of the findings to the research aims and the literature review. Finally, chapter 11 concludes the thesis, and it presents the limitations of the study, the contribution of this research to knowledge, and the research recommendations.

1.1.2 Teaching English and how it relates to this research

In the Algerian educational system, English is studied from middle school to the final stage of secondary education, when it is completed with the baccalaureate exam. For some students, English can be one of their choices at higher education, requiring them to study for a further five years. However, most of those who opt for English join the university with a low level in the four language skills (speaking, listening, reading, and writing). The issue then is how to help them improve those skills throughout the five years they spend at university, which are divided between the Bachelor's and Master's degrees. This is because the Algerian university reforms have adopted the Licence, Master's, and Doctorate (LMD) system (see 1.4). English

students are required to have completed both Bachelor's and Master's degrees to meet some job requirements, whereas the Doctoral degree remains optional and admission to it is contest based, and only successful candidates get access to it.

Recent research on EFL teaching methods in Algerian universities (Benadla, 2012; Bouziane, 2016; Guerza, 2015) reveals that there has been an enormous shift from teacher-centred methods to learner-centred ones. Traditionally, EFL and ESL classrooms were influenced by the behaviourists' teaching methods such as 'the audio-lingual method' and 'the grammar-translation method' (Haley & Austin, 2014). For instance, EFL teachers in the Algerian context exposed their learners to different traditional teaching activities (Benbia, 2013). However, they mostly failed to produce competent EFL learners who could master the English language and gain access to its symbolic resources (see Norton, 2000). Audio-lingualism, for example, was praised because it produced learners who succeeded in memorising English vocabulary and producing correct grammatical sentences. This method, which is based on the behavioural concept of reinforcement, turned learning into a mechanical process rather than making it creative and collaborative (Bagheri *et al.*, 2019). Students of the audio-lingual classrooms learn to repeat, read and recognise themselves as learners who must complete what the teacher gives them as drills and dialogue-based activities (Bagheri *et al.*, 2019). However, most of those students did not show any interest in what they were learning. Likewise, the grammar-translation method focused on detailed teaching of grammatical rules and the application of those rules in translation tasks while it ignored the communicative side of learning (Koubci, 2019). These old methods did not view the student as a 'social being' (Norton, 2000), who learns what he/she is interested in and through what helps him/her to become creative, reflective, powerful, and more competent in the use of the language. Rather, students exposed to traditional methods were passive and the teaching process more mechanical (Bagheri *et al.*, 2019).

As for the Algerian context, the failure of traditional teaching methods led decision-makers, EFL researchers, and course-book designers to seek to improve the teaching of English in a context where it is not socially used, and to help the students cope with globalisation and the different technological changes worldwide (Boughandoura, 2012). Therefore, a shift to learner-centred pedagogy has occurred. Accordingly, various new approaches were introduced to the EFL classroom to promote change and innovation in the way English is taught and learned (Benmostefa, 2014). Among those new approaches, Benadla (2012) lists 'the communicative

approach' (also called communicative language teaching or CLT), and 'the competency based-approach' (CBA). CLT is concerned with the development of communicative competence through integrating the learner in authentic tasks (Benadla, 2012). Following CLT, CBA came as another new approach which is now applied in almost all educational institutions in Algeria including middle, secondary, and university education. CBA aims at enhancing students' critical thinking, problem-solving capacities and integrating the student's daily life in learning. Furthermore, other learner-centred methods are also implemented at the university level including those which make use of 'ICTs' or 'Information and Communication Technologies', that are adopted to promote learner's autonomy (Guerza, 2015). The Algerian EFL teaching reforms welcomed these new approaches to promote innovation and change in the learning outcomes.

Nevertheless, Algerian EFL teaching methods still do not allow the learners to articulate their own 'voices', and express their ideas in the classroom (Guerza, 2015). According to Miltra (2006) the students' voice is crucial in the language classroom either in EFL or in ESL. My use of the term 'EFL' refers to students who are in the process of learning English as a Foreign Language, as opposed to 'ESL' or English as a Second Language. Richards & Schmidt (2002) note that foreign language refers to the kind of language which is not the mother tongue of a given community, who use it neither as a medium of instruction in their educational institutions nor in administration, media or government. They learn it for specific purposes, as for example, Algeria uses English as a foreign language. In contrast, a second language refers to languages learnt after the native one, that may be used in schools, administration, media, and government (Richard & Schmidt, 2002, p.472). For example, in countries including/such as Ghana, Nigeria, India, Singapore, and Vanuatu, English is used as a second and official language (Crystal, 1999).

Concerning the concept of voice, I use it to refer to students' ability to give their opinions, articulate their desires and needs (Prior, 2001), which possibly enables their 'agency', that is their ability to promote some change in their learning (Vetter & Schieble, 2016). These concepts can be considered as signs of learner identity development (see chapter two on the concept of identity).

According to Kaur *et al* (2013) providing learners of English with the chance to interact in the classroom allows them to build a learning repertoire based on reflection and use of cognition, enabling their opinions, needs, and self-competencies to be seen and heard by the teacher, and

their classmates. Ranson (2000) claims that when students are given a space to articulate their voices, they can express themselves and their identities, and empower their self-understanding and self-respect. Another study by Miltra (2006) shows that when learners' voices are considered and given appropriate attention, learners begin to construct their 'sense of agency'. A study by Fielding and Rudduck (2006) suggests that students who impose their voice in the classroom can promote change and empower themselves in terms of becoming decision-makers, responsible, reflective, and more interactive, and building their character. These features give them self-empowerment and foster their identities in learning (Fielding & Rudduck, 2006).

Taking this further, this research sets out to explore whether using theatre in the classroom can be a good opportunity for Algerian EFL learners to bring their social experiences, dreams, and future plans into this interactive space. This may help them to develop their multiple voices and identities in language learning (Norton, 2000) and also help the development of their language skills (speaking and writing). Therefore, in this study interactive drama techniques including what is known as forum theatre (see 2.1.5) were used to encourage innovative teaching methods in the Algerian EFL classroom. As I discussed above, learner-centred methods are not fully and correctly applied by Algerian EFL teachers, and traces of traditional methods are still present in the teaching process. Thus, the majority of Algerian EFL teachers cannot meet the practicalities of the new approaches and innovate in their classrooms. The concept of innovation is ignored in this context. In this thesis, I have adopted the terms 'innovation' and 'innovative' to describe the course that I designed to achieve the aims and objectives of this study. The concept of innovation in the context of language teaching and education covers the process of bringing new ideas, new methods/techniques and creating change in the way students learn the language (Benmostefa, 2014). Likewise, I adopted Benmostefa's meaning of this concept in this thesis. I used the combination of autobiographical writing leading to performance as an innovative method throughout this research. However, I should state that the proposed course of autobiographical writing and performance is common and possibly applied in different educational settings of the world. Nevertheless, I named it 'innovative', not meaning that it is innovative to research on identity, but because the techniques and the tasks the exploratory course introduced are innovative in the Algerian context. Benmostefa (2014) mentioned that what is common in one context might be innovative in a different one. Furthermore, I did not come across other researchers in Algeria who explored identity and learners' voices through the same method. The exploratory course might contribute

to an extended understanding of student identities as shown in the findings of this thesis (see 11.3.2). I also consider the exploratory course as a way of allowing the EFL students who participated in this research to become fluent in English and achieve ‘linguistic capital’ (see Bourdieu, 1991).

My focus in this research is linked to EFL cognitive processes, imagination, language voices and identities, by using innovative methods to enhance both writing and speaking skills amongst the students, and to help them impose themselves in the classroom, articulate who they are, and to break the barrier between themselves and others (classmates/teachers). I propose that this may help learners to enhance their identities in learning, and to realise their capacities and desires. This may also empower them (Vetter & Schieble, 2016) and increase their ‘power relations’ (see more details on this concept as introduced by Bourdieu, 1991 in 2.4) which might be involved in structuring their multiple identities, and prepare them for future career work and leadership.

The background to my choice of the topic of this research results from my experience as an EFL student at the university where this study took place, along with my experience as a teacher trainee in both middle and secondary school education. These experiences granted me some knowledge about the way writing is taught and learned in Algeria. Many Algerian educational institutions, particularly universities, tend to restrict the writing courses to teaching the grammatical side of English to assist EFL students to become good academic writers. However, these students are not provided with the opportunity to become good English narrators or to express who they are. They are not able to impose their narrative voices within an imagined community, which they can structure in the classroom, and that gives them a space where they can write and perform their talents in English.

Many students have talents in writing, and they might have a vast imagination and high motivation towards self-expression. For instance, when I was at university, I observed some students in the library writing diaries to develop and enhance their narrative skills in English. ‘Sarah’ (pseudonym) was among them. She was a third-year EFL student who kept a diary of her university experiences that she gave the form of a life story. When I asked her “what are you writing in that small notebook?” she answered: “I am keeping a diary of my university days in English”. This inspired me to conduct this project. Additionally, I decided to carry out this research to see if there are grounds for recommending to the Department of English at the University of Bejaia (Algeria) an innovative course, which is based on teaching students how

to write autobiographical reflective texts and turning them into collective and autobiographical scenarios for theatrical performance. This might be more motivational to the students to enhance their level in English mainly in the productive skills (speaking and writing). In other words, interactive theatre was used in this study to motivate EFL students to narrate stories and extract from their writing samples characters that they can perform onstage. This helped me to explore how these theatrical characters might have given the students multiple and imagined identities. An exploratory course was conducted to realise this project (see chapter four). In this research, I explore whether the exploratory course might be a good initiative towards innovation in English language teaching at Bejaia University as it may offer EFL students a space where they can empower themselves, share their social/personal experiences lived in their social context, and enhance their voices in the classroom. This may help them build their agency and develop multiple identities (see 2.2.2). Furthermore, the linguistic profile of the students and their different social roles that involve being somebody's daughter sister, mother, wife, husband, student, and teacher (which all involve their use of different languages) have increased my research interest in how identities develop and how they are given meaning by these students in this context.

The participants in this research are multilingual. They speak Berber in addition to the usual mix of Arabic, French, and English. I addressed this multilingual capacity in the research questions (see research question '1' below), as I believe that it may influence identity development amongst the participants. In other words, the findings of this study may show a change in terms of the multiple and imagined identities they may develop as related to the different languages they use in different contexts (home, university, meeting friends outside) which they also used in their narratives and performances during the exploratory course (see chapter four).

Concerning the Berber language, Algeria is divided into two different groups who dominate the population ethnically: Arabs and Berbers. Both groups also speak French because of French colonialism. However, Berber is spoken only in the Berber regions including Bejaia, where I conducted this study (Miliani, 2001; Benrabah, 2014). This multilingual capacity may provide the participants with a vast imagination and rich repertoire of life stories and experiences that they lived in different contexts where multiple languages are used. This multilingual ability draws attention to the pluralism of identity. For instance, the participants in this research are not only students in an EFL class, but also sons, daughters, friends, teachers, and some might

be husbands and wives. All these different roles where the use of various languages is involved may lead to different identities that can be articulated in reflective writing and developed into imagined identities within the students' theatrical thinking. This may provide these learners with the opportunity to bring into writing those reflective experiences in the form of autobiographical reflective texts (essays, short stories, and poems). The project reported on in this thesis created an innovative learning atmosphere, for example by transforming a simple life story narrated in the classroom into a play, which can turn the learning of writing and speaking into a more social and cultural task than just a grammar-based one. Additionally, it can encourage learners to invest (Norton, 2001) in an imagined community of narrators and actors using English. Therefore, interactive theatre techniques are used in this study as both an 'imagined space' referring to imagined community (see Norton, 2000) and an 'enacted one' referring to community of practice (see Wenger, 1998 in 2.4) that groups together different EFL students from both third-year Bachelor's and Master's levels. Their cultural and social experiences are brought into this theatrical classroom to be turned into what Gallagher and Ntelioglou (2011) name 'collective writing', and then into what I call 'collective scenario writing'.

Some Algerian research studies in this area (Hamzaoui, 2006; Mokhtaria, 2012; Guerza, 2015) have not tackled the concepts of students' voices and identities in writing (both academic and reflective) within EFL learning settings, and have not looked at other innovative ways to teach productive skills such as theatrical performances. For example, Hamzaoui (2006) worked on a similar aspect, that is developing Algerian EFL students' narrative and cognitive capacities through investigating their stories written in the three languages: English, French and Arabic. However, she did not tackle the issue of identity or students' voices in those samples, and how they can be enhanced via interactive theatre. Furthermore, many researchers investigated learners' identity development in autobiographical writing (Zhao, 2006 & 2011; Mathew *et al.*, 2006; Feuer, 2011, see 2.2.1), without considering identity development within both processes of autobiographical writing and theatrical performance and the change that these two processes can bring to the language classroom (EFL/ESL) and to shaping multiple identities in the learners. Comparing my study to these, I have noticed that using theatrical techniques (such as the forum or interactive ones) have been given little attention in EFL research. The studies mentioned above are very close to my research, but three points make my research different from theirs. Firstly, the linguistic profile of the students that involves their use of different languages; secondly, the innovative approaches to teaching writing which include: cognitive,

socio-constructivist, culturalist, and theatrical; thirdly, the intended outcomes of the project, which focus on developing an innovative autobiographical writing module that adopts collective drama tasks, specifically theatrical plays which are based on a spontaneously occurring interaction from students standing as an audience during the performance of their peers onstage. The latter is one of the features of forum theatre (see 2.2.5).

In this study, I attempt to explore the following research questions:

1. How do EFL students in Algeria make sense of their identities and what factors contribute to the development of those identities? Are the identities they articulated in the course in English parallel to those articulated in their other languages such as French and Arabic?
2. What voices emerge from their narrative tasks and performances onstage, and how does imagination shape their future identities?
3. How do both males and females in the study negotiate their gender identity in narration and performance?
4. What is the effect of collective performance on Algerian EFL students' language development and cognitive processes? Do they perceive themselves as part of an imagined community of actors?
5. What perception do current EFL teachers at Bejaia University have of interactive theatre and autobiographical texts as a new course to be integrated in the EFL learning program?

Thus, this study treats the research from three important angles: firstly, it aims to explore the students' multiple and imagined identities and language voices. This includes their investment in their stories and collective scenarios using English, although a few sessions of the exploratory course focused on writing and performance using French/Arabic/Berber (see chapter four, in sessions 8 & 9). This enabled me to look at how multilingual abilities affect their identities and voices while they tell their experiences in writing, in play performance, or orally during the semi-structured interview protocol (see chapter three). Looking at their narratives, scenarios, and interview transcripts allowed me to further explore the influences on the ways they gave meaning to their identities and experiences in the Algerian context.

Additionally, it helped me to explore how interactive theatre techniques could help the students to articulate their own voices and impose their agentic selves in EFL learning practices. Thus, I adopted the poststructuralist approach following Norton's understandings (1995, 2000, 2000) as linked to identity development and language learning (see 2.2.8). I also adopted the 'reconceptualized model of multiple dimensions of identity' (RMMDI, Abes *et al*, 2007) to explore the participants' meaning-making of their personal identities (referred to as 'core'), which they themselves revealed in their narratives and speeches during the interviews, and how these core identities interact with other facets of identity surrounding their core (see 2.2.1).

Secondly, it focuses on students' language development as connected to their cognitive processes. This includes exploring the way students use their cognitive processes such as thinking, problem-solving, and imagination to produce a narrative and reflective text. The reflective texts and play performances may involve the participants' life experiences that they encountered in their social context. Facilitating social interaction in the classroom, and using socio-constructivist activities may help the participants to use their cognitive abilities and articulate those experiences in writing. This connects to the socio-constructivist approaches of Vygotsky (see 2.2.7), to the situated-learning practices introduced by Lave and Wenger (1991), to Sawyer's (2012) socio-cultural method (see 2.2.7.2), and to the epistemological tendency of this research as described in chapter three.

Finally, I used interactive theatre as an innovative teaching method to offer the students a discursive space where they could develop their language skills and interact with others and express who they are rather than just articulating their identities in writing. Combining both tasks of writing and performance emphasised social interaction and students' voices in the EFL classroom (see chapters 6-9). Therefore, socio-cultural theory and other supportive theories were adopted to underpin the literature and the ontological nature of this research (see chapters two and three).

The aims and objectives behind conducting this study can be summarised as follow:

A. Research aims

This research aims to:

- a. Explore the participants' multiple/imagined identities articulated in an innovative and interactive space (theatre).

b. Identify the impact of autobiographical writing and theatrical performance on EFL students' English language skills development as connected to their cognitive processes.

B. Research objectives

- a. Explore the students' narrative voices expressed in their autobiographical texts and performed in an interactive theatrical classroom.
- b. Understand whether these students' narrative voices and imagined identities in the autobiographical and collective scenarios differ from their other language voices (French, Arabic/Berber) and identities.
- c. Use the findings of this research to recommend to the Department of English at Bejaia University innovative approaches to the teaching and learning of writing in EFL classrooms.

Based on the context of the study and its multilingual features, this chapter requires a brief statement about the linguistic profile of Algeria and a summary of its educational system. In other words, the sections below emphasize the notion of multilingualism, the university educational system, and the place of writing in the curriculum of English in higher education.

1.2 Context of the study

This study was conducted in Abderahmane-Mira University of Bejaia, which is situated in a Kabyle-speaking city of Algeria. The country is located in North Africa, and it is bordered by the Mediterranean Sea to the North, Morocco to the West, Libya to the East, Mali and Mauritania to the South, Niger to the Southeast, and finally, Tunisia in the Northeast (Benrabah, 2005). Ancient contacts with the neighbouring countries, and the different invasions that Algeria experienced-- including the Turks, the Spanish, and the Portuguese; and later French colonialism -- have led to a linguistic diversity and cultural richness throughout the country (Benrabah, 2014). Thus, Algerian people speak more than one language including: Literary Arabic (also called 'Alfousha'), Algerian Arabic (also called 'Dajreja'), Tamazight (Berber), French, and more recently English (Chemani, 2011, p. 227). However, English is limited to the educational institutions where it is taught as a subject and not as a means for teaching. However, all of these spoken languages form specialties on their own at higher education. The use of these languages is summarised below.

1.2.1 Local languages: Berber and Arabic

El Aissati (2005) states that the ‘Berbers’ are the original inhabitants of Algeria and of other North African neighbouring countries. The Romans called Berbers ‘Numedians’, while the Berbers identify themselves using the term ‘Imazighen’, which means free men, and their native language is called Berber or ‘Tamazight’.

Generally, Berbers are located in the “Siwa oasis near the Egyptian and Libyan borders to the Canary Islands in the Atlantic Ocean, and from the Southern coast of the Mediterranean to the Northern areas of Mali, Niger and Burkina Faso” (El Aissati, 2005, p.60). El Aissati claims that Algeria includes 25 percent of the Berber population in North Africa, while around 45 percent live in Morocco, mainly in the Rif area, the Atlas Mountains, and the Sous Valley. However, only 1 percent of Berbers live in Tunisia, and a few of them in Libyan villages including Jebal Nefoussa. Sharkey (2012) notes that the Berber population in Algeria is characterized by its diversity. This can be viewed in the various Berber or ‘Tamazight’ dialects spread throughout the country from the North to the Sahara in the South. The most widely spoken Berber dialects in North Africa include: Tarifit, Tamazight and Tashelhit in Morocco; and Kabyle and Chaoui varieties in Algeria. Kabylie is the principal Berber-speaking region in Algeria including two-thirds of the Berber-speaking community followed by the Chaouias, the Mzabs, and the Tuaregs (Chaker, 2003). For instance, Bejaia, where this study was conducted, includes citizens who use Kabyle as their mother tongue. Therefore, the native language of Algeria is ‘Tamazight’. However, Arabic was introduced when Algerians adopted Islam (Benrabah, 1999).

In the 7th century, the Berber queen ‘Dihya’ was defeated in the Islamic invasion of Algeria, which introduced classical Arabic to the country. Since then, the Islamic religion and Arabic language were introduced to Berbers. They converted to Islam and learned Arabic, thanks to the building of mosques, missionaries, and the use of classical Arabic, linked to the revelation of ‘Quran’ to the Prophet Muhammad (Benrabah, 1999, p.33). This is how Standard Arabic emerged in Algeria. Nevertheless, the Berbers still use their language and culture in the present day even if they have converted to Islam (Hadouan, 1990).

Algeria then adopted Arabic as its official language following its independence in 1962. Nowadays, Standard Arabic is widely taught in Algerian educational institutions including

schools and universities and used in administrations, workplaces, government, and the media (Chemani, 2011).

According to Benrabah (2004) Standard Arabic is what keeps both Islam and nationalism attached. In this framework, he states that “the impossibility to dissociate language from religion leads Algerian leaders to equate the Arabization of society with its Islamization” (2004, p.63). Additionally, Arabic is spoken by almost 70 percent to 80 percent of the Algerian population in their daily life. Nevertheless, the relationship of Arabic identity to speakers of Arabic and other languages in Algeria, including Berber and French, has always been ambiguous and complex (Sharkey, 2012, p.430).

1.2.2 Foreign languages: French and English

1.2.2.1 The place of French in Algeria

The history of the French language in Algeria goes back to French colonialism from 1830 to 1962, hence beginning in the 1830s, Arabs and Berbers in Algeria came into contact with the French people. Therefore, many Algerians encountered French at various times in their everyday speech. Throughout the colonization period, French colonizers did their best to suppress the Algerian culture and languages and impose French instead. Though French started to become an important language in Algeria, the population preserved its national languages (Benrabah, 2014). For example, many Algerian writers appreciated French and used it as a tool to express their thoughts against French colonialism in the country. Nationalist writers such as Mohammed Dib, Mouloud Feraoun, Mouloud Mammeri, and Kateb Yacine published novels written in French in the early 1950s, contributing to the advent of the seven years of the Algerian Revolution that led to liberation from France on 5th of July 1962.

Following independence, French became a foreign language integrated in Algeria’s diverse linguistic landscape (Benrabah, 2010; Hadouan, 1990). Chemani (2011) claims that Algeria is nowadays considered as the second largest French-speaking country in the world. Moreover, French is taught in schools starting from second year of the primary level up to higher education, in which 95 percent of undergraduate and postgraduate university courses are still taught in French.

1.2.2.2 The place of English in Algeria

Chemani (2011) states that English is considered as the second foreign language after French in Algeria. Since 1989, Algerian language educators and scholars have tried to introduce English (Bouazid, 2014). However, Bouhadiba (2014) states that English flourished before the 1980s when Algeria was “heading towards socio-economic prosperity thanks to its tremendous gas and oil revenues” (p. 884). Furthermore, Algeria’s relationships with the USA and Canada supported an English reform policy in the field of education, and this has been demonstrated in designing course books, and training teachers in English in addition to global technologies (Chemani, 2011, p.131).

Chemani (2011) believes that competition between French and English as foreign languages to be taught in schools began in 2000 when the policy of multilingualism was officially introduced. This is because the importance of the French language in the educational, social, and cultural fields had decreased (Miliani, 2001). English then became another important subject taught in middle, secondary, and university education. In universities, English has become a specialty where students are taught and trained to become EFL teachers after their graduation.

1.3 The Algerian educational system

When Algeria achieved its independence in 1962, Arabic was declared to be the ‘de facto language’ of the state. This new rule did not give much importance to linguistic change and diversity in Algeria (Benrabah, 2007a). However, by 1976, Arabic was used as a medium of instruction to teach foreign languages such as French, and this was known as the ‘Arabization’ of the educational institutions. Standard Arabic was then introduced into educational reforms and administration (Chemani, 2004). Arabization emerged as a new policy to unify all the languages in Algeria (Benrabah, 2004). This strengthened monolingualism in the country and was considered as the only means of communication that fostered unity among Algerian people in terms of language use and national integration (Benrabah, 2010; Sharkey, 2012).

The first sector to be Arabized was the educational system. Policymakers decided to introduce Arabic into the curriculum. Hence many Arabic teachers from Egypt and Syria were brought to Algeria to promote Arabic teaching (Saad, 1992, p.60). Some of these Arabic teachers punished children who spoke Berber at school. These severe punishments did not damage the

Berber identity of those children, but instead, it inspired them to cling to their Berber identity, preserve it, and defend it by leaving Arabized schools (Sharkey, 2012).

Despite the spread of Arabization and the excessive use of standard Arabic in various domains including education and work, more recently the higher education system has favored multilingualism and this new policy has been adopted since 2000. This was the result of the Bologna agreement, which was introduced in 1999, and was created to increase economical and research cooperation between European nations. This was later extended to encompass a few North African countries adopting programs such as ERASMUS (European Commission Education and Culture DG 2010). Thus, Algeria used this agreement as a model in higher education to facilitate for its students and scholars the exchange and recognition of Algerian degrees globally. This reform has encouraged multilingualism in Algeria including the use of French and English and has resulted in some changes in language planning policies through decreasing Arabization, particularly in education (Saad, 1992, p.34).

In 2001, the National Commission responsible for educational reforms recommended that French should be brought back into teaching as the first compulsory foreign language starting from grade 2, which is the second-year education in primary school. It was also announced that most scientific subjects in secondary school should be taught later in higher education in French (Benrabah, 2007a, p.227).

Today, most scientific undergraduate and postgraduate courses such as Medicine, Technology, Biology, and other scientific subjects in university education are taught in French. However, English has recently been taught for four years of middle school, followed by three years in secondary school. Furthermore, students who chose English as a subject of study in higher education spend five to eight years learning English as a foreign language (EFL) under the LMD system (License, Master, and Doctorate).

1.4 English language teaching in Algeria

Elsherif (2013) states that the story of English language teaching in Algeria began officially with French colonial rule in the 1930s. However, its use in schools was not supported by any well-stated teaching reform. Even after independence, the teaching of English in educational institutions still depended on French policy in terms of textbooks, programs, and organization (Elsherif, 2013). Later, the teaching of English in Algeria went through significant changes (Bouazid, 2014). Globalization and the spread of English in the economy and education, in

addition to the need for international communication, promoted a shift in the approaches to and system of English language teaching. Furthermore in 1996, during the leadership of President Liamine Zeroual, English was given more importance than French. Zeroual recommended that all universities should start teaching English as the first foreign language, and he set up a new reform whereby French was eliminated from official and media use, to strengthen Algeria under the pressure of globalization (Edwards, 2002). Thus, English has become the dominant foreign language in the curricula of educational institutions, and the only foreign language that constitutes most undergraduate and postgraduate studies in Algerian universities (Elsherif, 2013, p.170). For instance, new approaches are used in the teaching of English. In 2005, the communicative approach which focused on language competence and discourse rather than just grammar was implemented in teaching English within schools and universities (Morandi, 2002). It aimed at allowing students of English to learn communication skills in the language spontaneously rather than focusing on learning grammar, hence giving the teacher the role of a facilitator and a learning mediator who shows flexibility in the teaching process rather than being the instructor (Medjahed, 2010, pp.72-73). Nowadays, Algerian students learn English at three stages:

1.4.1 Middle school stage

When students complete elementary school successfully, they join middle school education. It is only at this level that they start learning English as a foreign language in addition to French, which they have been taught since their second year of primary education. They spend four years learning the basic skills of English which are: speaking, listening, reading, and writing. In the fourth year of middle school, students pass an institutional exam known as the ‘brevet exam’. Success in this exam permits them to join secondary school.

1.4.2 Secondary school (lycée)

This stage comprises three years of study. Unlike middle school, secondary school gives students the choice between scientific, languages, and literature streams. Each stream includes subjects such as Mathematics, French, English, Arabic, Tamazight (optional), Physics, Natural science, Philosophy, Religious sciences, Sport, History, Geography, and other languages such as Spanish or German that are taught only in language streams. Even though these streams have similar subjects, the coefficient and the subject content differ. For example, the languages stream is based on teaching students French, English, and Spanish while the literature stream is based more on Arabic, history, and philosophical subjects. During secondary school

education, English teachers focus on teaching their students more complex grammar along with vocabulary. In the final year, students have to pass the baccalaureate exam to reach the university level and to register in the field of their interest based on their grades in the BAC exam.

1.4.3 University (higher education)

Recently, Algerian universities moved from the traditional teaching system to a new one that covers the three cycles of Bachelor's, Master's, and Doctorate -- which was first launched in 2004 -- and semester-based courses. Students in the first year of the Bachelor's degree pass to the second year after completing successfully the credits of the two semesters in this year. Moreover, gaining entry to the Master's degree (M1) requires that the students gain 180 credits during their Bachelor's level. The Master's degree consists of two years study and passing to the second year of the Master's degree (M2) requires the full completion of credits of two semesters during M1 (first-year Master's). Each university semester ends with a final examination and several continuous assessments such as assignments, homework, practical tests, training reports, writing dissertations, and presentations (Algerian Ministry of Higher Education and Scientific Research, 2012).

To study English as a foreign language, students should have completed their secondary school education with an appropriate level in English. However, this is sometimes not the case, because many students still get their baccalaureate with a low level of English mainly in the writing examination (Abi-Ayad, 2013, p.140). Thus, EFL teachers make academic writing the basic area of teaching for students who choose to study English. They focus on the grammar and syntax of the language and aim to teach students how to write cohesively and coherently (Bouziane, 2016). In addition, this field includes different modules in the curriculum, for example, socio-linguistics, literature, origins, and evolution of language, phonetics, civilization, pragmatics, media, and methodology of research, reading comprehension, and other sessions for oral and listening development. All these modules are designed for both first-year and second-year students. Moreover, students sit for marked assessments and tests related to these modules and their attendance is mandatory. Later, in the third year, students can choose between two to three specialties that include: didactics (education), literature and civilization, socio-linguistics, and finally English for specific purposes (ESP). ESP is available in some universities only. Yet, some English departments tend to merge socio-linguistics and didactics.

However, few amendments occur later in the program. According to Idri (2015) in the first semester of the LMD year, students attend eight courses including, as she lists:

writing, speaking, grammar, initiation to culture/civilization, initiation to linguistics, initiation to literary texts, human and social sciences, and finally methodology of the university work). Additionally, six group sessions are also available that are: phonetics, speaking, French, grammar, writing, and finally methodology of the university work. (Idri, 2015, p. 261).

Generally, EFL students spend 5 years studying English at the university including Bachelor's (3 years) and Master's (2 years) degrees; while, some students pass a postgraduate contest to be selected to continue to the PhD degree which lasts from three to four years under the LMD system.

1.5 The LMD system and the need for innovation

The LMD system refers to License, Master, and Doctorate degrees. Bejaia University was one of the Algerian Universities that adopted the LMD system after it was launched by the Ministry of Higher Education (Idri, 2015). Thus, a new philosophy of teaching under this new reform has been adopted in the university curricula as far as EFL teaching is concerned (Mami, 2013; Azzi, 2012). In other words, university teachers, particularly EFL ones, need to innovate some of their teaching practices. This includes developing the components of their teaching and learning programs instead of obeying those agreed upon or designed by the Ministry of Higher Education. In addition, they need to shift to the use of learner-centered approaches instead of teacher-centered ones and assess the learners regularly rather than exposing them to a single exam at the end of each university year (Azzi, 2012). Though the LMD system has been applied, EFL teaching approaches still require change and innovation to develop more useful methods that may enhance learners' voices/identities, language skills (mainly speaking and writing), and cognitive skills in EFL learning.

In this thesis, I adopt two innovative processes (see 1.1.2) that may allow Algerian EFL students to gain a self-positioning and language voices/identities in the classroom and develop their language skills. This innovative teaching method may promote change mainly in the writing module, which currently is based on grammar tasks rather than creative writing ones. Abi-Ayad (2013) notes that EFL students are exposed to the grammar of English and to the different practices that can help them write accurately and master the writing of the different

types of sentences during their first year. This statement confirms that the writing program focuses on grammar rather than the creative side of writing (e.g. narration).

1.6 Summary

This chapter introduced the different stages that English went through in the Algerian Educational system. It provided a background of the different teaching methods used traditionally and those that are used nowadays in English classrooms. This chapter also looked at previous research that connects to the different concepts I explored in this study such as voice and identity. The aims and objectives of this research were presented. Finally, the chapter discussed the context of this study emphasizing the languages spoken in Algeria and the English teaching situation.

Chapter two: literature review

2.1 Introduction

This chapter presents the theories that frame this research, and the main studies in which it is grounded. The study explores identity development as part of EFL students' experiences in language learning. It looks at them as individuals with social and cultural backgrounds influenced by their socio-cultural contexts. To explore how this concept of identity is defined and negotiated by EFL students, I have adopted the poststructuralists' view that identity is multiple, fluid, contradictory, and subject to change within interaction and throughout different contexts, which are structured by power (e.g. Foucault, 1980; Weedon, 1987). I also refer to Norton's (1995, 2000 & 2001) main works on identity where she drew on the poststructuralist approach and addressed the construction of identity in language learning, which involves power relations (Bourdieu, 1991) and investment. I also refer to her use of 'imagined identity' and 'imagined communities' (Norton, 2000 & 2001) which fit this research. In combination with the poststructuralist approach, I used a students' developmental model of identity, named 'reconceptualized model of multiple dimensions of identity' (RMMDI) (Abes *et al.*, 2007) which was developed with students of the same age as my participants. It draws on different identity approaches such as: *social constructionism* which views identity as being socially, historically, politically, and culturally constructed; *feminism* which considers the socially constructed identities as being experienced simultaneously and not hierarchically; and *postmodernism* which emphasises the fluidity of identity (Abes *et al.*, 2007). This RMMDI, which is explored more in detail in section 2.2.1 below, views individuals as having multiple social identities, but possessing a 'core identity' (i.e. personal identity) that connects to one's internal attributes that he/she values the most. The model focuses on the idea that there is a core identity which is described as being in the centre (see figure (1) below) and surrounded by multiple, and sometimes intersecting identity dimensions (e.g. race, religion, gender, social class). Surrounding the core and its multiple identity dimensions (also referred to as social identities) are influences from the social context such as family, friends, or stereotypes (Abes *et al.*, 2007; Abes, 2016). The important feature in this model is the one of meaning-making that individuals use to understand how their social and personal identities are constructed, and whether they consider the influences available in their social context as external factors which may have little effect on their social identities, or as elements that may influence the relationship between their multiple identities (Abes *et al.*, 2007). The reason for my use of

‘core identity’ as introduced by the RMMDI (see 2.2.1) is that the findings revealed that my participants think that they have changeable selves, which they presented in their experiences within their social context (e.g. one participant ‘Bilal’ described his core as being black, and another participant ‘Walid’ described his core as being a traveller). I view these images of self that the participants articulated in their narratives/performances as multiple core identities. However, in other cases, I viewed their images of self as core identity facets/sub-core identities surrounding their core which are changeable and sometimes imagined (see chapters six and ten). Thus, I would argue that individuals (such as my participants) give meaning to their identities through what they experience in their context. The latter leads to the fluidity and multiplicity of their social identities, but there is always an image of identity as a whole, or as changeable facets within a constant core identity, which is interactive with the context and other social influences and, thus, accepts change depending on the way the individual gives meaning to it. In this, Josselson (1996) claims that

...Identity is never fixed; it continually evolves. But something in it stays constant; even when we change, we are recognizably who we have always been. Identity links the past, the present and the social world into a narrative that makes sense. It embodies change and continuity (Josselson, 1996, p.29).

This definition of identity reinforces the claim of the current study that identity is multiple, but that there is a constant self in the individual which is also subject to change. Later in this chapter, I present the main studies that reviewed ‘voice’ in writing and speaking and show how their perspectives are relevant to this project.

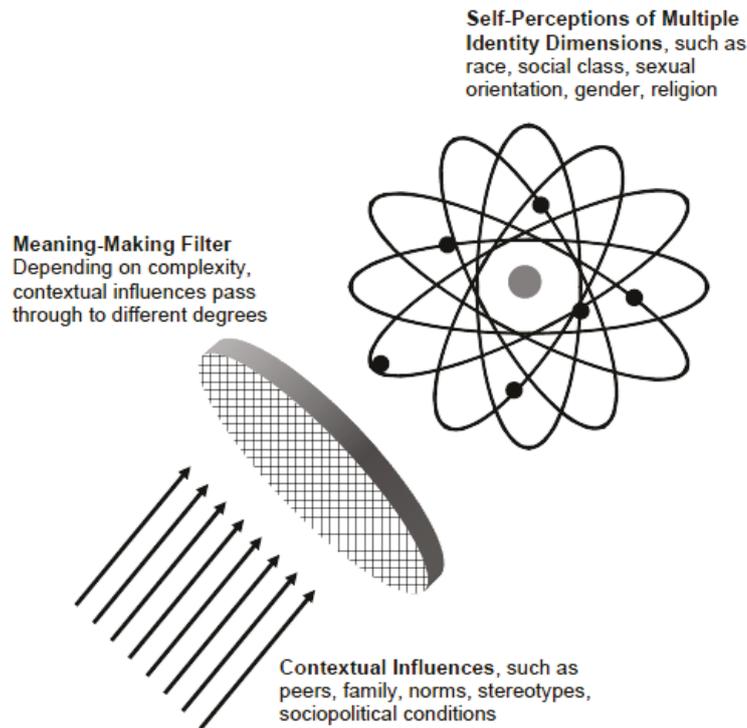


Figure 2.1: The Reconceptualized model of multiple dimensions of identity (Abes *et al.*, 2007, p.7)

2.2 Section one: autobiographical writing, identity and the research theories

2.2.1 Autobiographical writing and identity in EFL/ESL research

Recent studies (Hsieh, 2006; Park, 2011; Zhao, 2011; Hirvela & Belcher, 2001) of autobiographical texts in terms of identity formation, and teaching approaches in higher education, focus on ESL students' identity in writing. However, little research exists regarding EFL (see 1.1.2 on the distinction of EFL & ESL) learners' identity in autobiographical texts, where EFL learners narrate personal experiences in English (Yang, 2012). EFL researchers have rarely tackled the issue of bringing motivational approaches such as theatre to their classrooms (details on the importance of theatre as a motivational approach are explored in section 2.2.5 below) to be used in combination with autobiographical writing tasks and explore EFL identity within both processes (i.e. writing and performance). Yang (2012) explored EFL autobiographical identity, but not the process of identity development as it emerges in students'

narratives, and how it develops in theatrical performance into multiple and imagined identities. In other words, she did not examine how students can be encouraged to design theatrical scenarios from their stories and perform them onstage interactively (see Bland, 2014 in 2.2.5).

The gap this research aims to fill is to explore how interactive theatre allows EFL students to identify themselves and articulate their identities in the academic setting, and identify the factors that influence these identities in contexts where different languages are spoken, and different ethnicities exist (see 1.2.1 on Arabs and Berbers). My use of the term ‘context’ in this thesis connects to understandings of poststructuralists (Norton, 2000), socio-culturalists (Holland *et al.*, 1998), and developmental theorists (Abes *et al.*, 2007). These shared similar meanings of this concept, that it defines the social, cultural, and historical background of individuals such as their relationships and interactions with their family, friends, and the different tasks/roles they are engaged in. The identities they develop are socially constructed and reconstructed within such contexts where interaction exists (see Abes *et al.*, 2007 below). For instance, Webber (2008) explored the identity development of a disabled student through engaging her in theatrical tasks. Her findings showed how the student could invest in the imagined community (see more details on imagined community in 2.2.8.1) where theatre was used as a method to develop her identity. However, the application of this process to multilingual learners within a multicultural EFL classroom has been rarely made and the impact of performance on identity is under-researched. The need to explore EFL students’ identities in the Algerian multilingual setting relates to the fact that these students have had fewer opportunities to articulate their voices and identities in the EFL classrooms because of the limited and conventional methods of teaching. The findings of this study, therefore, might introduce innovative ways of teaching English in an interactive environment where EFL students can communicate their thoughts, negotiate their identities, and articulate their voices.

To address this gap, I adopted the ‘reconceptualized model of multiple dimensions of identity (RMMDI)’ proposed by Abes *et al* (2007, see figure 1 above), which is an extended model resulting from Jones and McEwen’s (2004) study of college students’ sexual orientation identity. The first model (2004) focused on ‘core’, that is one’s internal self (or ‘personal identity’), as it is affected by ‘personal attributes’, along with intersecting and multiple identity dimensions surrounding the core (race, culture, education, gender, social class), and as influenced by different elements/experiences in the social context (family, friends). The additional feature that was introduced into RMMDI (2007) emphasized ‘meaning-making’, or

how individuals make sense of their identities (social or personal) based on different influences in the context, and how the above dimensions interact with the core. The meaning-making filter occurs at three domains of individual development. These are: 'intrapersonal', that is, the identity a person perceives internally; 'interpersonal', which refers to the identities constructed and as perceived in the context; and 'cognitive,' which relates to how the person makes sense of different experiences lived in the context (Jones and McEwen, 2004). It follows the principles of developmental theories about students' identity, the fluidity of identity, and how it is socially constructed and reconstructed. Developmental theorists (Abes *et al.*, 2007 & Abes, 2009) believe that students' core identity might be constructed as they reflect upon the social context and their interaction with the environment (family and friends). It is the different influences in the context that tell them what it means to be a student (Torres *et al.*, 2009). This understanding of the multiplicity and fluidity of identity makes the RMMDI (Abes *et al.*, 2007) meet the poststructuralist view of identity. For instance, the more a social identity is salient in the context, the more it becomes integrated in the sense of self (i.e. core identity), as noted by Torres *et al* (2009). I understand from this that the multiple social identities surrounding the core can be considered as part of one's core identity or as the core identity itself. This core identity is constant in the person, but it embodies change when the multiple social identities and other external influences in the context affect the core depending on how individuals filter the meaning of their identities.

The results of applying RMMDI to lesbian students showed that some of the participants made the meaning-making aspect of their identities which is related to their core more complex. This is because they considered their social identity 'as the core', which is influenced by multiple dimensions from the social context. Abes *et al* (2007) refer to this type of meaning-making as being 'foundational' in the way that it portrays the relationship between the context (social identities) and the core. This meaning-making filter supports the fluidity of the core, which is influenced by the social context. However, other participants in their study described their sexual identity as being just part of their core, and not necessarily driven by the context. Thus, they gave less developed meaning-making to who they are and focused more on who they are not, considering what the context wants them to be. The latter meaning was described as being 'transitional' (Abes, *et al.*, 2007). Abes *et al* (2007) referred to the latter as the start of developing 'self-authorship' by the individual.

In adopting the RMMD for my study, I looked at how performance in multilingual classrooms, where two ethnic groups are present (e.g. Arabs and Berbers), can affect the multiple identities students performed in the imagined community onstage, and I explored how their narratives and performances introduced in English, French, and Arabic with the use of some Berber words, may influence their perceptions of self and their socially constructed identities, and what aspects from the social context may influence them.

The reason why I referred to poststructuralism and RMMDI in this research is that these approaches view identity as a concept that develops in peoples' everyday interaction in the social context. This interaction which encompasses language is controlled by power relations (Bourdieu, 1991), and influenced by one's socio-cultural experiences, self-understandings (see Holland *et al.*, 1998), and imagination (Norton, 2000). Three theories were also used in this study: socio-cultural theory, social constructivism, and acting theory (see 2.2.7 & 2.2.7.3). The findings of this research might contribute to the RMMDI in terms of adding more knowledge to the feature of meaning-making as it occurs in the EFL multilingual classroom and is empowered in an imagined community of narrators and theatre performers.

Furthermore, apart from the RMMDI, key research studies of autobiographical texts and identity development can be summarized in three categories: as a treatment-oriented tool; as a way that may lead to political change in individuals' lives; or as linked to research on gender and language learning, and these are explored in the following sections.

2.2.1.1 Autobiographical texts as a treatment-oriented tool in psychology

Gellis (2011) believes that personal writing is considered as a way to encourage people to write and express their feelings, daily problems, and experiences in their society. Sanousi (2004) conducted a study on the role played by autobiography in women's psychological health in the Arab world. She ran autobiographical essay sessions, which included exercises and workshops. Her research aim was to investigate the therapeutic effects of writing about life problems, experiences, and dreams among women living in Kuwait. Also, White (2007, p.61) mentions that "when people consult therapists they tell stories". He states that individuals suffering from psychological problems tend to create a narrative collaboration with the therapist through writing and presenting their daily problems. Sanousi's and White perspectives on autobiographical writing can be applicable in language learning classrooms. Teachers can work collaboratively with their students and push them to produce their life stories, to help them

articulate their voices and identities. This process can help them to become more creative through transforming their stories into theatrical scripts.

2.2.1.2 Autobiographical texts as a way for political change

Some researchers consider writing autobiographical texts as a process that may result in political change in individuals' lives, by looking at two contrasting terms: political conservatism and political resistance. Lammers and Proulx (2013) have conducted two experiments on the influence of autobiographical texts on individuals' social and political life. These researchers argue that personal life stories are tools that can lead to changes in people's political thinking. They suggest that writing stories about one's life can help individuals to make decisions regarding their status in the world. If we apply this to teaching and learning, it might encourage learners to discuss with their teachers their social issues and dreams, and it may lead to change regarding how teachers might respond to their students' needs.

2.2.1.3 Autobiographical texts in gender studies and language learning

In terms of gender, Peterson (1991) argues that women are more productive in autobiographical writing than men. Her belief, that there is a difference between male and female autobiographies in terms of genre, led her to conduct an experimental study on gender differences in autobiographical essays. Her sample consisted of two groups of male and female students belonging to different universities and possessing different cultural and religious backgrounds. Her analysis of both groups' autobiographies revealed that women, in general, wrote better autobiographies and scored higher than men. However, Peterson's study did not include the approaches to teaching this genre of writing such as interactive theatre. In contrast, my thesis focuses on both male and female performances onstage and how they negotiate their gender identities rather than focusing on the style of their autobiographies (see chapter eight). My study also gives an insight into their identity negotiation through using different languages (English, French/Arabic).

Another endeavour in this realm relates to identity construction. Crawshaw *et al* (2001), report that telling stories about the self, and producing narrative essays, indicates that the individual can impose his/her identity in writing. Eaken (1999, p.101) argues that "self-narration is in itself a life-long process of identity construction", thus one might construct multiple identities in autobiographical texts. To extend this point, autobiographical writing is the most appropriate

tool that may help students to form a range of imagined identities which might not be produced in the real world.

Waterman *et al* (1977) conducted a study with a group of students who were involved in journal and poetry writing. The results demonstrated that students who keep personal records regularly developed facets of identity, while those who do not write autobiographical essays in their daily life came into identity diffusion (i.e. identity loss; see Marcia, 1966). Additionally, this research showed that every type of autobiographical writing may result in different identity facets, which may not be developed in other literary genres. For instance, writing poems can develop individuals' ego identities. The study by Waterman *et al* (1977) provides a clear view that autobiographical texts may lead to multiple identities in the individual.

As I mentioned earlier, the notion of developing multiple identities is supported by the poststructuralist approach. Norton (2000) considers identity as a diverse, dynamic, and flexible term, which develops in different discourses and interactions (Miyaharay, 2010). For instance, in her study of five women immigrants in Canada, Norton (2000) explored identity and investment in language learning, using interviews, observation, and diary writing. She looked at the way social interaction with speakers of the target language allowed her participants to learn English. She stated that learners do not always have the chance to speak to whoever they chose. This is because their interaction with native speakers is always influenced by power imbalances and changes in identity. She noted that identity refers to "how a person understands his or her relationship to the world, and how that relationship is constructed over time and space, and how the person understands possibilities for the future" (Norton, 2000, p.241). It creates a link between the learners' image of the future and their present actions and identities. These identities explore the creativity, hope, and desire for their development (Norton, 2000). Unlike humanists who argue that a person has a unique and fixed self, poststructuralists consider individuals as being diverse, contradictory, dynamic, and changing over time and space, and influenced by different social and historical aspects. Furthermore, poststructuralists focus on the idea that identities are not only formed through social spaces, but they are also negotiated by individuals who desire to invest and impose their voice and desires in the 'imagined community' (Norton, 2000; Pavlenko & Blackledge, 2004).

This is reflected in my research, relating to students' desire to impose their language voices, to gain self-empowerment in the target language, and develop their identities. Norton defines 'power' as "the socially constructed relations among individuals, institutions, and communities

through which symbolic and material resources in a society are produced, distributed, and validated” (Norton, 2000, p.241). Thus, in writing autobiographies, students may develop a desire to access the resources of English. Bourdieu (1991) refers to the latter as ‘linguistic capital’. Noting how students made use of particular language forms enabled me to consider how power relations have played a role in their identity development referring to Bourdieu’s approach (see Bourdieu, 1991).

2.2.2 Autobiographical texts from different researchers’ perspectives

Many researchers define autobiographical writing from different but overlapping perspectives. Olney (1984) refers to it as “the individual history and narrative transformed by being lived through the unique medium of the individual” (Olney, 1984, p.3). He argues that it is called ‘autobiography’ when individuals transform their life experiences into writing. The term ‘auto’ means self or is referred to in the text as ‘I’, ‘bio’ means life, and ‘graph’ is writing, that is ‘self-life writing’ (Watson, 2010). The personal pronoun ‘I’ is an important element in this study because it refers to students as individuals narrating about their ‘selves’ or their ‘core’ (see RMMDI in 2.2.1 above). Examining the use of this pronoun ‘I’ allowed me to locate the students’ identities in the data. This was not a discourse analysis approach to the thesis, but part of the phenomenological approach that I used to collect and analyse the data

Furthermore, Lejeune (1971) explains that autobiography portrays the life of the individual which he/she narrates retrospectively, focusing on his/her personality and existence in the world. He identifies three crucial elements of autobiography. These include: language form (story/narrative tale, prose), the topic (the story of the individual’s existence in the world), and the author’s status (his personality or identity and the type of tale which is retrospective). Similarly, Sturrock (1993) suggested that autobiographies might be called ‘certificates of experience’ which provide details about individuals’ life experiences.

Gusdorf (1991) used the notion of ‘mirror’ to define autobiography: “autobiography is the mirror in which the individual reflects his own image” (p.3). He argues that in such a mirror the real self concurs with the reflective self. However, Benstock (1988) criticized Gusdorf’s view of autobiography from a more poststructuralist view, arguing that it does not support the multiplicity of self in autobiographical writing where individuals reveal different self-images. These forms of self-image change in their relationship with the real self and lead to different identities. In other words, these forms of self-image give an understanding of the self that

changes and develops in narration through time and space, and produces several identity forms (Benstock, 1988).

Concerning ‘the self’ in narration, Hall (2009, p. 19) explains that autobiographical texts deal with the way ‘the self’ is created in a narrative essay that a person produces about himself/herself in relation to ‘other selves’. For Hall, the topic of the story is a ‘relational self’ that articulates an aspect of identity. The latter is formed thanks to the connection to, and interaction with, other selves. This is because identities do not come from non-entity, but from the existence of others who give one’s identity a shape and ensure its creation. Each narrative essay gives the person an identity, which appears within the experiences the individual describes as having been lived in that particular story. Thus, autobiographies are not related to the self only, but to other selves in the social context where these experiences emerged.

2.2.3 Related task-genres to autobiographical texts in this research

Autobiographical texts include several types such as biographies, autobiographical memoirs, autobiographical poems, diaries, stories, and fictional autobiographies (Waters, 2016). This thesis adopted an exploratory course (see chapter four), which involved some of the above autobiographical genres (diaries, poems, stories) designed in two tasks that I called the productive task and the performative task. These focused on both narration and performance, and were divided into two sub-tasks: self-productive in which the students produced autobiographical reflective texts individually (narration process); and a community-productive task in which they worked collectively in small communities of learners to produce scenarios that they extracted from the stories they narrated; and a community-performative task (performance), where students performed in groups the scenarios that they produced. These tasks explained above were not part of their writing skills module. However, they were tasks I adopted in the exploratory course which I designed.

2.2.3.1 Brainstorming technique in EFL classrooms

Cognitive theorists argue that students learn through knowledge retrieval and construction (Gagne *et al.*, 1993). To produce a piece of writing, students think, recuperate ideas, and link their previous input to the new one, and this requires a high level of motivation. Therefore, EFL researchers and teachers use brainstorming techniques to promote high levels of motivation in their classrooms, mainly in writing (Rao, 2007). For instance, Berk (2009) used videos from YouTube in college classes and examined the impact of these on students’

cognitive capacities, to come up with a schedule that permits the use of videos as a brainstorming strategy in education. Watkins (2011) states that YouTube is an effective teaching tool in EFL and ESL classrooms that allows learners to develop their language skills (mainly writing skills), and to become more reflective in the learning process. Thus, in this study, I used some ‘TED Talk videos’ and other supportive videos from YouTube as a brainstorming method and a reflective technique to facilitate both tasks for the students (i.e. narration and performance).

2.2.4 Personal pronoun ‘I’ in autobiographical texts

In autobiographical texts, ‘I’ represents the identity and position of the narrator in the text/story being written. As mentioned above, autobiographical texts focus on events and experiences lived by the individual from birth to the present time, to which the narrator then gives the form of autobiography through using the personal pronoun ‘I’. Bakhtin (1981) refers to the pronoun ‘I’ in writing (e.g. literary texts) as ‘the ‘inner self’ or the ‘ideological self’ (see 2.3) and it can take various positions in the text such as being authoritative or interactive. The latter involves interaction with the ‘me’ and other characters in the text (Bakhtin, 1891). This interaction marks the voices and identities of the author and of others in the text (I explore this point further in 2.3). Watson and Smith (2010) state that the ‘I’ in self-life narration falls into four types which might connect to this research. It is expected that EFL autobiographical texts display the use of this pronoun, which might help in locating their identities in narration about the self. Watson and Smith (2010) classify the four types as follows:

2.2.4.1 The historical ‘I’

The historical ‘I’ refers to the subject of the story being narrated and which is present in all other types of ‘I’. However, it remains a character from the past that can be verified in documents, records, or photos. According to Waters (2016), the historical ‘I’ does not remain the same ‘I’ that the autobiographical readers view in the text.

2.2.4.2 The narrating ‘I’

The narrating ‘I’ refers to the author and the present-time narrator who is in the action of remembering, narrating, reflecting, and interpreting his/her past events and experiences to the reader. The narrating ‘I’ appears in various voices that the readers hear as if this narrating ‘I’ speaks to them directly. These voices differ according to the event that the narrating ‘I’ talks about. Additionally, the voices of the narrating ‘I’ are always affected by certain factors such

as differences in time, emotions, education, intellectual capacities, psychological, physical, and ideological distance (Watson & Smith, 2010, p.80).

2.2.4.3 The narrated ‘I’

The narrated ‘I’ is different from the narrating ‘I’ as it characterizes the past character (protagonist) that the reader meets while reading about past events in the authors’ life.

2.2.4.4 The ideological ‘I’

The ideological or ideal ‘I’ is the character who represents the world or who is given a place in the world of life narration, because it refers to relationships with others in the story and introduces various images such as good or evil and so on. It interacts within social groups and is aware of the cultural as well as the spatial norms of time in autobiographical texts (Waters, 2016). As Eaken (1999, p.1) claims, writing autobiographically requires respecting some rules of life narration and these embody the telling of truth, preserving others’ privacy, and revealing a selfhood style while narrating. This also supports Bakhtin’s (1986) claim in his ‘ideological approach to identity’, where he mentions that the self is always connected to others in the social world and takes various positions.

The reason why I refer to these different types of ‘I’ is that in this study the participants’ autobiographical scenarios are based on personal stories they lived out in both past and present times, but also on future events they imagine or desire to live out in the real community; the person who they aim to become in the future. The stories narrated and performed by the students might offer them different images of ‘self’ that can be analyzed considering the ‘I’ in narration and their theatrical speech. Thus, multiple identities might be developed.

2.2.5 Interactive theatre as an approach in language teaching

Many educators and experts in the use of drama in teaching languages (Boudreault, 2010; Bolton and Heathcote, 1998; Holden, 1981; Slade, 1958; Alington, 1961; Dodd & Hickson, 1971) praise the benefits of integrating drama and theatre in children and adults’ education. Bland (2014) developed the uses of drama in young learners’ education (including primary and secondary school students). She also developed the term ‘interactive theatre’ and implemented it in higher education. Her project, based on collaborative work conducted in two German universities, aims at enhancing experiential learning among student teachers through using interactive theatre (Bland, 2014). Pinkert (2005) claims that theatre is a fruitful approach in

foreign language teaching. This is because it promotes personal development, motivation, social interaction, and language competence that can be applied in students' future professional life. For example, running a theatrical course in the Department of Applied Sciences helps students gain a glossary of terms used related to business and industry (Geibert, 2014).

In interactive theatre, the characters and audience perform together at the same time on two scales. The first scale is linked to the speech they use including meaning. The second scale is related to the physical activity which is observable in them. It is the latter that refers to the process of acting different roles onstage (Pinkert, 2005). My study adopted an interactive theatre technique known as 'forum theatre' (Kore, 2014). I used this technique because it allows the use of imagination, critical thinking, and problem-solving capacities. It serves as a space where individuals can perform multiple roles such as being the narrator of the story to be played, the audience who interacts with the characters playing the story, and the actors. This drama technique is designed for achieving various needs including change in organizations, creativity, and other needs in educational settings. It allows individuals to become critical thinkers, creative actors, and it gives the chance for previously non-heard voices to be performed and observed by others. Forum theatre is considered as a suitable learning space where students' imaginative and real-life experiences can be boosted and engaged. It lets them make decisions about what they dream of becoming or plan to be in their future career. Applying this technique in EFL learning may help students increase their cognitive abilities through discussing, interacting, and acting out their personal experiences to the world. In turn, this may enhance the plurality of EFL students' voices/identities in the educational context (Kore, 2014, pp.4-5).

The university where this research was conducted lacks drama teachers or a drama course where the students can perform their theatrical plays. Therefore, to probe the aims and the pedagogical objective of this study (see 3.3), I designed a theatrical course where I performed the role of the drama teacher-observer (see chapter four) which is part of my data collection process. This involved using the knowledge that I gained from reading major studies on theatre (Booth, 1994; Zatzman, 2003; Pinkert, 2005; Webber, 2008). As Booth reports:

We must learn to use the tools of the theatre to help our students create not just their own drama but produce their own culture; a culture where their experiences matter; where their questions matter; where their voices matter (Booth, 1994, cited in Zatzman, 2003, p.45).

This explanation also fits into the theories I adopted to support this study (see 2.2.7.2 & 2.2.7.3). The forum theatre techniques might support the students and encourage them to reflect on their real world and the social environment in theatrical classrooms to recall their experiences. It is theatre that helps students to build their own crossroads where different memories, imaginary stories, and forgotten experiences can live, and which gives birth to the performance of identity as well. These crossroads are connected by the power of imagination (Zatzman, 2003).

2.2.6 Pedagogical link: theatre, autobiographical texts, and identity

Integrating collaborative and interactive drama tasks in education may allow students to change the narrative pieces they produce into substitutional forms that they can perform for an audience. These forms can report and perform social phenomena that are not possible in real-life (Donelan, 2002, pp.4-8). Schweitzer (2007, p.23) created a 'reminiscence theatre' to discover whether old people could remember events they experienced in their past. Schweitzer conducted sessions of observation for a group of old women in Greenwich. Her results demonstrated that these old women could tell lots of stories drawn from their memories, and were able to use their bodies to play those events as if they were happening in the present time. That is gestures and emotional behaviour are central to theatrical performance (see 2.2.7.3 on 'acting theory'). The conclusion is that the stories recalled by these women can be transformed into playable scripts to be performed in the theatre (Schweitzer, 2007, p.24).

Furthermore, the need to develop an identity, and recognize the self or 'who we are', can be realised through autobiographical writing (Somers, 2008). As Somers notes, autobiographical writing leads into three basic dimensions: organising recent experiences into a set of memories; being able to forecast future events -- here I refer to the concept of imagined community and the notion of becoming -- and making the most of others' different experiences. These dimensions are elements of the world we need to experience. Somers explains that the first dimension promotes identity construction thanks to our memory which plays a role in telling our life stories, and the recognition of 'who we are'. The second dimension grants hope, expectation, and organization of our actions. However, the last dimension serves as a source for our formal learning and education (Somers, 2008). Telling our experiences is considered a 'signifier' for identity construction' (Novitz, 1997). This perspective meets what Zatzman (2003) notes about theatre:

Drama educates through reflection, helping young people to retell, reshape, reinscribe, as they figure out who they are in the world. And our narratives, these acts of retrieval, can find theatrical form in the writing of monologues, which translate as central acts of memorial and reciprocity (Zatzman, 2003, p.36).

Dramatic tasks that involve students' narratives, help them to bring their voice and self-empowerment into the classroom. Hence, they can make themselves visible to others, as Thompson states: "I believe that the writing of a play is the writing of the self, and the acting of the role is the acting of a deeper and invisible part of the self" (Thompson, 2003, p.31).

2.2.7 Socio-constructivist and phenomenological theories in education

This section emphasises the importance of socio-constructivist techniques in relation to motivation in the language learning classroom. It also draws upon the methodological understandings of Vygotsky about learning experiences, and how they can be applicable in learning via theatre, following socio-cognitive and socio-cultural tendencies. The reason why I refer to motivation in this study is that it forms an essential component of the exploratory course I have designed to collect data.

From a socio-constructivist standpoint, the learning process is based on learners' cooperation in the classroom. This underpins learners' motivation and encourages them to work and enjoy the subject that they are learning. Motivation is often linked to individuals' behaviour, and to the social environment that surrounds them. Dornyei & Ushioda (2001) claim that motivation is "what moves a person to make certain choices, to engage in action, to expend effort and persist in action" (Dornyei & Ushioda, 2001, p.13). Weinstein and Dehaan (2014) state that motivation is linked to individuals' past experiences and hopes, which they use in their social interactions with others. This interaction might involve features such as providing feedback, reacting to observable behaviours, and the ways people's views are expressed. Weinstein and Dehaan (2014) also define motivation as a process that can "energize behaviour, generate and increase task engagement, and direct actions towards certain ends or goals" (p.3). Collective work and social interaction between students and teachers in the classroom develop students' motivation at the level of their mental activities. Vygotsky calls this 'the Zone of Proximal Development (ZPD)' (Karpov, 2014). The ZPD, for Vygotsky, allows knowledge to be developed and processed (Macy, 2016, p.310).

Vygotsky's understanding of learning and teaching processes recommends that teachers base their instruction on stimulating learners' intellectual capacities. For instance, they should

engage their students in real-life concepts, experiences, and in creating problem-solving situations (Karpov, 2014). Possibly, integrating some theatre techniques in the language classroom may allow students to develop themselves, their cognitive skills, their motivation, and develop imagined identities within an imagined community of learners (McNaughton, 2011; Boudreault, 2010; Desiatova, 2009; Duff, 2012; Duff, 2015). Vygotsky's perspective focused more on young children. However, the same learning strategies might be useful and highly recommended for students of higher education. Also, the New London Group (2000) claim that students learn within a social atmosphere, where a community of learners is created (see Bandura's theory in 2.2.7.2 below). Learners, whatever their backgrounds and different skills, learn better when they are engaged in collaborative learning.

These perspectives present instruction and learning in a socio-constructivist framework. Their major focus targets motivation, social interaction, collaboration, and creativity within a community of language learners. These are fruitful in drama classrooms, either individual or social. The individual element refers to learners' and teachers' personal experiences, while the social elements signify a collective work. This collective work associates both teachers' and learners' shared experiences in a similar social and cultural context (Saebo, 2009). They are linked to a continuous pedagogy, which is clarified in socio-constructivist and phenomenological theories of language learning. Both theories agree on the notion that human life experiences belong to the self, but it is the 'social' and 'cultural' context that gives them meaning (Saebo, 2009). I also used three inter-related theories to support the students' autobiographical production and their performance onstage which include: socio-cognitive theory, socio-cultural theory, and acting theory as explained below.

2.2.7.1 Socio-cognitive theory of learning: from Bandura's perspective

As mentioned in 2.2.7, students' learning processes are based on cognitive and environmental affective factors that motivate them to achieve the goal of learning. However, learners might not succeed in fulfilling the task if they do not create a connection between their cognitive processes, their behaviour, and the social aspects affecting their learning (Bandura, 1986, cited in Schunk, 1989). Bandura (1986, cited in Schunk, 1989) argues that there is a kind of communication between individual's behaviour, cognition, and environment. This communication is common to the three aspects which occupy human performances of tasks. For instance, 'self-efficacy' is one of these cognitive factors in learning. It refers to individuals' beliefs in their capacities to accomplish an activity. If the person believes that he/she is unable

to perform a task, his/her self-efficacy becomes low (Schunk, 1989). For example, when a student is asked to perform a play in the class and he/she fails to do the task, self-efficacy might be seen as one of the factors that hindered his/her performance. Here the teacher can be considered as an influence in the environment. This is because teachers play a fundamental role in increasing their students' self-efficacy towards performing tasks. Teachers need to encourage their students to learn rather than humiliating or punishing them if they fail to do the task (Schunk, 1989). This interaction between students and teachers should happen collectively, as is clarified in social constructivism (see 2.2.7 above). Furthermore, Bandura (2001) considers the learned events processed in one's cognitive processes as a group of experiences, where social and environmental entities exist. Bandura (2001) claims that "people are not just onlooking hosts of internal mechanisms orchestrated by environmental events. They are agents of experiences rather than simply undergoers of experiences" (p. 4). This is because individuals perform tasks intentionally using their mental processes such as thinking, memory, and creativity. Bandura (2001) states that "The human mind is generative, creative, proactive, and reflective, not just reactive" (p.4). Bandura and other social cognitive theorists (e.g. Hardy and Carlo, 2011) also link individuals' cognitive processes to identity, which they consider as being changeable.

I found Hardy and Carlo's (2011) understandings helpful because of the link between the moralities of the individual and his/her identity. For instance, Hardy and Carlo (2011) note that individuals have different cognitive 'schemas', which refer to their mental information and which is linked to their relationships, experiences, or moral commitments with the situational world. The interaction between these and the social world reinforces their moral identity development. However, the perspective that fits this research is how they define moral identity by linking it to imagined identity (becoming). In this, they believe that moral identity relates to how individuals represent their ideal selves/behaviours and future desires (becoming). In other words, moral identity involves the moral image/self an individual wants to become in the future (Hardy and Carlo, 2011). The reason for referring to this explanation is because some of the participants articulated moral images about themselves and how they think they will be helpful individuals in their society (see chapter six).

In an EFL classroom, students write and perform their life stories through using their cognitive capacities as noted by Bandura above. Additionally, students' play performance is based on constructing and reflecting upon their life experiences intentionally. What students perform

and construct happens for particular purposes, already planned by the students who are intrinsically motivated. This may embody their aim to enjoy performance in theatre, and to develop their acting skills. Thereby, they can be agents of their constructed theatrical experience. Bandura's social-cognitive theory also emphasises the notion of "collective agency" (Bandura, 2001, p.14). This implies group work between individuals, who intentionally share similar social experiences (Bandura, 2001). This group work might be useful in the EFL classroom where drama tasks are introduced because of the common socio-cultural context between teacher and students. Collective work in theatrical tasks is a crucial aspect for the success of the play performed. Therefore, every single participant's presence in the play, or as an audience watching the play, matters. This is what Booth (2003) argues in his theory about collaborative work in theatre, that 'everyone matters', and he notes

I need for students of all ages to be shocked and surprised by ideas that can only be shared in the safety of the theatre frame; I need the sounds of powerful language filling their impoverished word world; I need for them to sense how they and those on stage breath simultaneously as one; I need to witness the struggle of students of every age participating in drama work, listening to each other as they interact, so that they begin to see that everyone matters if the fiction is to become real. (Booth, 2003, pp.21-22)

2.2.7.2 Socio-cultural theory: motivation, and collective learning

Socio-cultural theory does not just focus on analysing individual's cognitive processes, but it explains how these processes are developed within social and cultural settings. The social interaction which occurs between individuals in a common social and cultural environment permits the individual to construct new experiences and develop a sense of self. For sociocultural theorists (Sayer, 2012), human creativity results from group work, and this is the case in classroom learning (Jaramillo, 1996). Sawyer (2012) notes that individuals learn how to become creative, and use their mental processes in constructing their new or previous experiences when they are learning collaboratively (social constructivism) rather than individually (constructivism). For Sawyer, the aim of sociocultural theory is to examine individuals' learning that occurs in the group. Sawyer refers to collective performances within a group of individuals, where creativity and innovation is present, as 'collaborative emergence'. The latter signifies a spontaneously occurring interaction amongst a group of individuals working together as one community in situated social practices (Sawyer, 2012).

2.2.7.3 Chekhov's acting theory: the role of imagination and emotions in imagined identity development

Tait (2002) states that theatre provides individuals with a 'social space', where they can change their emotions into imagined images for the audience. The theatrical techniques designed by Chekhov in his theory of acting (1989) embody the above perspective. This theory built its doctrines on many strategies while performing and creating a role onstage. These include: 'imagination', 'the psychological gesture', 'quality' and 'the psycho-physical exercise' (Solomon, 2002).

In my study, the participants narrated stories based on the social and cultural experiences they shared in the context. However, I not only focused on the participants' past and present experiences, but I also explored their future dreams and desires, and the feature of 'becoming' (i.e. the person they desire to be in the future). Therefore, imagination and students' desires are amongst the concepts that I consider throughout this thesis. On this basis, I found that Chekhov's understanding of imagination onstage, and the emotional aspect of the performer, fitted this research and supported the notion of imagined identity that I explored within EFL performance in the imagined community (theatre).

Chekhov (in Solomon, 2002) claims that actors can imagine their feelings onstage and use their bodies to visualise those imagined emotions using gestures and movements. These gestures that reflect such emotions are what he calls 'the psychological gesture' (Solomon, 2002). Chekhov argues that actors gain power onstage when they feel the character they are playing. This feeling is observable to the audience through the gestures being used, which may shape the emergent identities. Thus, these physical emotions are significant in introducing the social and cultural identities of the performer (Tait, 2002). The participants' performances onstage in this research may have been underpinned by the use of the imagination and gestures that shaped those imagined identities as they were developed.

2.2.8 The poststructuralist perspective

Here, I summarise important elements in language learning, referring to imagined communities and language investment (Norton, 2001, Norton 2000, Pierce, 1985), symbolic capital (Bourdieu, 1991), and identity development referring to Norton's understandings of the poststructuralist approach.

From a poststructuralist standpoint, learning a foreign/second language raises various desires in the learner (see Norton, 2000). This includes the desire to access the ‘symbols’, and the social or cultural values of the target language. Getting access to these elements promotes what Bourdieu calls ‘social capital’ that refers to the social aspects of the native speaking community; ‘cultural capital’ that indicates the culture of the target language speakers; and ‘symbolic capital’ that refers to the symbols and language resources of the target language. The latter may cover both social and cultural capitals. For Bourdieu (1991), individuals themselves create their own decisions about what language they want to learn. Their desire to become like native speakers through learning their cultural and social values, also learning the language itself, are all elements that form ‘capital’. Additionally, succeeding in gaining these elements gives what Bourdieu named as ‘legitimacy’, which signifies becoming similar to native speakers, and sharing the same feelings of prestige as target language users (Bourdieu, 1991). This ‘legitimacy’ in language learning might be gained within the native setting where the target language is spoken. This was reflected in students’ written texts in this study as they revealed their desires to write and speak fluently the target language (see chapter six). This has to do with the investment of their hopes and imagined identities in an imagined community of narrators/ drama performers. Becoming legitimate users of the target language helps them to have increased levels of power that structure their identities in language learning (Norton, 1995).

2.2.8.1 Imagined communities and imagination

Learning a language in the classroom may help learners to contribute to their desired imagined communities. In this sense, Simon (1992) points out that the classroom is a space for ‘human possibility’, as it is in the classroom that both students and teachers negotiate different social and cultural values. This human possibility draws students’ insights towards the future (imagination), and brings up images from the past, that inform those imagined communities/identities. Moreover, Norton (2001) notes that when language learners begin learning, they may bring their investment into different communities that extend beyond the four walls of the classroom. For instance, if the teacher does not offer students the possibility to imagine their own world or community, they will not be interested in learning. Norton claims that “a learner’s imagined community invites an imagined identity, and a learner’s investment in the target language must be understood within this context” (Norton & Kamal, 2009, p. 303). Norton and Kamal believe that learners cannot access the symbolic capital of the target language or take part in an imagined community if they do not invest in language learning.

Investment is the rope that links identity, imagined communities, and legitimacy to language learning (Liu & Tannacito, 2013).

Norton (2001), and also Norton and Mckinney (2010) state that in language learning, students have the right to imagine, create hopes, and think about possibilities. Learners can be members of any language community thanks to imagination. In this, Norton and Mckinney (2010) note that imagined communities “refer to groups of people, not immediately tangible and accessible, with whom we connect through the power of imagination” (Norton & Mckinney, 2011, p.76). Norton’s (2000 & 2001) along with Norton and Mckinney’s (2010) explanations of investment allowed me, in this research, to interpret the participants’ language investment in the imagined community of learner-narrators and actors. Additionally, they allowed me to investigate the identities they articulated in both their reflective texts and their performance (see chapter 6-9). This is because the activities performed by the participants reflected on their imagination in relation to language learning. Norton (2001) explains:

This mode of belonging [. . .] is a creative process of producing new images of possibility and new ways of understanding one’s relation to the world that transcend more immediate acts of engagement [. . .]. Thus although these learners were engaged in classroom practices, the realm of their community extended to the imagined world outside the classroom—their imagined community (Norton, 2000, pp.163-164).

Imagination is an important element in this research. This is because students built their stories, and theatrical scripts based on their past and present experiences, and future images that they constructed in their minds through time, which display the individual’s relation to the external world. They use them to invest in their imagined community, that they want to be part of. In this sense, Wenger (1998) claims that:

My use of the concept imagination refers to a process of expanding our self by transcending time and space and creating new images of the world and ourselves. Imagination in this sense is looking at an apple seed and seeing a tree (p.176).

Imagination, in this understanding, is not far from real-life-situations that individuals experience. Additionally, it embodies images that individuals form in their minds about real events occurring in the social environment. Then, they create a link between these images in

language learning and the real world. This creative process is called ‘situated learning’ (Lave & Wenger, 1991).

EFL students in this research created stories from their life experiences which become a situated task in the learning process. Collective work and the imagination connecting these students during their narratives and their theatrical performances onstage is what characterizes such an imagined community, what others such as Webber (2008), call a ‘third space’ in the boundaries of theatre. Esslin (1987, cited in Booth, 2003, p. 18) also defines theatrical tasks as an imagined world in which people who perform are members. He argues that “drama stimulates, enacts or re-enacts events that have, or that may be imagined to have happened in the real or imagined world” (Esslin, 1987, p.24). Similarly, in this study, the students wrote and acted real and imagined stories they wished to live out, and these real and imagined roles collectively empowered their performance in the imagined community they constructed onstage (see acting theory above). In turn, this imagined community that enabled them to perform as one group through interaction might result not only in imagined identities, but also in a ‘collective identity’. Melucci (1995) views collective identity “as a process refers thus to a network of active relationships between the actors, who interact, communicate, influence each other, negotiate, and make decisions” (p.45). Melucci claims that people who work as one group and identify themselves using ‘we’, invest their emotions and use their cognition to influence each other, but also remain different from each other. The collective identity process that results from their groupness is also affected by their ability to involve their past and future, and “their ability to recognize and be recognized” (p.45).

2.2.9 Performing gender identity: males vs females

In this section, I present the concepts of ‘gender identity’, ‘gender roles’, and male versus female performances in theatre to explain how both male and female participants in my research negotiated their gender identity. However, I would note that the majority of the participants who attended the exploratory course were females (see chapter four). Nevertheless, I looked at both males’ and females’ understandings of their gender identities and positionings which emerged in the findings (see chapter 8).

I would reflect on Brewer’s (1999) views of the term ‘female’ as a ‘discursive space’, where various notions such as race, class, sexuality, and gender, overlap. She denies the existence of the term ‘woman’ as one that is limited to one space or classification. On the contrary, it has to

do with how a female represents herself, or how she wants to represent herself in a society where males' positioning, race, and social class appear to be predominant. In this study, the female participants' representation of femaleness seems similar in meaning to Brewer's (1999) understandings. Furthermore, the term 'woman' refers to how women as groups interpret this term and give their gender, voice, and identity in society to mark their existence in "social and political structures" (Brewer, 1999, p.2). However, exploring 'gender as related to both males and females, Grady (2000) notes that the concept of 'gender' as an identity demands that one looks closely at how we can understand the biological differences between boys and girls and both the social and cultural expectations of gendered roles (Grady, 2000, p.80). Grady says gender is a concept which "can be usefully understood as a socially constructed and highly political identity category" (p.81). For instance, parents and teachers contribute to how boys learn to be boys (men) and how girls learn to be girls (women).

Similarly, Hubbard (1998, cited in Grady, 2000) links the concept of gender to social categories/roles. Both girls' and boys' roles are socially identified. Each tries to fit into his and her category. However, we should make a distinction between gender roles and gender identity. Goodman and Schapiro (1997, cited in Grady, 2000), claims that gender roles are linked to both women's (femininity) and men's (masculinity) expectations and behaviours that they are socially and culturally constructed; however, gender identity refers to "one's psychological sense of oneself as a male or female" (Goodman & Schapiro, 1997, p.115 in Grady p.83).

Linking the concept of gender to theatre, and focusing merely on women, Brewer (1999) states that theatre is one of the techniques that females have historically used to negotiate their problems and empower themselves in different spaces when they have been rejected. They have used theatre as a way to make themselves known and heard in their society, and raise awareness of females' marginalization, Brewer notes that "Women's theatre has proven to be one of the most social forms of women's cultural production; performances have often worked as a form of group consciousness" (Brewer, 1999, p.3). Hence, women can use theatre to play various roles including 'mother', 'daughter', 'wife', and show to the audience how their roles differ from those of men and even from other women who occupy different cultural spaces. In other words, theatre allows the feminist voice, emotions, and resistance to be known for others to create change according to the ways they are perceived (Brewer, 1999). Concerning emotions, Tait (2002) states that emotions form an essential aspect of performing social and gender identities in theatre. Emotions refer to a cognitive and psychological interpretation

within a social environment. In this connection, Tait argues “theatre replicates the ways in which subjective interactions of emotions are imagined; theatre is also of imagination” (Tait, 2002, p.50). Women are more favoured with emotional experiences in theatre, which reinforces reflection upon the self and gender identity within the social and cultural context (Tait, 2002).

Male and female students’ performances in this research are characterised by the different imagined roles they choose to act onstage. These roles included those as mothers, sisters at home, women at workplaces, wives, and sometimes women performing men’s roles. Male participants performed like husbands, students, and employers (see chapters 6-9). This may have strengthened their emotional and gendered identities (see Tait, 2002).

2.3 Section two: Different ideologies of voice in written and oral discourse: hermeneutical, individualistic and social, and poststructuralist

One of my research objectives consists of analysing the narrative voices of the participants (see 3.3). Therefore, I looked at their different voices positioned in English, French/Arabic in their narratives and performances. I also explored the link between these voices and the identities they developed (see chapter seven). For this reason, in this section, I introduce the concept of ‘voice’ and the different debates that arose in previous research emphasising the perspectives of voice of Bakhtin and Voloshinov’s (1981) and Prior (2001) which fit the current study.

In the hermeneutical approach, Bracken and Thomas (2004) state that understanding the meaning of human voices depends on their experiences lived in various contexts incorporating their talk and actions. These contexts can be social, cultural, political, and historical. Zhao (2011) claims that researchers who explore voices or identities in writing from a hermeneutical angle view writers as “unique human beings bringing with them complicated yet essential sociocultural experiences” (Zhao, 2011, p.102). The entire focus of hermeneutical analysis of voice consists of the way the narrators’ voices are shaped through the contact between the individuals’ self-consciousness and the social factors affecting them (Zhao, 2011).

In this study, I adopted a case-by-case phenomenological analysis (see Smith *et al.*, 1999) which is another type of phenomenological analysis similar to hermeneutics (see chapters three and five). I focused on the discursive features of the participants’ autobiographical stories and scripts. However, the analysis was not just limited to the individualistic signs affected by the sociocultural context, but also to the socially transmitted voices that emerged in the theatrical scenarios (i.e. their interaction with others, see findings chapter seven). The participants’

collective performances may reveal the pronoun 'we' referring to the group, which I also looked at in the analysis. According to Atkinson (2001), the individual voice in written texts is always tied to many features that people demonstrate about themselves, such as romantic, personal, ideological, stylish, authentic, assertive, and literary qualities. These features of voice may shape the individuals' personal identities in writing. Providing the opportunity to EFL students in this research to narrate their experiences in their social context and discussing those experiences with their peers may foster their voices and 'ideologies' (Bakhtin, 1981). For instance, an EFL student may find herself in a classroom environment where she desires to speak English like native speakers and learn about its culture (i.e. linguistic capital and cultural capital, see Bourdieu 1991). Meanwhile, she also finds herself in a society where the use of English and knowledge of the target language culture is not well articulated, for example in Algeria. She acknowledges that other cultural, linguistic, and religious codes are applied affecting her ideological thinking (Bakhtin, 1981). This EFL student's understanding of the influences and the different environmental elements affecting herself and the group she interacts with may increase her struggle in relation to ideology and voice. However, the articulation of her voice through writing or speaking and the existence of the 'other' listening to that voice, processing it and giving it meaning, is what make those voices continuous, dynamic, in a struggle, and affected by relations of power. This argument resulted from my readings of Bakhtin's philosophy of voice that I present in the section below connecting it to the classroom context to fit the current research.

From a Bakhtinian perspective, voice is discourse, and the latter represents "a view of the world" (Morriss, 1994, p.97) and that humans are an image of voice, which also involves the voices of the other(s). In written or oral discourse, people articulate voices that emphasise topics related to their community. This interconnectedness makes their discourses social (Bakhtin, 1981). In one analysis of prose, Bakhtin mentioned that "Every language in the novel is a point of view, a socio-ideological conceptual system of real social groups" (Bakhtin, 1981, pp.411-412). According to Bakhtin (1981) language is social and dialogical. By the 'social' he means that our discourses are in a dynamic process whereby others in the social world listen to our utterances, process them, give them meaning, and respond. The response is then received by the speaker and the meaning-making process occurs again in a given time and space (Voloshinov, 1981). This process marks 'dialogism' that Bakhtin (1981) views as a process of ideological interaction between a group of voices where each voice is distinct and gives a different social meaning. A dialogic discourse is one in which the speaker (self/I) and the

listener (the other) meet and interact dialogically. It happens that in such dialogical discourse, speakers and listeners form an identity which is unstable and influenced by gender, ethnicity, culture and sexuality, and the power structures inherent in these categories (Bakhtin, 1981). This identity is multiple and changeable because it has developed from the different discourses involved in the exchanges between two or more individuals. That is, these discourses involve multiple voices of different speakers and listeners trying to resolve a problem (Bakhtin, 1981). The latter enhances 'ideological becoming' which is defined as "...the process of selectively assimilating the words of others" (Bakhtin, 1981, p.341).

Relating Bakhtin's philosophy of language to the classroom context, Bakhtin (1981) believes that learning is a social practice where different verbal discourses such as learners' voices are characterised by a dynamic dialogical process where multiple ideologies, struggles, and conflicts are engaged in, understood and thus promote learning. When learners articulate their voices, they self-evaluate and develop self-understandings and an understanding of others who interact with them. This is what encourages their ideological becoming as defined above by Bakhtin (1981); for how these voices come together and how personal growth occurs depends on the type of discourse that dominates the classroom. With reference to the pedagogic situation, Bakhtin (1981) mentions two types of discourse. The first type is named 'the authoritative discourse', and it is mostly linked to the traditional classroom where the talk/dialogue is dominated by the teacher. It is a single and non-selective discourse where voices are limited and the struggle depends on the degree of authority (Bakhtin, 1981). For example, authoritative pieces of writing introduce the ideas and voice of the author throughout the text, while in social interaction, the speaker controls others' thoughts and turns the speech into one single voice (Bakhtin, 1981). Learning where the talk is authoritative results in passive learners. The second type, however, is known as 'the internally persuasive discourse' which relates to our personal thoughts and the way we construct our views about the external world which are subject to change each time that a new interaction with others takes place. The internally persuasive discourse enhances our self-consciousness and ideological thinking, and so encourages the development of our ideological becoming. Bakhtin (1981) argues that the internally persuasive discourse "is half-ours and half-someone else's...it is not finite; it is open...and able to reveal ever new ways to mean" (pp.345-346).

For Bakhtin (1981), our ideological becoming emerges from the way we develop our views of the external world where different 'ideological environments' exist. The latter can appear as

the classroom, the family, the workplace, and other social places where different community groups gather (Bakhtin, 1981). It is this ideological environment that allows multiple voices to develop and new interactions to happen, which then enhances our understanding of ourselves and the social world.

From a sociohistorical standpoint, Prior (2001) claims that voice can be either personal or social. He associates voice in oral or written discourses with social identities, the situated production of personal and social identities, and with the ‘revoicing’ of the voices of others. Individuals are surrounded by multiple voices that come from their culture such as those of the family, neighbours, friends, school, and workplaces. Other factors are places where people perform their religious practices, or those of any domain where they construct knowledge, relating to age, childhood, race. Those multiple voices emanate from the person into his/her social/cultural contexts. Also, Bakhtin (1981) believes that voice is associated with the social and the situated and our voices are linked to the past, and to the present situation or context in which we live, and to future discourses or situations (Voloshinov, 1981). We also identify voice as a social term when we refer to it as a social practice performed in the group (Prior, 2001). For instance, participants in this study were involved in group work that might be influenced by others’ voices that Prior (2001) also defines as a ‘collective voice’, which is “defined by sociocultural dimensions” (Prior, 2001, p.7). For Prior, every isolated word may offer multiple voices, which are also signs of multiple identities the person shapes in everyday spoken or written discourses.

From a poststructuralist standpoint, Brodkey and Henry (1992) state that voice refers to “the relations between a discourse and its subject positions, as a notion that articulates the social identities of the discursive subjects it represents in relation to discourse” (p.147). After a study Brodkey and Henry (1992) undertook to analyse the written discourse involving a student of architecture, his teaching assistant, and his professor, they concluded that voice is multiple. In their findings, they listed six types of voice: the voice of architecture, architect, rhetoric of architecture, architecture rhetor, of the writing teacher, and composition teacher. They state that these identified voices can emerge differently in various languages, contexts or genres of text and interactions. However, these voices reveal the self-positioning and agency of the person in the sociocultural context (Prior, 2001). Cummins (1994) also claims that “voicing in writing is a process of continually creating, changing, and understanding the internal and

external identities that cast us as writers within the confines of language, discourse, and culture” (p.49).

Another study by Rodriguez (2000) shows that in poststructuralist philosophy, our voices and subjectivities are all formed in the language we are using, and cannot be understood separately from the sociocultural context in which language is used. He claims that the narrator of any autobiographical story is always revealing either directly or indirectly his/her voice and self-positioning in the sociocultural context to the listener/reader. The individual’s voice is then multiple and can result in multiple identities. Here, I reflect on ‘the dialogical approach to identity’ adopted by Akkerman and Meijer (2011) to explore teacher identity, which was proposed by Bakhtin (1986). Like the poststructuralists, Bakhtin (1981) views identity as a fluid and multiple concept where the self is constituted of ‘multiple I-positions’. Each position integrates multiple voices which change according to the context, the mood, and the behaviour of the person (1986). These I-positions involve not just the internal self (called ideological self), but also the social (Akkerman & Meijer, 2011). Bakhtin (1986) believes that the self is relational and evolving. However, he also notes that individuals have what he calls the ‘I’ and ‘me’ positions. The ‘I’ is stable while the ‘me’ takes changeable positions and interacts with the ‘I’ whenever it receives a new voice that it either processes and interacts with or rejects. The interaction between the ‘I’ and ‘me’ enhances one’s ideological becoming (see Bakhtin, 1981 above). Our ideological self and ideological becoming are all influenced by the social world and the different voices we hear in specific discourse situations or times (Voloshinov, 1981) and each situation shapes a dynamic identity in ourselves. This is because our dreams and internal thoughts are filled with some of others’ voices that affect our I-positions (Bakhtin, 1981).

2.3.1 Voice, identity, and self-positioning

According to Ivanic and Camps (2001), both speaking and writing reveal the inner self of individuals and the way they represent themselves and their voices. These voices are dynamic and multiple (Ivanic & Camps, 2001). The self-representation that voice offers to individuals is integrated in their own activity. This is why Matsuda (2001) disagrees with the view that voice is tied to individualism only or to the target language culture, and argues that it is linked to the writer’s own culture as well. For example, peoples’ clothes, laugh, way of walking, way of staring at others in the eye, their views of others, are all elements that help others identify the social group or culture to which they belong. In other words, they show their self-

positioning and shape who they are because of the image they present of themselves in their social activities (2001). Ivanic and Camps (2001) also state that self-representation and self-positioning can be seen in the features of speech a person uses, such as the vowels, and utterance of words which can be considered as signs of identity development in English language use (2001). In this sense, Fox (1994) also states that we come to know about ourselves the moment we are alive, but it is in the moment of writing that we learn about who we are. That is, revealing our voice in writing not only ends in the notion of self-representation and self-positioning or connects to other selves we construct, but it has also to deal with the negotiation of our identities as they are socially and discursively formed (Matsuda, 2001).

Matsuda (2001) notes that voice and identity are not constructed in a unique language only, but in every language, be that the person's mother tongue, or his/her second language and foreign language (SL/FL), all give the person various possibilities of shaping his/her own voice and identity; this may also support Voloshinov's (1981) claim that our voices are formed and change within every type of interaction occurring in a given time and space. The type of interaction may also cover the type of language, that is, our native language or any other languages we are learning and using with others. This is because the linguistic elements that may exist in one language might not exist in another. It is these language elements that result in changeable selves, and multiple voices/identities in the individual, which are all linked to the sociocultural context. In mentioning both identity and voice, Matsuda distinguishes between the terms. He states that voice is not the same as identity, but one element of it.

Ivanic and Camps (2001) also argue that the uses of pronouns such as 'she', 'he', and 'they' reveal the self-positioning of the writer/speaker and may enhance social identity construction. Broadly speaking, voice defines the narrators' own standpoint on specific subjects, which is empowered through his/her 'self-authority' or 'presence', and most of the time by vigorously using the personal pronoun 'I' to show power in a piece of writing (2001). Ivanic and Camps (2001) conducted a study with six Mexican postgraduate students in the UK to look at their self-positionings and identities in writing. Their analysis showed that the participants developed three types of positioning: 'ideational positioning', in which the writer talks about a particular subject in his/her story; 'interpersonal positioning', which can be found in the writers' interaction with others in the story; 'textual positioning', in which he/she narrates the story focussing on the format of his/her piece of writing. Ivanic and Camps (2001) found that

the construction of identities and voices in those texts results from these three ‘macro functions’ or positioning in language.

2.3.2 Multiple identities explored in this study

Concerning identity, I sometimes refer to the social constructionist perspectives of identity, which were criticised by the poststructuralists for their ignorance of power relations while constructing identity (see Pavlenko and Blackledge, 2004; Bourdieu, 1991 on power). This is because both approaches fit into this project. Here I refer to Ivanic (2006) who used ‘activity theory’ to come up with elements supporting the social theory of learning and identity. She considers social relations occurring in the socio-cultural context as parallel with relations of power that poststructuralists emphasised. Ivanic claims that identity exists in the social interaction between individuals, she labelled ‘subjects’, in their socio-cultural context. Both subjects and language learning are located in this socio-cultural context because individuals can be viewed in two ways. First, they are the subjects of the practices and ‘social affordances’ they possess in their socio-cultural context. Second, they are the actors performing those tasks with agency.

In the sections below, I discuss the multiplicity of identity referring to some types that emerged in this study -- social, imagined, and personal -- which might overlap with the participant facet of identity as ‘EFL learners’, and how ‘agency’ is essential in building that multiplicity. Here, I mention their status, referring to the data I collected during the exploratory course when some of the participants negotiated the ‘learner identity’ that they formed during their transitions in education (i.e. middle school, secondary school, and university). These academic settings might allow them to develop multiple identities, as pointed out above, that can help them build themselves academically and socially (see chapter six). In mentioning the university setting, Huon and Sankey (2002) argue that “When students begin their first year at university, they are required to recognize the way they think about themselves, as learners, and as social beings” (p.1). Constructing that learner identity facet depends on the students’ ability to adapt to the university environment (Briggs *et al.*, 2012). Their social contacts with others might enhance their multiple identities, their linguistic capital, and their agency (Bourdieu, 1991).

According to a study by Vasilopoulos (2015), revealing one’s linguistic capital (see Bourdieu, 1991) and self-representation in EFL contexts becomes a complex issue. Individuals put their agency into practice when they decide which accent, genre, language codes to use in their

speech. Being multilingual or bilingual offers speakers a range of identities that they can use according to their social context and self-representation. It is in this social context that individuals perform a range of social roles and develop different identity facets depending on the social groups they interact with, and the duties and languages used in their interactions (Vasilopoulos, 2015). Selecting the appropriate language to interact with in the context is one aspect that allows for social identity construction. As Giles and Johnson (1981, cited in Vasilopoulos, 2015) state, language plays the role of a social identity marker and is a means for helping the individual to distinguish between himself and others, as people use language to access the social group they desire to be part of (Vasilopoulos, 2015; Norton, 2000). This group interaction fosters social identity (Golombek & Jordan, 2005). This is why Norton (2000) recommends that language teachers should encourage their students to be aware of their right to interact with each other as this fosters their role identities and positioning. Interaction can be achieved through classroom tasks that the teacher designs and encourages the students to become engaged in (Golombek & Jordan, 2005).

Furthermore, theories of social identity including ‘social identity theory’ (see Tajfel, 1981) claim that one’s social identity is multiple as it includes various typologies or ‘facets’ (Hardy & Carlo, 2011). Among these facets, Phinney (1996) lists ethnic identity which I also looked at in my findings (see chapter six). The participants themselves talked about their ethnic belonging and revealed features of ethnic identity (see chapter six). It is important to provide a brief understanding of how ethnic identity is viewed and what recent research has discovered about it. I refer here to Phinney’s (1996) perspective, which relates ethnic identity to one’s psychological state about his/her ethnic group. Phinney (1996) believes that ethnic identity is related to how the individual feels about and views his/her ethnic group either positively or negatively. Ethnic identity is generally tied to the culture, values, and attitudes individuals have about their group or the exploration they make to find out how they feel about their belongingness (Phinney, 1996; Phinney & Ong, 2007). Some research studies that meet this perspective (see Kulis *et al*, 2002; Romero & Robert, 2003) found that ethnic identity can develop from individuals’ high/low self-esteem, and it can reveal both negative and positive feelings of one’s ethnic group. It is these ethnic/cultural views formed by individuals that make them see the similarities/differences that associate them with their community. This can meet Wenger’s (1998) concepts of association/disassociation in understanding one’s identities, which sometimes can develop into ‘identity of marginality’ as the person feels marginalized

by his/her community/group because of the differences (of colour, speech, origin) that other members note in him/her.

Further to social identity and ethnic identity, poststructuralists (Norton, 2000; Pavlenko & Blackledge, 2004; Weedon, 1987) argue that people possess several types of identity and multiple selves that change according to the time and place where they are negotiated. When constructing these identities, or demonstrating self-empowerment in social interaction, individuals use 'agency' as a means to control these tasks and invest in the language they desire to access (Norton, 2000; see also Bourdieu, 1991). Ahearn (2001) defines 'agency' as "the socio-culturally mediated capacity to act" (Ahearn, 2001, p.112). Duff (2012) states that this notion of 'agency' is crucial in EFL settings because they allow the learner to imagine, accept or refuse other roles or identities. This can be viewed in their use of language, contribution to the social group, and any type of resistance during their interaction (Duff, 2012).

Concerning imagination, Pavlenko and Blackledge (2004) state that imagination underpins the construction of a range of identities. This process is enhanced with the new vocabulary the person uses to learn the target language. The involvement of his/her personal narratives in the target language leads to the creation of new practices of self-representation. Thus, this promotes the creation of new imagined communities (Pavlenko & Blackledge, 2004, p.17). Peoples' narratives have an important role in their resulting multiple identities because narratives make links between past, present, and future. This, in turn, helps in creating 'an imaginary coherence', and a 'self-positioning' mainly in relation to past narratives (Pavlenko & Blackledge, 2004). Norton (2001) used the term 'imagined communities' and 'imagined identities' as key concepts in her work to ground students' awareness of their right to use the foreign language in the classroom dynamically. According to Norton, imagination is a "creative process of producing new images of possibility and new ways of understanding one's relation to the world that transcend more immediate acts of engagement" (pp.163-164). In their study on how a pronunciation course helps English language students to shape their identities as legitimate speakers and pronunciation teachers of English, Golombek and Jordan (2005) state that their participants not only developed multiple identities as legitimate users and teachers of English, but they also used the resources that this course offered to form new images of themselves. They identified these images as their imagined identities, and Golombek and Jordan, argue that these may help them to use innovative teaching practices in their career as novice teachers of English.

2.4 Section three: The link between power relations and identities in social learning practices

In this section, I explore my use of ‘power relations’ based on Bourdieu’s (1991) understanding, connecting it to the concepts of: identity, investment, and agency in language learning.

Social constructionists such as Lave and Wenger (1991) argue that language learning and identity are situated in the social practices where the individual is involved. Their situated-learning theory states that the human mind operates within the social activities being performed. As Lave and Wenger claim “Rather than asking what kinds of cognitive processes and conceptual structures are involved, they ask what kinds of social engagements provide the proper context for learning to take place” (p.14). Poststructuralists (Norton, 2000; Norton, 2001; Norton & Pierce, 1995; Pavlenko & Blackledge, 2004) use the notion of power, and view language as symbolic elements that are used by individuals to empower themselves and impose their agentic, authoritative selves in the society, which are, in turn, features that embody identity construction (Zhao, 2011). Both views support my study, as I argue that the experiences individuals live in the social context are important elements to be integrated into language learning. This would make learning a situated practice that allows students to develop their identities (Lave & Wenger, 1991). However, this type of social learning requires the individuals (agents) to know what they need the language for. In this study, it was revealed that the participants want to learn English to access its symbolic resources and speak it like natives. I believe that their attitude of speaking English like natives will empower them in learning and enhance their identity development.

On the concept of ‘power relations’, Bourdieu (1991) states that all types of linguistic interactions convey power relations, and every word or intonation the individuals use in their daily communication can express authority and power. Power differs depending on the group where this interaction takes place and the language being used. For Bourdieu (1991) not all words express the same power relations as there are some words that might exist in one language, but not in other. Thus, the power relations they convey are distinctive (see also Matsuda, 2001). These relations of power occur always in social spaces because language is an essential component of social life, and both language and social life are strongly attached (Bourdieu, 1991).

To develop his theory, Bourdieu (1991) uses the concepts of ‘habitus’, ‘field’, and ‘capital’. He uses the term ‘habitus’ to define a set of actions that have been acquired by individual (agents) since childhood. Such actions are expressed in walking, eating, and in every action that reflects the social conditions where they acquired them. Habitus is shared among the members of the same community. In language use, individuals develop a certain ‘habitus’ in interaction (speaking) and in writing, which is not necessarily marking their linguistic competence, but is a ‘linguistic habitus’ that determines their social identity and future desires (Bourdieu, 1991). By ‘field’, he refers to the space where different actions, knowledge, and other resources occur. These resources are what he calls ‘capital’ and this constitutes several types that Bourdieu lists as follows: ‘symbolic capital’, which refers to the vocabulary the individual uses in a given community to access their linguistic resources; ‘linguistic capital,’ which indicates the ability of the individual to use expressions to interact in a particular social group (Bourdieu, 1991); ‘cultural capital’, which refers to knowledge and thoughts that feature distinctive groups and classes within a given society (Zhao, 2011); ‘economic capital’ which is related to money, wealth, and other properties that individuals own (Bourdieu, 1991). These capitals and the individuals’ habitus form relations of power in linguistic interactions, where identities are negotiated, within the social community (Bourdieu,1991).

Power has also been viewed as an “interpersonal and dynamic” term (Vetter & Schieble, 2016, p.43). Vetter and Schieble (2016) use the term ‘power positioning’, which is mainly shaped in interactions and different situations. Individuals can possess more or less power depending on how they are positioned in a group/context. However, poststructuralists argue that individuals can position themselves in the world and have more power as agents by promoting change in the world surrounding them, so exerting agency (Vetter and Schieble, 2016). Interaction, for example, between students and their teacher in the classroom, may create a process of empowerment and challenge the students’ symbolic power as they would speak the target language with the teacher. This perception has reinforced my research aims as shown in the findings (see chapters six & nine). This is because my participants articulated their desires to access the symbolic resources of English, learn about the target language culture, and develop themselves through learning. In this way, they brought their symbolic and cultural capitals to the course, and probably enhanced their power positionings not just as language learners, but as agents who seek to create change in learning.

More recently, Darwin and Norton (2015) conducted a study of identity, language, and investment and came up with a new model of investment that best explains the way identity is reproduced in social interactions based on investment in the target language. However, this investment is defined by other concepts that form sites of struggle asserting identity construction in language learning. These include: affordances, capital, positioning, and most importantly, ideology. In other words, investment forms the core of this model surrounded by these concepts. Darwin and Norton state that questioning ideology can help researchers to explore more closely the way power manifests itself materially in the practices of classroom, workplace, or community. For both researchers, “language is an ideologically defined social practice” (p.43). Blommaert (2006, cited in Darwin and Norton, 2015) also points out that ethnic identities, linguistic interaction, positioning, and language power such as symbolic power are controlled by ideological sites, and it is by understanding these ideological sites that we can understand the nature of capital, whether symbolic or cultural and how it helps agents to invest in language learning. Agents reveal their positioning in social and linguistic spaces based on the volume of capital they possess. Symbolic capital facilitates the comprehension of these ideological forces, and how investment and positioning are operating in them. Learners who enter such social spaces already have their own material resources and linguistic skills, that is, their own capital which they have as affordances to invest in those spaces. Providing meaning to that social space and to the world, in general, is what makes their habitus. These concepts of ideology, capital, habitus, and investment are interrelated as a complex site of struggle in identity formation.

For Darwin and Norton “identity is a struggle of habitus and desire, of competing ideologies and imagined identities. Governed by ideologies and possessing varying levels of capital, learners position themselves and are positioned by others in different contexts” (2015, p.45). They argue that desires in language learners allow them to mould their habitus and to form their agentic-self, explaining that ideology is “dominant ways of thinking that organize and stabilize societies while simultaneously determining modes of inclusion and exclusion” (p.44).

Norton (2017) claims that language learners are able to challenge unequal power relations through reshaping their relationships with others, which then allows them to develop more complex and powerful identities in the language community. When learners invest in a language, they realise that they will acquire the symbolic and material resources of that language and that this will augment their cultural and symbolic capital (Darwin and Norton,

2015). The context in which agents are learning affects their identities; changing the context will change their identities, and make the power structuring their actions more complex. Preece (2016) pointed this out in his view of identity, grounded in the poststructuralist and ‘Foucauldian’ approaches, saying that it is constructed and negotiated in discourse, and situated in the social context which is seen as a site of power which moulds the conditions for specific identities to emerge. These identities include temporary roles that result from continuous interactions in that context and with the locally situated culture and social categories (Preece, 2016).

The practices that my participants were involved in occurred in the ‘social field’, that is, the theatrical classroom community they had created, which included linguistic interactions that may unravel their habitus and their different types of capital (see Bourdieu, 1991). These aspects revealed in their speech or writing may grant them creativity, imagination, and authority to empower and position themselves in their imagined community, one in which the actions they perform in the social space determine their roles of positioning. It is this imagination and collective performance that may help the learners to create their ‘community of practice’ (Wenger, 1998; Wenger-Trayner & Wenger-Trayner, 2015), in which language learning happens collectively, and which Wenger (2015) defines as follows:

Communities of practice are formed by people who engage in a process of collective learning in a shared domain of human endeavour: a tribe learning to survive, a band of artists seeking new forms of expression, a group of engineers working on similar problems, a clique of pupils defining their identity in the school, a network of surgeons exploring novel techniques, a gathering of first-time managers helping each other cope. (Wenger-Trayner & Wenger-Trayner, 2015, p.1)

It is in interaction and involvement within the social world/different communities that we come to know our positions as affected by others (Vetter & Schieble, 2016). For instance, my participants may have positioned themselves as EFL learners and as actors performing theatrical plays onstage. This made them gain membership of the learning communities to which they desired to belong, which are sometimes shaped as a community of practice, and in other situations as an imagined community (see 10.2.2). Thus, their identities developed in the exploratory course (see chapter four) are not just imagined but also enacted in their discourses.

My use of both types of community in my research: the imagined community (using Norton's understanding) and the community of practice (Wenger-Trayner & Wenger-Trayner, 2015) is purpose-driven. Both communities are overlapping but not identical (Xu, 2013). My focus is mostly on the principles of the imagined community and the imagined identity because the imagined community the imagined identity is forged. The latter is develops in the individual's imagination of social practices which are said to be previously constructed (Xu, 2013). However, within a community of practice, real and practiced identities emerge. In other words, imagined community and imagined identity are fundamentally enhanced by the human imagination, while enacted identities occur in the human's engagement (Wenger, 1998) with different practices such as teaching (Xu, 2013). An imagined identity is denoted in the images people give to themselves in the external world and of how they desire to be (Norton, 2001). Here lies the concept of future identities that Norton (2015) states occur through investment in language learning. For instance, studying abroad, educational career, and professional opportunities are now amongst the imagined and future identities of language learners (Norton, 2015). The findings of a study conducted by Norton and her colleagues (2015) in the African context revealed that students and teachers gain awareness of how to invest their digital skills in language learning and increase their cultural capital and social power. One of the analysis excerpts presented in Norton's work consisted of a talk by a student who felt like a man when she first used a digital camera saying

I feel very powerful like a man because I had never held a camera in my life. I have always seen only men carrying cameras and taking photos in big public functions like may be independence celebration, political rallies and wedding ceremonies. But now as I move in the community taking pictures with my camera, I feel I am also very powerful, like a man (Andema, 2014, p.91).

Therefore, teaching and learning English is perfectly defined in imagined identities and the affordances given to both teachers and students in their social and virtual interactions (Norton, 2015).

I refer to communities of practice because they relate to my data collection. In other words, some of the participants' stories and theatrical performance revealed their experience as trainee teachers, or novice teachers at private schools of English. Those experiences were performed onstage (see 6.4.6). What some of my participants experienced onstage was a real teaching practice. Thus, at a particular stage of my data analysis, in exploring the stories and scenarios

related to teaching training experience, I considered Wenger's (1998) perspective on communities of practice, and Lave's and Wenger (1991) situated learning, along with investment and power relations. These perspectives reveal the interrelatedness between power relations, identity, and communities where learning and collaboration are both imagined and practiced as revealed in the research findings (see chapter 6).

2.4.1 Self-identification, identity, and language learning

Ivanic (2006) suggests that "identification is the key factor in learning, in language learning and transformation of practices across contexts" (p.7). Relating identity to language learning, she argues that identity is a progressive label of identification. She also emphasizes the notion of 'context' as a non-separated term from the network of learning, language, culture, and identity. She believes that identity and language learning are shaped by culture and ones' social context (see also Levine, 2011). She identified five dimensions of identity, and claims that identity is 'relational'; that is, it does not exist independently, but emerges with other elements of the social practices in the context, such as the subjects' social relationships and learning. It can be 'discoursal' as individuals construct their identity through their discourses which involve their identities shaped by address, attribution, or affiliation. For instance, the 'affiliation' form of identity relates to the way people use semiotic resources to shape their identity either in spoken or written discourses. In this, Ivanic argues, identity is achieved through social interaction (p.15).

Ivanic (2006) also claims that identification "is what makes identity work happen" (p.21). Language in this sense is very important as an aspect that helps others identify themselves as part or members of a social group or community. Individuals use personal pronouns as ways of identifying who they are and what community they belong to. This is applicable to her participant who works in a restaurant identifying himself as part of a community of practice using 'we' instead of 'I'. However, she considers identity as 'continuously constructed' as it changes with each social activity that individuals perform (e.g. being students, waiters, or teachers). In conclusion, she claims that learning how you should feel differently about yourself and exploring a different meaning of who you are is in itself a type of learning (p.26). This is applicable to communities of practice where learning is social (Wenger, 1998). This connects to my research because of my participants' social context, culture, ethnicity, and self-identification in language learning as Hyland (2000) notes on identity as being attached to and shaped by the context and culture within which we write (see chapter six).

2.5 Section four: identity from culturalist and constructivist understandings

Holland *et al* (1998) view individuals as social and cultural creatures bounded with self-understandings and identities maintained according to the social and cultural resources surrounding them. These identities are not durable as individuals are a pivot for change. They define identity as “self-understandings” (Holland *et al.*, 1998, p.5). In this sense, identity is constructed as an ongoing process where individuals interpret and reinterpret their life experiences. This makes identity fluid, discursive, and most importantly shaped by the cultural, social, and political contexts/groups surrounding them. The ability of individuals to communicate in the group, understand how they affect others and how others change them, and how they bring change to a particular group/context/field makes them powerful agents and develops their identities (Vetter & Schieble, 2016).

Holland’s *et al* (1998) studies of identity, which they also call ‘senses of self’, are all drawn from Vygotsky’s and Bakhtin’s approaches (constructivists and cultural). Holland *et al* (1998) believe that constructivists focus on the social positioning that takes place in people’s interactions. However, from a cultural perspective, a person’s linguistic behaviour such as saying ‘please’ would be viewed as moral compared to constructivists who would take it as a response to a social claim/ relation. A 35-year-old man was interviewed by Lachicotte and a 15-year-old girl was asked by Skinner about how they identify themselves (as mentioned in Holland *et al.*, 1998). Both of them revealed self-understandings reproduced from the cultural resources that were available to them, although they were from divergent cultural worlds (Holland *et al.*, 1998). From these cultural resources and some social practices, identities can be improvised (Holland *et al.*, 1998). These identities are revealed in the person’s past histories and present images supported by the social context. Holland *et al* (1998) view the different objectifications that the people commit to in their social life (e.g. being a student, a black woman, a mother, a waiter in a restaurant) as cores of ones’ proactive identities (Holland *et al.*, 1998, p.4). They note that identity “is a concept that figuratively combines the intimate or personal world with the collective space of cultural forms and social relations” (Holland *et al.*, 1998, p.5). This meets the RMMDI model (see 2.2.1 above) that our core identity interacts with the social context.

Holland *et al* (1998) also argue that self-identification in the world is structurally defined because it can be marked by gender, race, ethnicity, or other different non-vanishing elements

of society. Identity can be understood at the level of four contexts. The fourth context seems important here. Holland *et al* (1998) note “the fourth context of identity is that of making worlds: through ‘serious play’, new figured worlds may come about” (p.272). Here, they refer to imagined communities as an example of a figured world emerging from children’s play. Some of the identities developed in this sense are improvised and this might be equal in meaning to imagined identities. Bourdieu (1977a, cited in Holland *et al.*, 1998) considered improvisation as a central aspect predominating in human agency, and that all types of world we build either imaginary, virtual, or cultural, are all socially defined (Holland *et al.*, 1998). Identities forged in the figured worlds are multiple, and can be figurative (they might be similar to being imagined) and positional. In the latter definition, Holland *et al* (1998) refer to the social positions and rules a person takes or learns. Here I reflect on a story they tell about a little girl, Shanta, who grew up in a Hindu community and engaged in an activity that she had no right to perform. As Holland *et al* (1998) note

Shanta, was berated because she ventured into an activity to which she had no right. Shanta was in the field where her older brother was plowing. As he steered the oxen past her, she reached out playfully and touched the plow. Immediately her brother began to hit and rebuke her. (Holland *et al.*, 1998, p.126)

Although she did not understand this cultural norm, Shanta learned that because she is a female, she was not allowed to do some activities that her brothers can freely perform. Holland *et al* (1998) refer to this story as performing ‘positional identity’ which, according to them, has to do “with the day-to-day and on-the-ground relations of power deference and entitlement, social affiliation and distance-with social-interactional, social-relational structures of the lived world” (p.127). It makes sense that a positional identity is constrained by how individuals view their roles/positions in the social world such as the activities and spaces they have access to and those they are restricted from undertaking. Habitus, for instance, is an overlapping concept here. This understanding fits into my findings regarding Lina’s identification and social position in her community (see chapter eight).

2.6 Summary

This chapter has provided detailed theoretical knowledge of the main concepts that I explore in this study (i.e. autobiographical writing, performance, identity, and language voices). Previous research studies on EFL/ESL students’ identity development (see Zhao, 2011; Yang,

2014 above) did not look at some important elements raised in this research such as the meaning-making of identity in a multilingual setting and the development process of EFL learners' identities as they are articulated in writing and visualised onstage through performance. I adopted different methodologies and approaches to explore the research questions and meet the promises of this research. These methodologies cover the combination of two relevant approaches to language learning and student identity (i.e. poststructuralist approach and the RMMDI), the use of forum theatre, situated-learning techniques, socio-constructivist, and socio-cultural theories helped me to design the exploratory course and the different tasks I delivered to my participants in every session (see chapter four). For instance, I have adopted Sawyer's method to explore students' collective work, and how they collaboratively invest in the community of learner-narrators/performers in English while producing theatrical reflective scripts extracted from their autobiographical texts. Their collective productivity onstage meets Sawyer's concept of 'collaborative emergence' (see 2.2.7.2). Apart from using English, my participants were involved in multilingual writing and performance tasks where some used French and others used Arabic with the addition of some Berber words. I address this point through looking at Matsuda's (2001) perspective (see 3.2.1), which supports my research findings (see chapters six and seven).

As for the data, I used ideographic case-by-case analysis with 10 participants (see chapters three and five) to delve into how they gave meaning to their identities and to understand how others in the social world influenced those identities. I also looked at the stories they narrated about the 'self' and the performance of those stories collectively. Different brainstorming techniques were used to support the students' reflective abilities, imagination and encourage their investment, and help them navigate their relations of power (see Bourdieu, 1991).

Chapter three: research design and methods

3.1 Introduction

This chapter, which follows Creswell's interpretive format (2014), states the problem behind undertaking the study and highlights the main aims, objectives, and research questions for conducting the research. Furthermore, it links each research objective and the research questions to what has been discussed in chapter two. This chapter also presents the research paradigm, the approach adopted for data collection and analysis, and the different methods that I used to collect data. It illustrates the main steps followed to find the participants and to get them involved voluntarily in the study following some ethical considerations.

3.2 Statement of the problem and research rationale

This section summarises the gap found in the literature review undertaken for this study and my methodology introduced to address this gap. It also states how the methodology chapter and the next two chapters are structured.

As I discussed in chapter two, the topic of identity development in EFL/ESL narrated and performed experiences is under-researched in the Algerian context. Another point is that little research has examined the influence of using different languages and performing multiple social roles on EFL/ESL identity development.

Considering the context of this study, I noticed that the teaching methods used by EFL teachers may not always offer the students an interactive and social space to learn English. Teaching English in this context may need innovative methods that allow the students to walk into the classroom as social beings (Norton, 2000), with active and fluid identities that can be recognised and developed in language learning. Therefore, to address this gap and tackle the pedagogical problem identified in the research context of this study, I adopted an interpretivist approach and designed an exploratory course that involves the use of autobiographical writing and theatrical tasks. I chose the task of autobiographical writing because it encourages students to write about themselves and to be self-reflexive about their experiences (i.e. to comment on and analyse their written texts, even engage in critical thinking); while I chose the task of writing theatre scripts and performing them in order to enable the students to act out these experiences by introducing stage versions of themselves engaged with others who perform the parts of those who contributed to them (e.g. family members, other students, teachers etc), so

giving them a chance to relive a version of their lives. I believe these are further reasons to support the view that the exploratory course I introduced is innovative (see 1.1.2).

I have divided my methodology outline into three chapters. First, chapter three introduces the main points of the research rationale, research paradigm, and ethics (see 3.1). It also covers the different data collection methods that I used in the exploratory course and how I used each data collection method. Second, chapter four, which is a follow-up methodology chapter on data gathering used, introduces the practical side of the exploratory course and the data collection process. Finally, chapter five, which is another follow-up methodology chapter on the analysis, explains the data analysis process and how I approach the data. The reason for this division is because I aim to report clearly every theoretical and practical step in my research methodology. Additionally, the detailed information that relates to the exploratory course and the data analysis is better presented using follow-up chapters.

3.3 Research aims and objectives

The major aim for conducting this research study was to find out whether EFL students in multilingual higher education settings, such as Algeria, could articulate their identities in autobiographical reflective texts, and then develop them collectively through interactive play performance, a task that I named ‘collective scenarios’, which I followed throughout this thesis. This embedded the different images and self-identifications EFL students give to themselves in writing autobiographically, and how these images were turned into performable characters that shaped imagined and multiple identities in the learners. This research also looks at the social/cultural factors that may have affected these identities in the learning process. It also aims to explore the effect of EFL students’ reflective texts and collective scenarios, along with their performance onstage, on the development of their English language skills (speaking and writing) as linked to their cognitive processes such as imagination. Here, I focus on speaking and writing as presented in the findings (see chapter nine).

As previously explained in chapter one, this research has four objectives. Firstly, exploring EFL students’ narrative voices and imagined identities in their autobiographical reflective texts, and in their theatrical performance. Students who took part in this study produced autobiographical essays, stories, drawings, and poems that reflect their life stories and experiences in English and in other languages (French/Arabic). In these narrative samples, the participants used the personal pronoun ‘I’ to articulate their voices and identities (see chapter

two, in section 2.2.4). I focused in my analysis of the raw data on this pronoun in both narration and performance, and how they made use of the I pronoun to express who they are, their imagined identities, and their self-empowerment, as invested in language learning. I explain the research methods and approach for analysis below.

Secondly, understanding whether the identities articulated in English are parallel to or different from the identities articulated in French, Arabic, and sometimes Berber. To attain this objective, two multilingual sessions were conducted in the exploratory course (see sessions 8 and 9 in chapter four). In these two sessions, the participants wrote their reflective essays in English/French/Arabic during session eight, and used French and Arabic only during session nine. Then, these multilingual narratives were transformed into collective scenarios. This allowed me to explore their voices and identities while they interacted in their native/other languages apart from English, and the way those identities were negotiated onstage in those different languages. In addition, some of their narratives (stories and diaries) introduced some passages written in French/Arabic, which I also considered in the analysis.

Thirdly, I sought to find whether the exploratory course, which I conducted during the data collection process, allowed the EFL students to develop their language skills (speaking and writing) and their cognitive processes, I also investigated the role of the latter in shaping those imagined identities onstage.

Finally, this study has a pedagogical objective. It consisted of using the results of this qualitative research to recommend to the Department of English at the University of Bejaia an innovative teaching and learning module. This innovative module relates to the different theories being discussed in the literature review chapter (see 2.2.7.2, 2.2.7.3). Many of the aspects discussed in these theories, such as collective learning, creativity, imagination, social interaction, motivation, and investment are emphasised in the different tasks performed by the participants.

3.4 Research questions

Reflecting on the above objectives, the study addresses five research questions as presented below:

1. How do EFL students in Algeria make sense of their identities and what factors contribute to the development of those identities? Are the identities they articulate in the course in English parallel to those they articulate in their other languages such as French and Arabic?
2. What voices emerge from their narrative tasks and performances onstage, and how does imagination shape who they are/their future identities?
3. How do both males and females in the study negotiate their gender identity in narration and performance?
4. What is the effect of collective performance on Algerian EFL students' language skills development and cognitive processes? do they perceive themselves in an imagined community of actors?
5. What perception do current EFL teachers at Bejaia University have of interactive theatre and autobiographical texts as a new course to be integrated in the EFL learning program?

The above research questions draw upon crucial related theories and approaches. These include the socio-cognitivist and socio-cultural theories, acting theory, and the poststructuralist approach focusing on Abes, *et al*'s model (2007, see 2.2.1). However, some of these research questions were amended, as shown above, based on the data analysis triangulation process (see 5.3.2.3). The reason for this amendment relates to my attempt to create a link between the findings drawn from the raw data and the actual research.

3.5 Research design

This study is a phenomenological project that adopts qualitative methods rather than quantitative or mixed methods to collect and analyse the data. It is based on an interpretivist epistemology. This is because I sought to gather data on EFL identity development in the Algerian higher education context as affected by various dimensions of identity (see Abes *et al*'s model 2.2.1). Therefore, quantitative or numerical methods were considered not relevant to this study.

Recently, qualitative research has become more complex, and it is not easy to set a fixed definition of it (Creswell, 2007). Qualitative researchers focus on studying events, stories, and experiences of people as they occur in their social and natural contexts (Woods, 1999, cited in Silverman, 2014). As Wood (1999) reports, "Qualitative researchers are interested in how

understandings are formed, how meanings are negotiated, how rules are developed, how a curriculum works out, how a policy is formulated and implemented, how a pupil becomes deviant” (p.4, cited in Silverman, 2014).

Creswell (2007) states that “We conduct qualitative research when we want to empower individuals to share their stories, hear their voices, and minimize the power relationships that often exist between a researcher and the participants in a study” (p.40). Qualitative researchers use interviews, observations, documents, listening to the participants’ voices, analysing data ‘inductively’, and interpreting them at the ‘micro level’. Silverman (2014) claims that “much qualitative research is based on **researcher-provoked data** derived from methods like interviews or focus study groups” (p.5). Qualitative researchers form their hypothesis after collecting and interpreting data, compared to quantitative researchers, who set out to test hypothesis (Silverman, 2014). Furthermore, what is more important in qualitative research is that after the study, other interpretations by the readers will appear. This will open the door for more inquiries and interpretations (Creswell, 2007). One of the most useful definitions of qualitative research in this realm explains that

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena, in terms of the meanings people bring to them (Denzin & Lincoln, 2005, p.3).

This definition supports my research study from two angles. First, I explore EFL students’ multiple and imagined identities negotiated in their life experiences and their collective drama performances, through adopting the reconceptualized model of multiple dimensions to identity formulated by Abes *et al* (RMMDI, 2007) and the poststructuralist approach based on Norton’s understanding (2000). Second, I analyse the elements they used to shape their identities in the narratives and performances, which they produced collectively using imagination, critical thinking, problem-solving, reflection, and social interaction. The analysis is based on socio-cognitive and socio-cultural theories of autobiographical narratives and identity, and on Chekhov’s acting theory (see chapter two). Therefore, I adopted the phenomenological

interpretive approach as a research paradigm for this study to collect and analyse the data (see chapters four and five). This design grants the researcher flexibility during data collection and interpretation such as modifying the research questions or going back to the participants whenever the researcher needs more clarification or some important issues are revealed in the data. I reflect on the aspects my participants raised in the interviews which support this study, thus I asked them to keep a written record of those aspects in the first part of the diary. I believe that this technique enhanced the data collection process.

To come up with various themes and probe the objectives of the study, I adopted a thematic inductive analysis approach, based on the guide suggested by Clark and Braun (2006) to analyse the data. I gathered this data from the semi-structured interviews carried out with the EFL teachers and the students who took part in this study, the diaries of part two, the field notes from classroom observation, the theatrical scripts (see 5.3.2.1). Thematic analysis is, in parallel to phenomenology, an interpretive approach to analysis. Combining both approaches may have enhanced the research findings. As noted by Braun and Clarke (2006) thematic analysis is often used by qualitative researchers because it permits them to be flexible when analysing the data. Thematic analysis can be bound to several traditional approaches such as grounded theory and interpretivism (Bernard, 2000; Boyatzis, 1998; Braun & Clarke, 2006). As Braun and Clarke define it “Thematic analysis is a method for identifying, analysing and reporting patterns (themes) within data” (2006, p.79).

I am aware of the limitations that may result from doing qualitative research, that is, because I explore individuals’ personal life experiences, this may lead to subjectivity and invalid data. This is what Silverman labels as “romanticism” in qualitative data gathering (Silverman, 2014, p.19). However, the participants were people that I had not met before and most of them study in different classes under one department (English). This diversity may have improved the objectivity and validity of my findings.

3.5.1 Interpretive and phenomenological research paradigm

This research adopts the ‘interpretive phenomenological approach’ (IPA) (Frost, 2011) as a model underpinning the qualitative procedures that I use to collect and analyse the data. This approach draws its understandings from three sub-approaches: ‘idiographic’ that provides in-depth analysis of texts written by people about their experiences, ‘hermeneutics’ which deals with the interpretation of meaning appearing in human experience, and finally

‘phenomenology’, which looks at the way people give meaning to the phenomena in their experiences (Frost, 2011).

Interpretivism has been used in several pedagogical research projects that look at students’ self-identity in the classroom (Jackson, 2001). Interpretivists claim that human behaviour is influenced by the truth that exists in the social world, and is also influenced by the attitudes that the individual has towards this relationship. Thus, interpretivism denies the assumptions of positivists, who think that every phenomenon in research on human behaviour can be analysed using the same research methods. Interpretivists, on the contrary, praise qualitative research methods, mainly observations, case studies, and interviews. This is because they allow the researcher to gather data on peoples’ interpretation of their social environment (Willis, 2007). In other words, an interpretive and phenomenological model explores people’s in-depth life experiences and their perceptions of the social world, and how they form their identities within social interaction (Shinebourne, 2011; Sullivan *et al.*, 2012). Phenomenology permits the researcher to get an insight on how people experience the world from various angles, and from a range of ‘personal-accounts’ (Lawthom & Tindall, 2011). These personal accounts may reveal multiple identities. The term phenomenology signifies “an approach which explicitly focusses on sense making and subjectivity where a person’s world is therefore one of personal meanings” (Lawthom & Tindall, 2011, p.4).

Eatough and Smith (2008) note that interpretivism “endorses social constructionism’s claim that sociocultural and historical processes are central to how we experience and understand our lives, including the stories we tell about these lives” (Eatough & Smith, 2008 p. 184, cited in Shinebourne, 2011). In other words, Eatough and Smith (2008) note that IPA is concerned with what others say, that is, the ‘symbolic interaction’ between the participant that my study focuses on during the theatrical activities. Thus, IPA draws attention to many sub-approaches, which I found overlapping in my study. These include ‘experiential phenomenology’ that deals with individuals’ experiences, and the meaning they provide to those experiences; and ‘discursive phenomenology’, which deals with understanding the way language allows participants to create their social world through symbolic interaction (Frost, 2011). Both symbolic interactions and meaning-making of the experiences that the EFL students encounter to construct their identities were considered in this study. As Frost (2011) claims: “IPA acknowledges that the understanding of an event or an object is always mediated by the context of cultural and socio-historical meanings” (p.48). Further to these two points, IPA treats the

individual participant not just as a simple human being, but as one who possesses cognitive processes. This argument is clarified by Smith and Osborn (2003) claiming that IPA analysis relates to cognitive paradigms. IPA has a theoretical commitment to the person as a cognitive, linguistic, affective, and physical being and assumes a chain of connection between people’s talk, their thinking and their emotional state (Smith & Osborn, 2003, p.52).

3.5.2 IPA assumptions: ontology, epistemology, and methodology

Firstly, ontology is about the researcher’s idea of reality and the nature of the world. It relates to the objects that the researcher believes exist in the world, the reality of its existence, and the “consciousness of experience” (Bainster *et al.*, 2011, p.11). In other words, it refers to the nature of the research study. In this research, the ontological position is that each person has an individual understanding of reality.

Secondly, epistemology refers to how people go about gathering knowledge of this reality. In this study, the epistemology requires gathering data from individuals, such as their perceptions and reflections upon the phenomenon (Willis, 2007; Shea *et al.*, 2006). Creswell (2013) notes that “with the epistemological assumption, conducting a qualitative study means that researchers try to get as close as possible to the participants being studied” (Creswell, 2013, p.20).

Thirdly, research methods in IPA follow an inductive logic and permit the researcher to work flexibly with the data. In other words, he/she can add, modify, or change the research questions throughout the study (Creswell, 2013).

In my research, I adopt qualitative methods that include: semi-structured interviews, participant observation, text analysis (including diaries, stories written by the participants, and their theatrical scripts). IPA uses these qualitative data procedures, mentioned above, for the deep explanations they provide (Shinebourne, 2011). The table below (3.1) summarizes and explains respectively how interpretivism and its phenomenological assumptions connect to this research study:

| Research aspects | Connection to the study |
|-------------------------|--------------------------------|
|-------------------------|--------------------------------|

| | |
|------------------------------------|--|
| <p>Ontology & epistemology</p> | <p>Different perceptions of knowledge:</p> <p>Students used their cognitive capacities to process learning.</p> <p>Students constructed and reconstructed their life experiences within a social learning environment (group work).</p> <p>Students developed a range of identities through constructing different theatrical characters onstage extracted from their experiences in the social context.</p> |
| <p>Methodology</p> | <p>This research is based on an interpretivist epistemology, and it used IPA to interpret the following knowledge:</p> <p>Students' production of narrative texts and the way they gave meaning to their life experiences.</p> <p>Students' production of collective scenarios and performing them.</p> <p>Students' collective performance and interaction.</p> |
| <p>Reflectivity</p> | <p>Interpreting students' work into research data, reflecting on theories and approaches connected to the study.</p> <p>My role as an active researcher who interpreted the participants' experiences (see Sullivan <i>et al.</i>, 2012)</p> |
| <p>Methods</p> | <p>Collecting data through: interviews, classroom observation, autobiographical reflective sessions (stories, scenarios, and diaries).</p> |

Table 3.1: summary of IPA assumptions and the link to this research.

3.5.3 Methods

3.5.3.1 Participants selection process

The number of participants who agreed to take part in this study was 23 EFL students. However, some of them withdrew before the course began. The remaining number of participants who took part in the course was 18. These participants belong to the Department of English of Bejaia University. Three students were recruited from the third-year Bachelor's level; while, the rest of the students were Master's from different specialties as indicated in the table below. These students were aged between 19 and 32 years old, and most of them were women. Only three men took part in the study. This is because, in Algeria, most higher education students are females; especially in the Department of English, the overall number of male students is about 15 as compared to about 200 females for each level. Most of the participants were Berbers speaking Kabyle as their mother tongue. Two students were originally Arabs. One of them, a female, was born in Jijel, an Arabic city of Algeria. However, she spent 10 years of her life in Bejaia city, learned some Kabyle words, and involved herself in their traditions and social practices. The other participant, a male, had a mixed background history. He was born in an Arabic region; however, he lived for 17 years in Bejaia and fulfilled his studies there, and this allowed him to acquire Kabyle. My participants were all multilingual, speaking more than three languages. Furthermore, they shared the same religion in addition to their multilingual and cultural profiles (see table 3.2 below).

I combined both 'purposive sampling' and 'opportunity sampling' to select the participants. Purposive sampling suggests that selecting the sample depends on some features that the researcher needs to explore deeply in the relation to the participants. Thus, the selection is made according to which sampling method meets these features (Frost, 2011; Shinebourn, 2011). In this study, firstly, the participants had to be English students in the Department of English at Bejaia University. Secondly, they had to be from Master's and third-year Bachelor levels because at these stages they are prospective EFL teachers, already with a Bachelor's degree in English language teaching or are about to achieve one, or are at the stage of starting their teacher training at schools (as third-year Bachelors/Master's). Their writing and speaking skills can be well developed at these stages. Also, the multilingual features characterizing these students were taken into consideration in selecting them to participate in this study.

However, the reason why I combined purposive with opportunity sampling was to enlarge the number of participants and facilitate the way of reaching them in a short time. The decision to

use this combination was made because of the pilot study I conducted prior to the main data collection process. This led to the participation of other EFL students from different classes and specialties in the Department of English at Bejaia University. Opportunity sampling is a common technique used mainly in social research (Searle, 1999) and according to Jupp (2006) it can be associated with many other sampling methods such as volunteer sampling and purposive sampling.

To get in touch with the participants, I firstly designed a call for the exploratory course (see appendix 2) that provided detailed explanations of the course highlighted in the information sheet that I gave to the participants. The call explained that participation is voluntary, and withdrawal is permitted at any stage during the study. Secondly, I collected the participants' names and counted them to determine the number of those taking part. Finally, I created an online closed group on Facebook. The latter holds the name of the exploratory course to ensure that the participants follow the process in an organized way. This online group was created to keep me in touch with the participants at the beginning of the course. Additionally, the online group aimed to help the participants know more about the course through asking questions. Thus, it was not used as a data collection procedure, but it connected me as a researcher with my participants before starting the course. I closed the online group as soon as the course started.

| Participants (pseudonyms) | Age and gender | Mother Tongue | Other languages | City of origins | Level of study | Speciality |
|--------------------------------------|---------------------------|--------------------------|--|----------------------------|---------------------------|---|
| Bravest | 19 Female | Kabyle | French, Arabic, English, little of Spanish | Bejaia | Third year | Education (also called didactics) |

| | | | | | | |
|--------------------------|--------------|--------|---|--------|------------|-------------|
| Mimi | 21 Female | Kabyle | French, Arabic, English. | Bejaia | Third year | Education |
| Mounia (withdrew) | 21 Female | Kabyle | French, Arabic, English | Bejaia | Third year | Education |
| Manel | 25 Female | Kabyle | French, Arabic, English, little of Korean | Bejaia | Master 2 | Education |
| Kika | 23 Female | Kabyle | French, Arabic, English | Bejaia | Master 2 | Linguistics |
| Louiza | 23 Female | Kabyle | French, Arabic, English | Bejaia | Master2 | Linguistics |
| Zahar | 23 Female | Kabyle | French, Arabic, English | Bejaia | Master 2 | Linguistics |
| Lina | 25 Female | Kabyle | French, English, Arabic, German | Bejaia | Master 2 | Linguistics |

| | | | | | | |
|------------------------|--------------|--------|---|--------|----------|------------|
| Nour (Withdrew) | 23 Female | Kabyle | French, English, Arabic, German | Bejaia | Master 2 | Education |
| Rasha | 22 Female | Arabic | French, English, Arabic, German | Djijel | Master 1 | Literature |
| Samar | 23 Female | Kabyle | French, English, Arabic, Spanish | Bejaia | Master 1 | Literature |
| Jaja | 24 Female | Arabic | French, English, Arabic, German | Bordj | Master 1 | Literature |
| Aniya | 29 Female | Kabyle | French, English, Arabic | Bejaia | Master 1 | Literature |
| Kahina | 24 Female | Kabyle | French, English, Arabic, German | Bejaia | Maser 1 | Literature |

| | | | | | | |
|-------------------------|--------------|--------|--|--------|----------|-------------|
| Silya | 24 Female | Kabyle | French, English, Arabic | Bejaia | Master 1 | Linguistics |
| Salma (withdrew) | 23 Female | Kabyle | French, English, Arabic | Bejaia | Master 1 | Education |
| Tiriza | 22 Female | Kabyle | French, English, Arabic, German | Bejaia | Master 1 | Linguistics |
| Zina | 24 Female | Kabyle | French, English, Arabic, German | Bejaia | Master 2 | Linguistics |
| Hanan (withdrew) | 23 Female | Arabic | French, English, Arabic, German | Bejaia | Master 1 | Linguistics |
| Bilal | 23 Male | Kabyle | French, English, Arabic, German Palestinian dialect | Bejaia | Master 1 | Education |

| | | | | | | |
|--------|---------|--------|-------------------------------|--------|----------|-------------|
| Walid | 24 Male | Arabic | French, English, Arabic | Annaba | Master 1 | Linguistics |
| Mourad | 31 Male | Kabyle | French, English, Arabic | Bejaia | Master 1 | Linguistics |

Table 3.2: participants' information (pseudonyms).

3.5.3.2 Pilot study

Prior to the main data collection process, I conducted a pilot study with three EFL students who did not take part in the current exploratory course. Two of these students were of Master's level, studying linguistics, and aged between 23 and 25 years; the third participant was a 21 years old student from the Department of Education. The pilot study took part in the Department of English at the University of Bejaia. The main aim behind running this pilot study was to test the feasibility of the current project and to see if EFL learners had any interest in writing about the self and participating in theatrical tasks. Furthermore, the pilot study aimed at testing the interview protocol and its practical side, and whether students face any difficulties in comprehending the interview questions. The students were provided with consent forms and a detailed explanation about the pilot study. Only one of the participants agreed to take part in the pilot study interview, and written tasks, while the two others opted out of the pilot interview and took part in the free writing task. This was because of their very busy timetable. However, that was sufficient to test the tasks I planned for the course of the main data collection process (productive task and performative task as explained in chapter four) and to test the feasibility of the interviews. The results of this pilot study were not analysed in this thesis, but they might be presented in conferences and research papers.

The pilot study interview took place at the university's central library, and the participants used both English and other languages such as French and Kabyle to answer the questions. However, the pilot-written tasks which included free topics to be chosen by the participants, took place in a closed study room. I gave the participants 40 minutes to spend on the written task.

The semi-structured interview that I undertook with the third-year student, gave me an overall view on the programme introduced to students in the writing module, and asked about students' thoughts regarding theatre as a space for self-expression. The free writing task introduced the style and the writing level of the students. This pilot study allowed me to confirm some aspects that I tackled in this study such as lack of knowledge about theatre in the Algerian higher education setting, and the need to give EFL students the chance to express themselves, and articulate their multiple and imagined identities through self-expression in writing and transforming these tasks into entertaining ones through interactive theatre.

The pilot study can be considered a good start towards reaching credible data. It provided me with new ideas that let me modify the method of selecting my participants. Before conducting the pilot study, I used purposive sampling only to select the participants, who were supposed to be all Master's with a good level of writing skills. After this pilot study, I concluded that EFL students from mixed levels (third-year Bachelor's or Master's) need to have the chance to take part in the study as this would allow me to gather more valid and credible data. Thus, I combined both opportunity sampling with purposive sampling to enlarge my sample. In other words, all EFL students from Master's and third-year level Bachelor's who were interested in taking part were welcomed. I also modified my research objectives because I noticed the use of imagination in the writing samples such as focusing on their cognitive processes. As a result of the pilot study, I amended the fourth research objective of this research, which consisted of recommending innovative methods to the Department of English. This amendment raised the need to provide a theatre space that includes students from different classes and levels to allow them to work collectively and to raise the sense of social interaction among a community of leaner narrators and drama performers.

The aims of the study are presented as follow:

1. Exploring the multiple/imagined identities emerging from the participants' autobiographical scenarios and their performance onstage and the factors influencing the development of those identities.
2. Identifying the impact of autobiographical reflective texts on Algerian EFL students' language learning development as connected to their cognitive processes.

The objectives of the study consist of:

- A. Exploring the students' narrative voices expressed in their autobiographical reflective texts/scenarios, and performed in an interactive theatrical classroom.
- B. Understanding whether these students' narrative voices and imagined identities in the autobiographical scenarios/texts differ from their other language voices (French, Arabic/Berber) and identities.
- C. Exploring the role of EFL students' cognitive processes, mainly imagination, in negotiating their identities within an imagined community of actors.
- D. Using the findings of this research to recommend to the Department of English an innovative course, based on writing and performance, to the teaching and learning of English based on narration and collective performance.

The research questions were refined as shown in section (3.4) above.

3.5.3.3 Data collection procedures

3.5.3.3.1 Classroom observation

In general, observation is viewed as a successful data collection procedure adopted in qualitative research, and is mostly concerned with 'natural behaviour' (Bainster, 2011). Its major concern is dealing with individuals, objects, and cultures (Kawulich, 2005). Observation involves several techniques that researchers use with relevance to their research aims and research questions. In this research, I adopted 'participant observation', which is often conducted by qualitative researchers in the field of education (Kawulich, 2005). Kawulich claims that "Participant observation is the process enabling researchers to learn about the activities of the people under study in the natural setting through observing and participating in those activities" (2005, p.2). I explain the use of this procedure in chapter four (see 4.8).

3.5.3.3.2 Interviews

Interviews are among the data collection tools used to help researchers get deep answers regarding people's experiences. They help the interviewer to become more reflective in the study (Noaks & Wincup, 2011). Noaks and Wincup (2011) list different types of interviews: 'structured interviews', 'semi-structured interviews', 'unstructured interviews', and the 'focus group'. Structured interviews are mostly conducted with a large number of participants, and they can be adopted by a team of researchers. It does not allow more explanations and flexibility or follow-up questions during the interview process. However, unstructured, and

open-ended interviews are helpful for research studies in historical and biographical projects as they are accompanied with participant observation (see Bloom & Crabtree, 2006). Researchers who conduct semi-structured interviews always follow an interview protocol that includes a list of open-ended questions, and additional questions that appear thanks to the conversation between the researcher and his/her interviewee (Bloom & Crabtree, 2006). This interview can be held either with one individual or with a group. Individual ones help the interviewer to acquire deep data about personal and social life experiences compared to the group where deeper explanations are mitigated (ibid). However, during the interview process, the researcher is free to modify, or add other questions, and he/she can start from any question in the interview schedule. Semi-structured interviews not only provide the interviewer with the freedom and flexibility in asking the questions, but they also create a kind of dialogue between both the interviewer and the interviewee. Another important point about semi-structured interviews is that the researcher gets knowledge about the setting of the interview before conducting it. Thus, he/she can be aware of the risks and the factors that may negatively influence or disturb the interview protocol and the interviewee (Noaks & Wincup, 2011, pp .6-8). Similarly, in this study, I adopted the semi-structured interviews with the participants (see 4.9).

3.5.3.3.3 Students' solicited diaries

In this research study, I used 'solicited diaries' to gather data on students' thoughts, feelings, and perceptions about the exploratory course they attended. These diaries were divided into two parts. The first part was a space where students could narrate more of their life experiences such as producing autobiographical reflective essays, images, drawings, poems, or short stories. This was considered as helping them to articulate their multiple and imagined identities and narrative voices. Braun and Clarke (2013) state that "Diary keeping may encourage participants to identify patterns in their experiences and enhance their ability to reflect on their lives, which fits with the claim that diaries are potentially empowering for participants" (p.151).

The second part engaged them in writing about their feelings, thoughts, and attitudes towards how the exploratory course affected themselves and their imagination, along with their cognitive and socio-cognitive processes (see chapter two). I have selected 'solicited diaries' because they are particularly used by qualitative researchers as an effective procedure to know more about participants' understandings, perceptions, emotions, and experiences. They get into

in-depth explanations provided by the participants in the phenomena under study, and enhance data collected through other methods such as interviews (Braun & Clarke, 2013).

Solicited diaries are broadly viewed as additional methods which can take various forms such as notebooks, diaries in hard copy form, electronic diaries (including audio-recorded, online typed ones), or a 'scrap-book' where the participants can make drawings or images (Thompson & Holland, 2005, cited in Braun & Clarke, 2013). For instance, Holliday (2004) conducted video-diaries to explore visual identity, and he found this to be an effective data procedure (Braun & Clarke, 2013). In this study, I opted for the hard copy format, which I distributed to the participants throughout the exploratory course. This written format kept them more engaged than the online format, which may not have succeeded because of internet issues in Algeria. Additionally, I asked the participants to record information on given aspects which I gave them as reflective questions arising from the interviews (Holliday, 1999, cited in *ibid*). In other words, to engage the participants and make the diary writing process effective, I provided them with the necessary materials to fulfil this task easily. For example, I took the responsibility of buying notebooks, pens, pencils, and other materials they may have needed to keep better records. I also provided each participant with a list of questions to write about in the diary (see appendix 9). Also, because of time limitation during the interviews, I designed reflective questions to enhance my data regarding the students' identity negotiation. Each participant was given a different list of questions from others based on his/her talk in the interview. This technique fostered my role as an interpretivist trying to delve into the minds of the participants to find out how they give meaning to their thoughts and experiences in their multilingual context.

3.5.3.3.4 Thinking-aloud writing as a data collection tool

The thinking-aloud method requires participants to keep talking aloud about any thoughts that come to their minds as they perform the task. This provides the researcher with credible and fruitful data (Charters, 2003; Gibson, 1997; Someren *et al.*, 1994). It is, most of the time, bound with an audio or video recorder which allows the researcher to record what is said, and it requires an immediate transcription for the recorded protocol (Someren *et al.*, 1994). This method can be either 'concurrent' or 'retrospective' (Laine & Salanterä, 2010). Furthermore, the thinking-aloud protocol can be accompanied with a pre-interview and a follow-up interview. This method was used by Zhao (2011) to underpin the thinking-aloud protocol and to analyse the emergent identities of L2 creative writers using their cognitive processes in an

online learning space. In my study, I used this method with five participants who attended all the sessions in the exploratory course. I focused only on five because this method required recording the students' verbalized thoughts, and a small number of participants would facilitate the recording process. The set of data I gathered adopting this procedure, during the last session of the course, was not considered in the analysis and the findings of this study because it was insufficient.

3.6 Strategies followed in data analysis

I followed IPA analysis focusing on 'idiographic' analysis as presented by Smith *et al* (1999) and Smith and Osborn (2004). This method allowed me to delve into their stories and the meaning they gave to their identities. Frost (2011) notes that "Analysis in IPA is an interactive, complex and creative process that requires the researcher's reflective engagement in a dialogue with a participant's narrative and meanings" (Frost, 2011, p.56).

The reason for adopting this method of analysis is that it focuses on interpreting meaning arising from human experiences and reflecting on that meaning (Patton, 2002). The main goal of IPA is to analyse the individual or group experiences in society, and the way individuals or the group reflect upon or perceive those experiences (Forrester, 2010). This understanding is parallel to what I aimed to explore in encouraging my participants to bring their life stories into writing and performance. Simply, I aimed at analysing the meaning derived from those stories, and to see how my participants reflected and viewed themselves in those stories and what influenced their identity development. These images of self might be multiple and imagined identities (see chapter two). The 'idiographic analysis technique' means studying or analysing the individual participant and forming an interpretation of his/her views and reflections.

Furthermore, the most important issue in phenomenology as a method of analysis in qualitative research is the 'essence', because this approach "seeks to grasp and elucidate the meaning, structure, and essence of the lived experience for a phenomenon of a person or group of people" (Patton, 2002, p.482). The essence is also referred to as the 'essential' or the 'invariant structure' (Creswell, 2013, p.82). It is then the basic element of the phenomena lived by the participants, and which is under study. In my research, multiple identities are supposed to be the essence. In this framework, Giorgi (2010, cited in Banister, 2011), states that phenomenologists go through three basic steps in analysing their data to reach the essence, which are: elimination, description, and looking for the essences.

According to Creswell (2013), phenomenological researchers use similar strategies in analysing their data. This includes ‘horizontalization’, which lies in identifying the main sentences, paragraphs, or maybe ‘quotes’ that best give an interpretation of how the participants experience the phenomena. Then, he lists ‘clusters of meaning’, which are developed from the horizontalization process, and then developed into ‘themes’. These themes and clusters will be analysed and applied to write a ‘description’ of the phenomena being experienced. The latter is named ‘textual description’. After constructing a meaningful description, the same clusters and themes are used to form a second description about the context where the experienced phenomena took place, and this is known as ‘imaginative variation’ or ‘structural description’ (Creswell, 2013, p.82). Creswell claims that both structural and textual descriptions are then used to provide a ‘composite description’, which clarifies the ‘essence’ of the study. This strategy fits my research as I went through similar steps following Smith and Osborn’s case-by-case analysis (see 5.3.2.2).

However, Husserl (1913, cited in Patton, 2002) states that before the ‘horizontalization’, there is another important phenomenological step. The latter is called ‘bracketing’ (Moustakas, 1994, cited in Patton), which consists of reading the data, asking phenomenological questions, finding the statement that articulates the phenomena within the narrative piece, interpreting the meaning directed by this statement, getting the interpretation of the participant on his or her statement, inspecting the meaning of the statement, and finally providing a suitable definition of the statement based on the meaning given to it. He also notes that during the organization of the phrases being coded into clusters, a ‘deletion process’ needs to be applied. This consists of deleting data that looks inappropriate, additional or repeated in the clusters. The remaining clusters will be treated using ‘imaginative variation’ mentioned above. The various themes sorted out will be expanded, and each theme will have its own description in relation to the experience mentioned by the participant. The last step goes to the ‘composite description’ which is adopted to inductively provide the essence of that phenomenon emphasised in the experiences.

Another crucial point here is that IPA permits the researcher to adopt three helpful tasks during data collection and analysis. These tasks involve keeping a ‘reflective diary’, ‘trustworthiness’, and ‘audit trail’ (Forrester, 2010, pp.182-183). The reflective diary forms a record of the whole research process including the research questions, objectives, data collection, transcription of data, and analysis. Trustworthiness refers to the way researchers make their study valuable and

reliable to the readers. The last task, which is an audit trial, consists of keeping field notes about the methods used in the data analysis process and the main questions, reflections, and issues emerging from the analysis (ibid, 2010). Likewise, I kept a reflective diary and notes on each participant during my data analysis and what I observed in my analysis/findings throughout this study.

Smith and Osborn (2004) insist on the use of ‘idiographic analysis’, which requires reading and rereading the data before starting the analysis. This technique is often applied to semi-structured interviews data. I followed this strategy in the analysis of the participants’ narrative samples (see 5.3.2.2), and it helped me to come up with various themes from both their stories and diaries. It also helped me to deeply analyse each of the participants’ experiences and how their identities were negotiated in convergent and divergent ways (see 5.3.2.2).

3.7 Ethics

In this study, I considered my participants not as subjects, but as humans. To carry on this project without causing any harm to them, key ethical issues were taken into consideration.

Firstly, I provided the participants with the information sheets (see appendix 35) and consent forms (see appendix 36) that they signed before they took part in the study. These forms were written in English and translated into Arabic and French to allow the participants to understand the content of the work, its aims, and objectives. The information sheets highlighted to them the data collection tools to be used, the way I would use them, and the benefits, and drawbacks of using them. Therefore, participants have the right to agree or disagree about my use of any research tool. For example, in the observation and interviews, I used an audio recorder. Thus, I needed to get their permission to use such a tool. The data collection tools and other documents such as participants’ diaries and autobiographical texts were stored and kept in a secure and safe place at the University of Northampton, and they will be destroyed immediately upon completion of this study. However, three participants (Bravest, Kika, and Rasha) asked me to give them back their original diaries after fully completing this thesis. Therefore, the diaries of these three participants will not be destroyed but returned to them. Furthermore, this research has been granted approval by the University of Northampton research ethics committee to use the research procedures mentioned above. I also adopted Birney’s (2015) suggested ‘lifecycle’ for data management. This plan includes the writing up of data in field notes or notebooks, storage of data in a secure place, storing the data in my computer, and

checking it from time to time. This helped me to protect the data throughout the research process.

My participants' thoughts, needs, comfort, and safety during this research study were a priority. As Langdrige and Johnson (2013) explained, regarding ethics in research, researchers must show respect for their participants' dignity and decisions. If a participant decides to withdraw from the study, the researcher has no right to force him/her to stay or even to seek an explanation from the participant. Additionally, the researcher should make every point he includes in his or her study known and available for the benefit of the participants. Any misguidance from the researcher may harm the participants, and then 'deception' occurs, and makes the research unethical. The latter is crucial in studies that use participant observation. Thus, in my case, the participants were informed about my use of participant observation. Furthermore, the first session of the course was also an introductory session to inform the participants about what would happen during the course. This initial session clearly stated to the participants the use of the data collection methods and all the tasks involved in the course.

Secondly, during the interviews, the participants had the right to leave if they felt bothered with the questions or if they considered that I was intruding into their private lives. They also had the right to listen to the recording after the interview. I sent copies of the records to all of my participants. Thus, they were free to modify delete or add whatever they thought important. In addition, they were provided with a transcript of the audio recordings after each record I transcribed. The original audio records were destroyed after completing this study. Participants' names and other personal information remained securely confidential.

3.8 Trustworthiness of the research findings

For all research, whether qualitative or quantitative, it is necessary to provide the readers with convincing justifications that their endeavours are supplemented with trustful, accurate, and reliable data (Williams & Morrow, 2009). Williams and Morrow (2009) argue that quantitative researchers use terms such as 'validity', 'reliability', and generalizability of the data to justify the accuracy of their findings. However, applying such concepts to qualitative research would decrease their meaning. Therefore, most qualitative researchers adopt the notion of 'trustworthiness' as a substitute for the above terms (Lincoln and Guba, 1985). Williams and Marrow (2009) suggest three elements for qualitative researchers to achieve trustworthiness in their studies. These include: "integrity of the data, balance between reflexivity and subjectivity,

and clear communication of findings” (Williams & Marrow, 2009, p.3). However, Lincoln and Guba (1985) suggested other terms that cover Williams and Marrow’ s concepts. Lincoln and Guba (1985) listed: credibility, transferability, dependability, and confirmability as elements that underpin trustworthiness in qualitative studies.

To achieve credible results, the researcher needs to ensure that his/ her findings make sense of what is targeted in the research, and he/she should ensure that the results answer the given research questions (Lincoln & Guba, 1985). Integrity can be an aspect of credibility. It refers to the ‘adequacy’ and ‘dependability’ of the data. To achieve this step, the researcher needs to ask himself/herself whether the methods designed for data gathering are well articulated in the research and whether they show clarity. Well established procedures and clearly stated data analysis strategy make the research more credible and trustful. Other elements that can enhance the integrity and credibility of the data include the use of triangulation, and data adequacy which can be achieved through data saturation and redundancy (Williams & Marrow, 2009). Complex and rich categories of data add more importance to the findings. The researcher also can use the ‘member checking’ technique to ensure unbiased findings, as recommended by Lincoln and Guba (1985). For instance, an external supervisor, or a ‘peer debriefer’ (Alexander, 2004) can assess the phases of the research and provide critical feedback to the researcher. Credibility can also be achieved when the researcher keeps reflexive reports on his/her interpretation of the data. In other words, he/she should create balance between what the participants say and his/her own interpretation for those talks (Williams & Marrow, 2009). Researchers could forward their interpretations to their participants to double check whether they mean the same thing to them as the researchers’ interpretation. Additionally, the findings of qualitative research should easily be understood by the readers. This is why Williams and Marrow (2009) argue that trustworthiness entails the qualities of communication, application, and ability to interpret and discuss the findings.

In my study, I adopted the interpretivist paradigm, and four data collection procedures were used. These include: semi-structured interviews, document analysis (students’ stories/ diaries, scripts), classroom observation. The objectives and uses of these methods in the context of the study were clearly explained and put into practice. Bias and subjectivity are difficult to avoid in every research. However, I kept asking the participants about the meaning of every word I thought might be used to underpin my work. This is among the interpretivist interviewing techniques. I also kept writing down every change or new step I adopted throughout this study

in the form of a reflexive diary. My participants own a copy of their audio records and written stories. Thus, I provided them with copies of the data analysis, interpretation, and findings so that they could check the credibility of my interpretation for their words. I also used different data collection procedures to explore each of my research questions. Thus, this triangulation feature may add more credibility to my study. Another important thing, during the fourth year of my PhD, a new member joined my supervisory team as a second supervisor, who then read my thesis when I completed the first draft. Her critical feedback may have enhanced the credibility of my thesis and let me work hard to make it more solid.

3.9 Summary

In this chapter, I presented the research aims, the research objectives, and the research questions that were addressed. I also provided a detailed description of the approach and methods that I adopted for the data collection and analysis, and how they fit into this study. I have also stated the way I structured my methodology chapter, breaking it into: chapter three as the main chapter, chapters four and five as the follow-up methodology chapters. I have also defined my participants and how I came to select them. Further to these points, I thoroughly explained the process underlining the exploratory course of the data collection, and defined every aspect of it in chapter four. Finally, I ended the chapter with the ethical considerations and trustworthiness of the research.

Chapter four: exploratory course (follow-up methodology)

4.1 Introduction

This chapter presents the procedures I used to gather the data. These included: two months of the exploratory course, semi-structured interviews with the participants (students and teachers), classroom observation, students' solicited diaries, students' stories, scripts collection. This chapter also presents data from one thinking aloud-writing session, although eventually data gathered from this method was not used for this thesis.

To probe the aims and the objectives of this study, mainly its pedagogical objective (see 3.3), I designed an exploratory course (see appendix 22), that I named 'Autobiographical Reflective Writing and Theatre Practice', which included 10 sessions. This took place in the Department of English at Bejaia University from 10h to 12h (flexible hours) on Tuesdays and Thursdays (that is once or twice a week depending on the participants' availability). These sessions started first on February 9th, 2017, and finished on April 6th, 2017. This planning met the needs of the participants because they were available only on Tuesdays and Thursdays.

The course covered two main tasks: productive and performative. The productive task emphasized two sub-tasks: individually written autobiographical texts (self-productive), and collectively constructed theatrical scenarios (community-productive). The community-productive task consisted of group work; that is, working in small communities of learners to write the collective scenarios based on the stories produced in the self-productive tasks. The performative task consisted of performing interactive plays onstage (community-performative).

Furthermore, I designed lesson plans for each session taking into consideration the above task types and learners' needs. Every lesson plan contained the following: time management, lesson topic, lesson aim, lesson objective, teaching/learning materials, brainstorming techniques (a warming up activity), teacher's activities, students' activities, and closure/summary of the lesson. Each lesson lasted around two hours with some 30 minutes of extra time. I divided the sessions according to the activities used. The aims and objectives of each session fit the current research. However, the first lesson plan aimed to enhance students' awareness of the importance of autobiographical writing and theatre in EFL learning. During the exploratory course, I amended some of the classroom activities due to unexpected factors that occurred in some of the sessions (see 11.4.3 on the limitations of the study).

4.2 Teaching/learning materials of the course

I designed twelve sessions for this course. However, due to some limitations in relation to the participants' planning, I reduced the number to ten (see appendix 1), which seemed enough to collect good quality data. I adopted a range of teaching materials including: a whiteboard, whiteboard pens, laptop, projector, handouts, diaries, audio-recorder, and large papers.

To explain more, I used my personal laptop and the university data projector to introduce videos at the beginning of some of the sessions as a brainstorming activity (see chapter two). I also used the audio-recorder for the semi-structured interviews, and the pre-and post-interviews during the last session (see session 10 below). I used the university media room because the University of Bejaia does not have a drama classroom for the performative tasks. Thus, the media room, which has a large space for performance and data projection was used for the safety and well-being of the students during their participation in this study. However, in some other sessions where the media room was not available, I used a normal classroom.

4.3 Brain-storming activity

I used the brainstorming techniques to motivate the participants, and stimulate their cognitive capacities; including their imagination, reflection, critical thinking, problem-solving and interaction (see socio-cognitive theory in 2.2.7.2). The brainstorming techniques consisted of videos from YouTube, using autobiographical story talks along with theatrical shows. For instance, some 'Ted Talk' videos were introduced to provide the students with knowledge of how to narrate their life stories, and increase their reflection on their own experiences, and prepare them for the productive as well as performative tasks. Some of these videos could not be used and I had to change the activity (see 11.4.3) or add other brainstorming ideas such as asking reflective questions or opening a discussion with the participants. I provide more explanations on the importance of brainstorming techniques in chapter two (see 2.2.3.1).

4.4 Teacher's role

The lesson plans also emphasised my role as a teacher-observer during the exploratory course. In every session, I motivated the students using videos, teacher-learner discussions on life experiences, and I shared my life experience with them so that they might bring their reflexivity into learning. In every session, I arrived 15 minutes before the participants to create a suitable learning atmosphere that might motivate the students. For example, I moved the chairs and

created various forms such as a circle, a rectangle, and small open circles in relation to each lesson plan to facilitate collective work. A classroom diagram was drawn to describe the classroom layout, and management to engage the learners in the productive and performative tasks (see appendix 4). This may have enhanced a social learning atmosphere in the classroom. Thereby, the students could ask me questions and interact with me, and with other students, in a collective way to facilitate learning. My role in the course was facilitating, guiding, and engaging the learners in the tasks. I also kept observation notes on the learners' production of writing samples and their behaviour, actions, body language, and talks during their performance onstage. This observation technique is one of the data procedures of this study. In other words, I played the role of an insider via the collective tasks and I tried to keep myself an outsider whenever something new attracted my attention.

4.4.1 My role as an 'insider'

During the exploratory course, I mostly played the role of an 'insider'. I already know the social context where the participants live and where this study took place, the culture, the traditions, the ethnic divisions, and the educational reforms. This is because I grew up in this city, and I studied at the same university. I also shared similar experiences with the participants. As Kerstetter (2012) noted, being an insider means that the researcher knows the context of the research, the social and cultural doctrines shared in that community in which he/she is a member. Insiders do not face difficulties in involving their participants in the study because they share common experiences (Kerstetter, 2012). I may say that I was an active member of the community of my participants, listening to their experiences and reflecting on the social and cultural context we share collectively.

4.4.2 My role as an 'outsider'

Although I classify myself in the category of researcher-insiders, I cannot deny that I felt myself an outsider at some stages. This is because of the diversity and multiplicity of the historical, social/cultural background of the participants. In effect, there were two participants with Arabic origins (Rasha and Bilal). They attracted my attention and made me think of their background, and perceive it as something new, and strange. Therefore, I kept an eye on them during the sessions, and I tried to discover the representation of their culture and their self-understandings in their writing samples and performance. In other words, whatever my knowledge on the setting of this study, the role of an interpretivist granted me in some ways this outsider character. In this, Erickson stated that interpretive research pushes the researcher to "make the

familiar strange and interesting again” (p.121). Issues that I used to know and perform, or maybe that I did not pay attention to when I lived in the context, were all appearing strange to me. This might also be the result of three years of exposure to foreign culture during my studies abroad and returning with different/new perspectives.

4.5 Students’ activities and roles

To analyse the participants’ multiple identities in writing and performance, I engaged them in two types of tasks during the exploratory course. In these, they produced autobiographical reflective texts such as essays, stories, poems, and drawings. This introduced topics that I have provided for each task. However, some tasks focused on free topics that each student chose to write about. During the written activities, students did three productive sub-tasks. Firstly, they wrote individually their own autobiographical texts, which I named the ‘self-productive task’. Students’ autobiographical texts from childhood to their recent age were written outside the session as homework because it needs time to undertake an autobiographical production emphasising different periods from birth, childhood, adolescence up to their recent age. Furthermore, this task was very reflective as I provided the participants with a sample of my own life story to allow them to reflect on and think of their own. I also introduced a video on how to tell life experiences onstage to motivate them (see session one below). However, other autobiographical reflective tasks focusing on one memorable event were undertaken during the sessions in a limited timeframe of between 20 to 60 minutes as individual work. Secondly, they worked either in pairs or in small groups to create scenarios from those autobiographical texts written in the sessions, and turn them into a play or what I called collective scenarios. I named this activity ‘community-productive task’. Each group of students selected three to four stories that they wrote individually and turned them into theatrical plays. They also interacted with each other and discussed their samples collectively.

Thirdly, the students also worked in groups to play out the scenarios interactively onstage; that is, there was always an interaction and a spontaneous involvement onstage from the participants playing the role of an audience while others were acting out. I named this as ‘the performative task’. I also provided the students with diaries which they kept throughout the course to write their feelings and perceptions about it and to write more life experiences. Thus, participants in this study played many roles mainly: student narrators, student actors/performers, leaders of the classroom, and risk-takers onstage, while I played the roles of: a researcher (insider and outsider), teacher, observer, guide, facilitator and sometimes I do

classify myself as a student-participant as I lived those shared experiences/discussions with the participants.

4.6 Task content and aspects

Before starting the course, I prepared lesson plans for each session. However, some of the sessions' content and topics that I planned before walking into the classroom, changed during the practice. In other words, the participants selected the topics of their stories in most of the sessions. Below is a brief record of each session's content and activities:

4.6.1 Session one

This session took place in the media room and lasted for two hours. The number of participants who attended was 14. This is because of the exams that were held in their department, which made the rest of the participants miss the session.

I started the session by introducing myself to the participants and providing them with a summary of my experience abroad. Later, I involved them in an introductory task where they formed two lines facing each other and introduced themselves. Each participant told his/her pair about his/her name, his/her speciality of study, hobbies, the reason why he/she participated in the course, and his/her dreams. Meanwhile, I moved around them listening to their talks. The second activity was introducing a video to the students. The video was in English and lasted for 10 minutes, and it was about an Arabic comedian who narrates his story with theatre and tells about how he became a clown. After that, the students took three minutes to discuss the video in small groups and reporting their understanding to the whole class. When I noticed that the students started to familiarize themselves with theatre and narratives, I involved them in a writing task, which lasted almost 40 minutes. I suggested that they write a life experience in relation to a theatrical play they attended in their childhood, or to narrate any life experience they encountered during their childhood. Only three students opted for a theatrical event while the rest preferred the second suggestion. This is because most of them claimed that they never attended theatrical shows. During this activity, I asked the students to move their chairs to find a comfortable space in the room to write their essays at ease.

After the productive task (writing), the participants exchanged their stories and spent three minutes reading them. I later asked the students to work in groups of three or four and report the stories being read to the whole class. When each group told the stories orally, I asked them

to choose one story that seemed suitable to be turned into a scenario and write a script for it. The students agreed on one story written by one of the male participants about his experience when he travelled to the Sahara at the age of 12. Three volunteers wrote the script within 15 minutes and spent 10 minutes performing it onstage. At the end of the session, I provided the participants with the diaries that I asked them to keep throughout the course. Throughout these tasks, the students mostly used English in their group/peer interactions with some of them switching to their native language (Berber) or switching to French. Both the written task and theatrical play were written and performed in English only.

4.6.2 Session two

This session also occurred at the media room from 10h to 12h. All of the 18 participants attended. I asked them to form a big circle and come in turn to the middle of the circle to retell some of the experiences they lived recently. Each student spent two minutes reporting his/her experience. This activity lasted for 50 minutes. Then, they spent 20 minutes writing down those experiences told orally, in the form of autobiographical essays. Later, I divided the students into six small groups and I asked them to share and discuss their essays. Most of the events written by the participants revealed the different roles they play in real life such as being mature students who are preparing their own assignments or projects, cooking for themselves in student accommodation, doing the washing up, shopping, helping their little siblings during the weekend or working. The latter role was introduced in an interesting narrative of one participant (Louiza). Louiza said that she had worked in a travel agency with her brother-in-law for three years, due to her English language competence which is needed in such a job. Another participant used to help her sister in her job as a translator. Additionally, others talked about their weekend trips to different regions of Algeria.

During the performative task of this session, three scripts were written and then performed onstage. Meanwhile, I asked each group to title their play and write it on the large papers I stuck on the wall. The first play lasted for 10 minutes, the second took 15 minutes and the third one lasted approximately 10 minutes.

4.6.3 Session three

Because of first term exams, this session took place in a normal classroom instead of the media room and only 10 participants (all were females) were able to attend. The topic of this session was recalling childhood memories. I started the session by reminding the students and asking

them prompt questions about their childhood, while I was sitting with them in a circle. Later, I used my personal laptop to introduce a video by a Ted Talk speaker telling her childhood story to the audience. Then, I asked them to discuss the video in pairs and to express their opinions about it. After that, I asked them to recall their own childhood, using reflective questions such as what was their favourite cartoon/colour in childhood, the clothing style they used to wear as kids, and so on. I then asked them to close their eyes for a while and remember their childhood personality. This technique allowed the students to go back into their childhood and they started to get involved in the task by responding to my questions. For example, I asked each one of them what she recalled, and each student said different things such as *“I am wearing a pink dress, my mum took me to a traditional celebrity, women were singing and using the drum, some women were dancing, I was following mum everywhere because I did not know the others...I saw beautiful Berber dresses and jewellery worn by the women there....”* (Lina). Another one said: *“I remember it was summer and my dad brought a big lorry and took us to an amazing place that was the sea, and it was my first time to be there. We played a lot and enjoyed our time...”* (Louiza). This task lasted for 15 minutes. Then, the students moved their chairs in the room and started the productive task which was based on the stories being recalled. This task lasted for 30 minutes. When the students finished writing, they exchanged their samples and discussed them. I asked them to divide themselves into small groups and write the theatrical script. The students spent 15 minutes writing the scripts collaboratively. Later, they performed them onstage. There were three plays; however only two were performed due to time limitation.

4.6.4 Session four

15 students (13 females and two males) attended the session. However, 10 of them attended all of the sessions being held. The topic of this session was ‘EFL dreams: present, past, and future’. I started the session by introducing a video of a Ted Talks storyteller who was reporting her dreams (past and present). The video lasted for 10 minutes. The students started a discussion about the video. Later, I asked them to move the table and chairs to form a rectangle that allowed them to face each other to start the next task. I gave out small sheets of paper to the students and asked them to close their eyes while keeping their minds focused on my questions. After each question, they opened their eyes and wrote down the answer. The content of this activity was writing down their dreams when they were children such as ‘what they dreamt to be when they grow up’, ‘which country they wished to visit’. Then, they moved on to recent dreams in their adulthood such as ‘did their childhood dreams change when they grow up?’,

'what dreams do they have now?', 'if you were born in an English community will your dreams be the same?', 'how did your dreams as a child and as an adult affect the person you are now?' The last component was linked to future dreams, where students articulated what they want to do, and where they dream to be in the future. Students kept listening and then opening their eyes to write down their answers. This activity may have enhanced the participants' imagination (see chapters six and nine). This task lasted for 15 minutes. After that, the students did the writing task which took approximately 60 minutes. Participants worked individually and wrote an essay about their dreams. Once they completed this task, they worked collectively and reported their essays to others. In the 35 minutes remaining of the session, they worked in two groups and designed a theatrical script from those essays being written. Two plays were performed. Each play lasted about 10 minutes.

4.6.5 Session five

This session also took place in the media room and lasted for more than 2 hours. All of the 18 students attended (three males and 15 females). I shared my experience about an event I lived through in the students' union of Canterbury Christ Church University during my pre-PhD training. The students discussed my story with each other, while I was moving around them listening to their talks. During this stage, many of the students compared my story to their own experiences through giving illustrations from real life. After that, I asked the students to select a topic and write an autobiographical essay about it. Most of the students agreed to write about their life experiences in relation to the ethnic issues and traditions of their community. They may have chosen this subject because there was a student who came into the session wearing a Berber dress.

The next task was productive; the participants spent 40 minutes writing an essay about a life experience they encountered in their ethnic group. The main subjects or events that the students wrote consisted of: racism, social celebrities, marriage in the Berber community, and traditional myths. When they finished writing, each student came onstage bringing his/her own chair and took a sit facing other students, and reported his/her story orally, while the others listened and then discussed it collectively. During this stage, problem-solving, debates, and negotiations of meaning were very noticeable in their talks.

The final task was community productive and performative. The students produced theatrical scripts from the stories that were told. There were four groups of students. Each group designed

their collective scenarios and performed them onstage. This session required extra time (about 20 minutes) to finish the performative task.

4.6.6 Session six

In this session, 17 participants attended (two males and 15 females). This took place in the media room. I came before the students into the room and organized it to fit into the topic of the session on social problems in Algeria. I stuck four large papers on the wall and put a pen next to each paper. I also organized the chairs into four circles. When the students arrived, I opened a discussion with them on the obstacles they faced on their way to the university. Many of them mentioned traffic and lack of means of transport. I went further, tackling more issues such as other social problems, while the students keep listing them. Later, I introduced a video by Flag (an Algerian comedian) who performed a theatrical show in France reporting his bad experiences in the Algerian society. The video was introduced in French with some uses of Algerian non-standard Arabic and a few Berber words. The participants formed groups of five and discussed the video referring to some illustrations of social problems they experienced in Algeria. I moved around and recorded their conversations which were mostly in English. This task took almost 10 minutes. I then asked each group to agree on a group leader to stand next to each paper and list all the issues being discussed in their group. The students opened a debate and negotiated these issues critically in English for 20 minutes. Therefore, I could not engage them in the writing task; rather, I let them orally report their negative experiences. Following this, I gave them the writing task as homework. Once the students completed the discussion, I asked them to choose three negative stories and design a theatrical script. They worked in three large groups and wrote their scripts. The three groups performed their plays onstage. Each play took 10 to 15 minutes.

4.6.7 Session seven

In this session, I involved the students in free writing about the self in English. There were 12 participants (1 male and 11 females). I introduced a video about a person telling his autobiographical story to an audience. Later, the students started reflecting on the video for five, and comparing the events told by the storyteller with their own stories, and then they selected a subject to write about in the productive task. The students spent 40 minutes of free writing. Then, they exchanged their essays and worked in four groups to discuss the content of their essays. I asked the students to choose between performing an individual short show onstage similar to the video, or working in a group designing a theatrical script and performing

it onstage. The objective for the individual show task is to delve into the way students negotiate their identities while reporting their lives to an audience. Two groups of four students preferred to write a script collectively, while three others performed a short show.

4.6.8 Session eight

This session was held in the media room for two hours. The number of participants attending was only eight because of the exams. All were females. The topic of this session was narrating university experiences using English, French, or Arabic. I opened the session by creating a circle with the chairs. Once the students arrived, I started a discussion about university events. Because of a technical problem in the data projector, I shared with them my own university experience instead of introducing the video I had prepared in my lesson plan. This helped them to reflect and start recalling events. Later, I asked the participants to sit individually and write an autobiographical essay, drawings or a poem about their memories at university in 40 to 50 minutes. All eight female participants preferred essays. One wrote her essay and drew some shapes to express her feelings. When they completed the self-productive task, they worked in pairs and exchanged each other's essays that were all written in English except for two samples written in French and Arabic. They also reported them to the whole class. The next task was performative. The students worked in one community of learners and acted out a play which was written based on the autobiographical essays. The performative task lasted for 45 minutes, and it was done in French, based on the story that the participants selected for performance.

4.6.9 Session nine

This session's objective was to explore students' identities while writing and performing in other languages and to find out whether these identities differed from those developed when they performed in English. Similarly, the media room was used and the session lasted for two hours. Firstly, I opened a discussion in Kabyle and sometimes I code switched to French and Arabic. I explained to the participants, who were seven females, that in this session there would be no use of English. My talk was about life experiences I encountered. This encouraged the students to become involved. I also introduced a video by Flag (in French) to allow the participants to recall events in their native language. The participants discussed the video in French and Kabyle (Berber). I then asked them to write an essay about any event they had experienced using either Arabic or French. Four students wrote in Arabic, while the three others preferred to write in French. Later, a discussion was opened in relation to the essays. The students formed a circle and exchanged their stories which they reported to me.

In the performative task, there were three students who performed a play in French after writing the script collaboratively. This play was about one of the participant's desire to build a tourist agency.

4.6.10 Session ten: thinking-aloud writing procedure

In this session, which also occurred in the media room, I asked five of my participants --four females and one male-- to take part in thinking-aloud writing tasks for two hours. The objective in specifying five students instead of 18 participants was to be able to observe the students' behaviour, mainly body language, and movements, and to facilitate the recording task. I started the session by explaining this technique to the participants and providing them with a practical example. Once the students understood the task, I conducted a pre-thinking-aloud semi-structured interview that consisted of five to seven questions and lasted between five and 10 minutes with each student individually. After this interview, I involved the students in 20 minutes writing task, that focused on students' life stories mentioned in the interview protocol. The students went through verbalizing their thoughts while writing. Meanwhile, I moved around them recording them. However, the students also used their own mobiles to record their talks. Once the thinking-aloud writing task was completed, I asked each student to take his/her chair and sit in front of us to retell their stories. Each time a student retold his/her story, I asked him/her questions as designed in the post-thinking-aloud interview. The latter consisted of a list of questions on students' thoughts about the thinking-aloud task and its effect on their identity.

The second thinking aloud task was standing onstage and verbalizing their thoughts regarding the script they wanted to design for the play, that I audio recorded. Two students managed to do this through writing down ideas in the form of a dialogue while they told their ideas aloud. The latter lasted approximately 20 minutes. However, the data gathered using this method was not included in the analysis because of the massive amount of data I gathered using the other procedures. Below is the interview schedule.

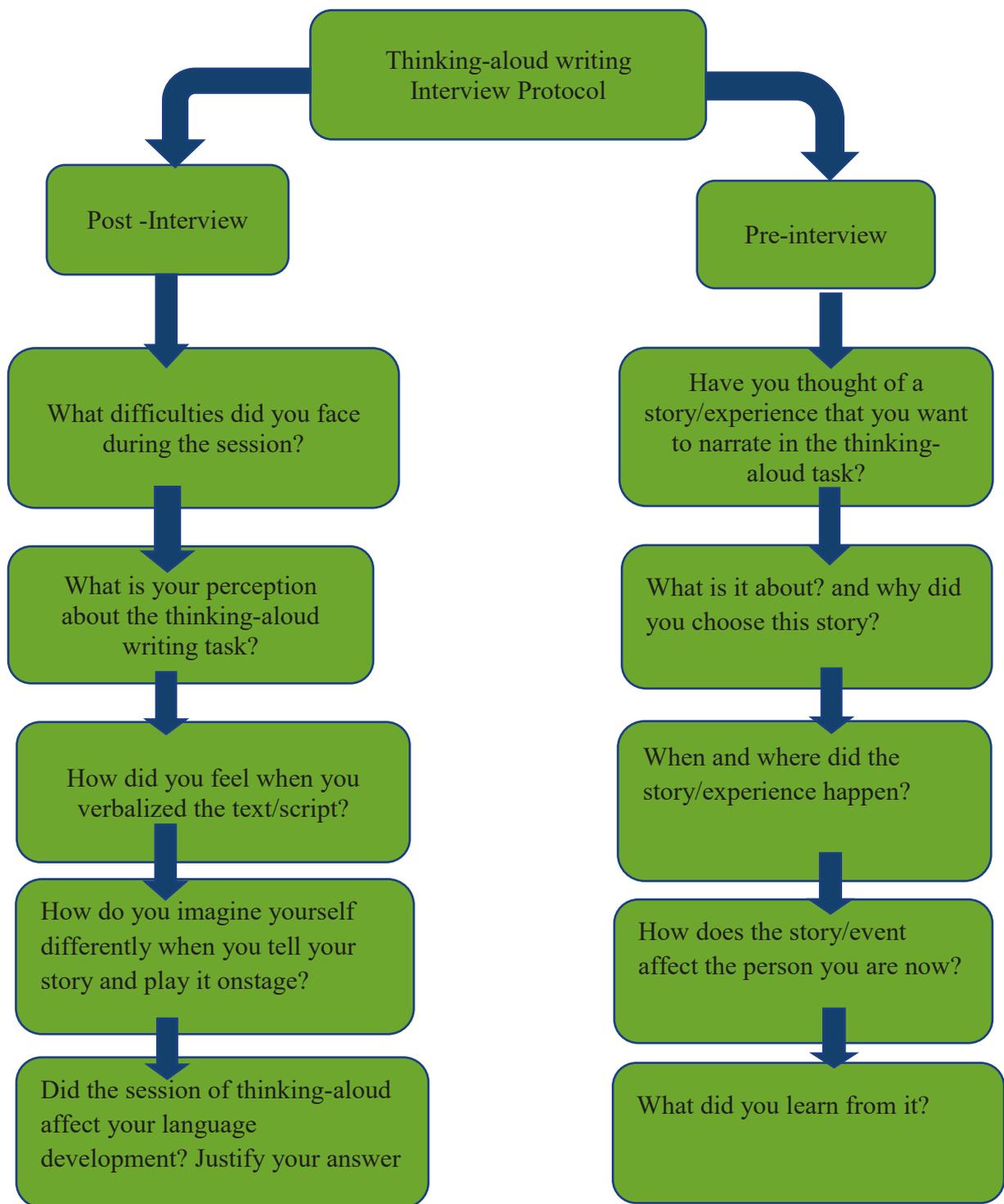


Figure (4.1): pre- and post-thinking-aloud writing protocol

4.7 Diaries as a classroom activity

I used diaries as a data collection procedure throughout the course, and as an autobiographical writing task. These diaries were divided into two parts. The first part was a writing space for students to narrate their life experiences in the form of autobiographical essays, poems, and drawings. The second part relates to students' beliefs, attitudes, and thoughts about the course; that is, keeping a record of what they developed during each session. I distributed 15 diaries, and I had managed to collect 14 by the end of the course. Two of the diaries contained drawings by two participants which they used as forms of self-expression. Those drawings were considered in the research analysis.

4.8 Classroom observation

In this study, I conducted participant observation to observe the students' behaviour and interaction during the production and performative processes in the course. I went through the three stages that Crang and Cook (2011) identify for participant observation. Firstly, getting access to the group under study. Secondly, becoming a member of the group, sharing their experiences, tasks, and views to delve into their world and way of perceiving it. Thirdly, returning to my basic role as a qualitative researcher, I kept writing a report of what I observed in each session. In other words, I performed the role of an EFL teacher and participant-observer. I taught the students and guided them to reflect on their life experiences in writing and performance based on their cognitive processes. Meanwhile, I took part in the learning process and worked with students collectively, and interacted with them to explore their thoughts and perceptions of who they are and how they imagine themselves while narrating their personal experiences. I also kept some reflective notes throughout the exploratory course and observation field notes on what occurred in each session. Adopting participant observation throughout the exploratory course could support my data and provide me with more explanations of the participants' behaviour, interaction, and thoughts. Dewalt and Dewalt (2002) state that participant observation makes the process of collecting and interpreting data much easier and improves the quality of the data gathered using other methods such as interviews. The diagram below gives a summary of the observation schedule that I used:

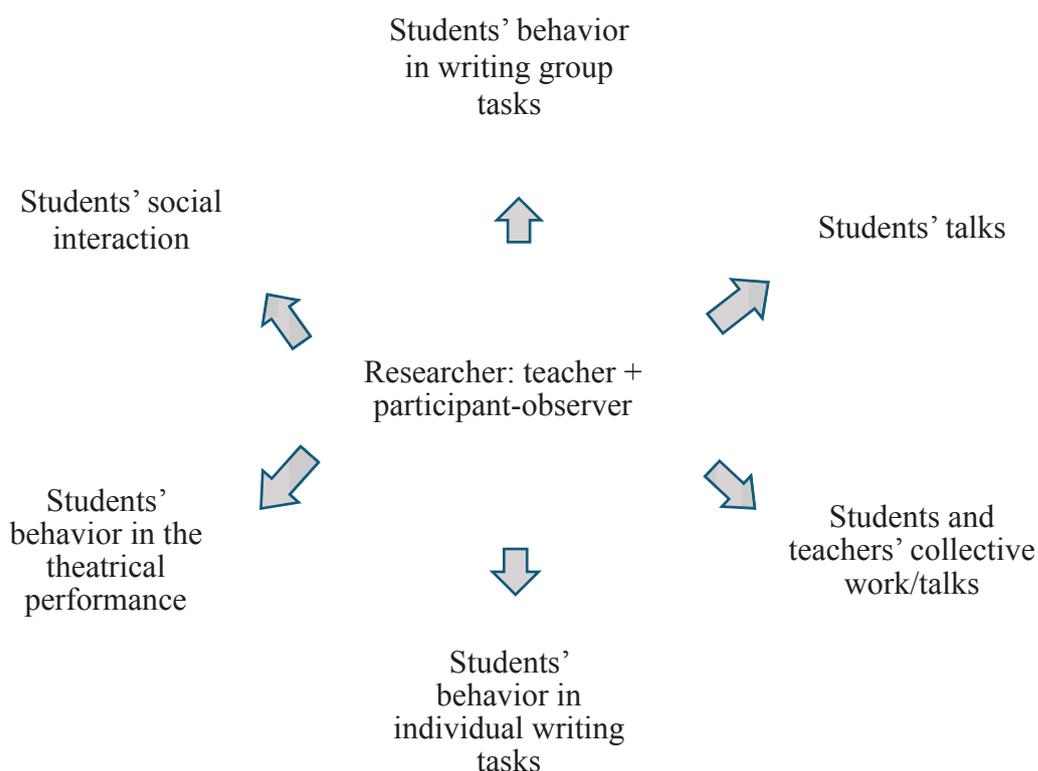


Figure (4.2): observation schedule.

4.9 Interviews

During the exploratory course, I conducted semi-structured interviews (see chapter three) with the participants and EFL teachers working at Bejaia University. These interviews went as follows:

4.9.1 Semi-structured interview protocol with EFL students

I used semi-structured interviews with EFL students to explore their experiences and the different factors contributing to their different desires, such as becoming like native speakers of English. Furthermore, the semi-structured interviews probed their perspectives and thoughts about the exploratory course. The semi-structured interviews took about 30 to 120 minutes. A suitable room in the study building was used for the comfort of the participants. The interview format covers an opening and four sections as is shown below:

- Opening: this included explaining the aims and objectives of the interview to the participants and initiating a social conversation with them to make them feel at ease. Bloom and Crabtree (2006) note that “it is necessary for the interviewer to rapidly develop a positive relationship during in-depth interviews” (p.316).

This makes the interviewee more self-confident and lets him/her trust the researcher (ibid).

- Section one: This section included general questions about the interviewee such as age, gender, native language, other languages that he or she can speak, and his/her ethnic background.
- Section two: this section consisted of questions related to the self, the participant’s interaction with the social world. For example, his/her self-assessment of his/her character, his/her feelings towards social interaction and articulating his/her image and identity, telling his/her daily experiences to others, and his/her view on the use of theatre in education.
- Section three: this section contained questions about the pedagogical side and language learning. It explored the writing module introduced to the students, an evaluation of the methods/approaches used currently in the teaching of writing, a self-evaluation of the interviewees’ writing abilities, feelings of the interviewees towards personal story writing, their thoughts on the productive and performative tasks they learned during the exploratory course. In addition, they were asked whether they had performed any drama tasks before.
- Section four: this section was an overview of the exploratory course. It delved into student’s perceptions of the teaching of autobiographical reflective writing via theatre. It also aimed at answering the fourth research question of this thesis (see 3.3). However, I was more flexible about following the interview protocol and asked new questions that arose from the interview discussion with the participants mainly on identity and collective work. The interview process occurred throughout the course. All of the interviews were recorded using my mobile phone and an MP3 recorder. I transcribed them using my Microsoft Office Word 2016.

4.9.2 Semi-structured interview protocol with EFL teachers

I interviewed eight EFL teachers at the department of English to gather more data on how writing is taught, and whether EFL teachers are aware of their students’ narrative and creative writing skills, and whether theatre is introduced into the learning program. Another important

aim for interviewing these teachers was to see if there are grounds to integrate an innovative module that offers a space to the students to allow them to narrate and perform theatrical scenarios in English.

The interviews took 15 to 25 minutes, and included the two sections below:

- Section one: this involved questions about the teaching of English at Bejaia University in general and the teaching of writing in particular. For example, the methods adopted to teach writing and other language skills.
- Section two: this explored EFL teachers' perceptions about including interactive drama activities such as theatre and creative writing as basic elements in the curriculum of English language teaching at the department of English.

4.9.3 Semi-structured interviews for the thinking aloud-protocol

I used the thinking aloud procedure during the last session of the course, underpinned by a pre-semi structured interview conducted face-to-face and individually during the thinking-aloud writing session (see session 10 above) and post thinking-aloud interviews after the tasks. Firstly, the pre-interview aimed at allowing the participants to share ideas collectively on which story/theatre script they planned to think about aloud during the thinking-aloud writing session. The design of this interview included open-ended questions on the story that the participants wanted to narrate, their feelings towards the events happening in the story, the impact of this story on their selves, what they learned from it, and which language they prefer to use in narrating the story. Secondly, the post-interview was conducted after the thinking-aloud writing session to support my data collection regarding students' perceptions, thoughts, and feelings concerning writing about themselves and acting out their stories in theatre (see interview schedule in session 10 above). However, the data gathered using this protocol was not considered in the analysis and findings of this thesis. This is because of the massive amount of data gathered using other methods (see chapter three).

4.10 Summary

This study adopted an interpretivist paradigm and qualitative data procedures. Many interventions were used in the exploratory course to collect valid and reliable data that could supplement the project and meet the promises made in this research. In the previous chapter (chapter three), I introduced the main methods I used to gather data. However, this chapter

demonstrated these procedures not just as methods, but also as tasks adopted in the course. The data being gathered were analysed and presented in detail in chapter five of this thesis.

Chapter five: data analysis (follow-up methodology)

5.1 Introduction

This chapter demonstrates the methods of analysis and how they were applied to the set of data. The chapter provides illustrations on the coding, the emergent themes, and some substantial chunks of the participants' voices. The chapter also explains how I broke down the emergent themes that are described in the next findings chapters (6-9)

5.2 Initiating the analysis

I used different data collection methods (see chapter four) that include: the semi-structured interviews with both EFL students and EFL teachers, the classroom observation field notes I kept throughout the sessions, the autobiographical stories and theatrical scripts written by the students during the 10 sessions of the exploratory course, and finally the 14 diaries I collected from the students. However, I have excluded the intended use of the thinking-aloud procedure with the thinking-aloud interviews as they were not successful in this context (see 11.4 on the limitations of the study). I also obtained enough data using the above procedures.

When I was collecting my data, I tried to remain active and flexible in my research to facilitate the upcoming steps and make myself more familiar with the data I gathered. I started the analysis by listening to the audio recordings and initiated the transcription task following the verbatim style as explained by Powers (2005). I kept reflective notes on every recording in my reflective diary (see quotes in Appendix 16). I also typed in my observation field notes to keep my work more organized and avoid any struggles that I might face later with unclear words/sentences. This was my first approach to the data. As Gibbs and Andrew (2008) note, the researcher can start the analysis while he/she collects the data.

Later, I had to find an appropriate method to code the data. In this, Gibbs and Andrew (2008) argue that there are different qualitative data analysis methods, but they all share a common function. Gibbs and Andrew (2008) claim that data analysis needs the researcher to consider two important tasks. First, being aware of the data categories he/she is handling. Second, initiating the practical step through working on the large amount of data he/she has in hand. They refer to these as 'the practicalities of qualitative data analysis' (Gibbs and Andrew, 2008).

5.3 Approaching the data

5.3.1 Initial steps: transcription and reading the data

Because of the large amount of data that I had collected, I decided to analyse all of the transcribed interviews because they represent the major data type. I also selected six diaries from 14; 21 stories (written by 12 participants) from 60; and 10 scripts from 16 for the analysis. This selection followed some criteria that included: participants' full attendance in all of the sessions; clear hand writing; the content of the text whether it is autobiographical or not. In the latter, I looked at the pronoun used in their narratives (i.e. 'I', see 2.2.4).

The semi-structured interview transcripts of the student participants totalled 53 pages and 33294 words of 18 audio-recordings including my notes on the margin of each transcript. Each interview took me around five to six hours of transcription. The transcription was done in the verbatim way (Powers, 2005), for example, pauses, audible words, laughter, repetition were taken into consideration. For instance, inaudible words were transcribed [inaudible], and pauses as ..., while, repetitions were transcribed using the symbol ' _ ', and laughter or coughs were transcribed using brackets (). The excerpt below demonstrates this task.

Manel Trans01

I want to be a teacher since that I was in this University I decided to become a ' _ ' teacher of English

The participant repeated the word 'teacher' in her talk. Therefore, I replaced it with ' _ '. Some of the transcripts include the use of other languages such as French, Arabic, and Berber. Therefore, I translated them into English mentioning in parenthesis that it is a translated word(s). The semi-structured interviews with the eight EFL teachers were composed of 2483 words and their transcription lasted around one to two hours per recording.

The diaries, however, were all handwritten and range from 39 to 62 pages encompassing both parts of the diary. The stories that I selected for analysis included four stories that were typed on Microsoft Word and 17 others written by hand. These stories ranged from 500 to 700 words. The theatrical scripts included four samples in typed format and six others that were handwritten or as printed copies. My observation field notes comprised a total of 4000 words. The table below illustrates the data collection schedule:

| Time Methods | February-March | March-April |
|----------------------------|--|--|
| Semi-structured interviews | <p><u>Students:</u></p> <p>18 interviews were conducted at the beginning of the course, during the course, and after the course with 18 student participants out of 23 because of some withdrawals.</p> <p>Initiating the transcription process, and keeping notes on the margin of each transcript.</p> | |
| | <p><u>Teachers:</u> (8)</p> <p>Interviewing four EFL teachers at the beginning of the course.</p> | <p>Interviewing more teachers (4).</p> <p>Initiating the transcription of some recordings.</p> |
| Classroom Observation | I kept field notes on students' language development and behaviour during performance. | |
| Stories | Handwritten/ Microsoft Word format. Some other stories were written outside the sessions and e-mailed to me. The latter option was used to refine the handwriting of the students and whenever session timing is too narrow and restricted by other teachers' competitive needs to use the same room. By the end of the course, I could collect around 60 stories. | |
| Scripts | By the end of the course, 16 scripts were collected. | |
| Diaries | 15 diaries were distributed in the first session. | 14 were collected by April. |

| | | |
|------------------------|--|---|
| Thinking-aloud session | | <p>I conducted one session only at the end of the course.</p> <p>Data gathered from this procedure was not included in this thesis.</p> |
|------------------------|--|---|

Figure 5.1: data collection schedule

5.3.2 Applying the methods of analysis to the data

The stories, the first part of the diaries, and the theatrical scripts focused on the first aim (see 3.3). The second part of the diary, the observation field notes, and the students' semi-structured interviews were used to collect data relating to the second aim of this research. However, the interviews also revealed issues on the students' life experiences which contributed to exploring their identity development. To analyse the data and reach the essence of the study, I adopted two methods of analysis.

Firstly, I applied an inductive thematic analysis method to the transcripts, the diaries part two, the observation field notes, and the theatrical scripts; as this helped me to generate themes on the participants' perceptions about the course and their language/cognitive development and also of their life experiences and identities. To apply this method to the data, I followed Braun and Clark's (2006) inductive thematic coding strategy.

Secondly, I used idiographic case-by-case phenomenological analysis of the 21 autobiographical stories, and the six diaries (part one). This method allowed me to understand how the students gave meaning to their experiences and what factors contributed to their identity development. I adopted Smith and Osborn's (2004) guide and Smith *et al* (1999) to apply this method (see 5.3.2.2).

5.3.2.1 Thematic part of the analysis

The first step in applying thematic analysis was finding a suitable technique that would support the process. Therefore, I used the six-phase inductive thematic analysis method suggested by Braun and Clark (2006) which they also applied to the data they collected in relation to their exploratory study of sexuality, gender identity, and higher education.

Braun and Clark (2006) define thematic analysis as “a method for systematically identifying, organizing, and offering insight into patterns of meaning (themes) across a data set” (p.57). Using this method will help the researchers to find common experiences and meanings across the data and link them to the existing research questions, and also grant them flexibility in what they need to focus on in the analysis. For example, looking at the semantic meanings, or general meaning which is shared across the data, exploring a specific aspect in-depth within the data, or analysing ideas and latent meaning that stand beyond the data (Braun & Clark, 2006).

Adopting this technique, I started first by reading all of the data. I took reflective notes on each participant as a way to recognize and see what is important for the coding process. This has to do with what Boyatzis (1998) stated about the abilities that the thematic researcher can develop from the analysis that he calls ‘pattern recognition’. I also kept reflective thoughts throughout the analysis. When I initiated the reading process, I did not go back to my literature review or my research questions. I just put them to one side and listened to my data. As Holliday (2002) notes, following the inductive approach lets the data guide the researcher who lets the ‘data speak for itself’. This helped me to get deeply to the meanings that I discovered in the participants’ answers, which sometimes were common and sometimes divergent. The way I have approached the raw data was then inductive. As Braun and Clark (2006) argue, thematic analysis is a flexible method because the researcher can approach his/her data inductively, which is also known as the ‘bottom-up approach’, and here it is all data driven rather than the deductive approach (also called ‘top-down’) where the coding process is driven by the existing literature, concepts, and research questions. However, at the end of the thematic analysis, I reflected on the theories I mentioned in the literature review and connected them to the emergent themes, which made my analysis deductive in some ways. The second phase in my analysis was coding and looking for units of meaning.

5.3.2.1.1 Coding the data

I started analysing the students’ semi-structured interviews where I reread each individual transcript separately and checked the notes I kept during my first reading. I compared the notes with the sentences, phrases, or paragraphs depending on the similarity/differences they share within the same transcript and then with other transcripts. I considered the notes as a first trial of encoding the data that resulted from my observation and what I saw beyond the talk of each participant. I then reviewed my initial codes and gave each a name referring to the passage/sentence that it describes. Some of the reviewed codes were presented as concepts of

one or more words and some others as a phrase/sentence. Coffey and Atkinson also argued that “Coding can be thought about as a way of relating our data to our ideas about these data” (p.27, cited in Boyatzis, 1998, p.5). The codes reveal meaningful information about the phenomenon researched in the raw data, as Boyatzis described “a good thematic code is one that captures the qualitative richness of the phenomenon” (p.31)

The tables below demonstrate some excerpts from the students’ semi-structured interviews with the reviewed codes attached in the right-side margin:

| Excerpt | Codes |
|--|--|
| <p>Researcher: what does it mean to you to be a student of English?</p> <p>Manel: I can say that being a student of English means a lot for me, it means dreams and objectives in life that I started to realize one by one. Before I study English at University I used to listen to my cousins who live in America when they visit us at home I just say to their English wow and () I dream to speak like them. Now I am a student of English so I am trying my best to achieve this dream of speaking like native speakers.</p> | <p>Influence of English speaking relatives</p> <p>Desire to speak like natives</p> |

Table 5.2: transcript coding sample.

As illustrated above, I attached codes to the margin to describe Manel’s answer to my question. I highlighted the phrases that I found important and contributing to this research. I attached two codes to this passage. As Saldana (2016) argues, researchers can form more than one code for one encoded passage/sentence. I used an open type of coding as described by Saldana (2016), which made it easier and more flexible in case I needed to amend the codes throughout the analysis. Another excerpt from Kika’s transcript revealed some similarities regarding the issue of ‘influence’ that was repetitive in the data.

| Excerpt | Codes |
|---|---|
| <p>Researcher: how about yourself as an English student?</p> <p>Kika: well when I was in primary and middle school was not really caring about studies... I never got a gift or reward at school. However, after the death of my father, my mum supported me a lot so I took then my decisions in my educational career so I did my best to become the best in my class. Then in university I chose to study English. I have been granted with a good University, but I did not go there I chose Bejaia University to stay close to my mum. When I choose English because I realized that I like languages and because it is important and very useful like if I want to go abroad I can with English. unfortunately, when I studied English at Bejaia University I was so disappointed because what I wanted and planned to be in the past was now totally different. The level I want to achieve is not what I got now. I lost my intuition ...I lost many things.</p> | <p>Death of her father</p> <p>Mother's support</p> <p>Taking the challenge</p> <p>Choosing English for career purposes/reasons for studying English</p> <p>Critical voice</p> |

Table 5.3: transcript coding sample.

In the above excerpt, I generated five inductive codes which connect in meaning to the codes demonstrated in Manel's excerpt. These codes revealed a factor that influences the participants' English language learning. The coding process let me observe many similarities and many codes that were repeated in the transcripts.

I similarly continued coding throughout the raw data of the thematic part. Below is another illustration from the diaries part two, where the students revealed their thoughts on the exploratory course.

| Diary excerpt | Coding sample |
|--|---|
| Zina: It helped me to avoid fear onstage and in improving my ability to work in the group. We learned how to work in a team. | Overcoming fear Collaboration |
| Kika: I had the chance to speak about my roots, traditions, food, what I like, what I dislike. | Speaking about culture |
| Tiriza: I am more confident speaking in English and started to be fluent, I learned new words and gestures. | Feeling self-confident Enhanced fluency Learning new vocabulary |
| Louiza: I was shy and confused, later I got rid of this emotion. | Overcoming fear |

Table 5.4: diary coding sample.

In the second part of the six diaries I analysed, the participants (Kika, Lina, Zina, Tiriza, Louiza, Bravest) revealed mostly similar and repetitive codes as illustrated in the above table.

Reading my field notes during each session had also let me reflect on emergent issues that connect with emergent codes from the diaries and the transcripts. The table below presents a sample from the coding of the field notes:

| My field notes | Coding sample |
|---|---------------|
| <p>Session One: Introduction to the course</p> <p>Date: 09/02/2017</p> | |

| | |
|---|---|
| <p>Time: 10 am-12 am</p> <p>Location: Multimedia room</p> <p>Note1:</p> <p>I noticed signs of fear on the faces of some of them, and some confusion or question marks in their faces and behavior.</p> | <p>Fear at the beginning of the course</p> |
| <p>Session (2): Writing about the self</p> <p>Date: 16/02/2017</p> <p>Time: 2 pm- 3:30 pm</p> <p>Location: Multimedia room</p> <p>Note 10:</p> <p>I noticed two students from their behavior that were shy to share their experiences using English because I saw one hiding her face and the second one shaking. Thus, I tried to engage them in the task through funnily talking to them.</p> | <p>Student Stress</p> <p>Hesitation to speak</p> |
| <p>Session 5: Dreams</p> <p>Date: 29/02/2017</p> <p>Time: 2 pm-3:30 pm</p> <p>Location: Multimedia room</p> <p>Note18:</p> <p>High classroom interaction and uses of creativity and imagination during students' play performance. For</p> | <p>Creativity and uses of imagination onstage</p> |

| | |
|--|--|
| example, using the perfume bottle as a microphone during the play. | |
|--|--|

Table 5.5: field notes coding sample.

I also coded 10 theatrical scripts following the same strategy of analysis. Among the codes that emerged in this category, I list the following examples:

| Excerpts | Codes |
|--|---|
| <p>Script 7: Ethnicity</p> <p>Zina: do I have to sit on the floor?</p> <p>Manel: oh, my dear, I know you have not the habit to sit on the floor, just try it okay. Then cross your legs as I am doing it now.</p> <p>(Manel, wearing a traditional kabyle dress sits on the floor and crosses her legs showing to Zina how to sit as Kabyles.)</p> <p>Zina: oh, I am sorry! but I cannot. I am used to sitting on chairs. Do you often sit like this; you never use chairs?</p> <p>(Manel goes to the kitchen to prepare tea, while she was singing a Kabyle song).</p> | <p>Ethnic traditions</p> <p>Ethnic traditions</p> |
| <p>Script (8): I am tired I want to travel!</p> <p>Walid: I hate this University, I will leave...</p> <p>In the corridor, Walid met his girlfriend 'Sylia'.</p> | <p>Decision to leave University</p> <p>Critical voice</p> |

| | |
|--|-----------------------------------|
| Sylia: what's up with you Walid? | |
| Walid: Sorry, I will leave this University, I will not carry on my studies. | Male's imagined Identity/becoming |
| Sylia: what! but why? | Sylia feeling powerless to decide |
| Walid: I hate studies and I am tired of everyday problems and teachers are not good. I want to travel abroad and discover new things and see people. I want to work and build my career... | |
| Sylia: you travel! How about me? | |
| Walid: you come with me. | |
| Sylia: you know I cannot come with you. My mum is sick and my dad will not let me go | |
| Walid: sorry Sylia I must go | |
| Sylia: but you promised me you are a liar. | |

Table 5.6: scripts coding sample.

The above illustrations show how I coded my data thematically using the inductive approach (Braun & Clack, 2006). The third phase in this analysis was going back again to re-read the codes and check their validity and whether they match the meaning in the quoted data. I then ended up deleting odd codes, those that do not fit into my research such as 'linguistic identification', and refining others, and sometimes coming up with new ones. The fourth phase was then grouping the reviewed codes under clusters depending on their shared meaning. Braun and Clark (2006) used a map to illustrate how the codes were grouped under themes. However, in my analysis I felt more comfortable with using tables from left to right: codes, clusters, sub-themes, emergent themes (see appendix 14). These concepts of codes, clusters, sub-themes, themes are used in my study in a similar way to how Braun and Clark used them. Once the codes were clustered all together I moved to phase five as explained below.

5.3.2.1.2 Themes

The table below shows a list of themes that emerged from the grouping process of clustered codes, emergent sub-themes, and initial themes. Finally, and the sixth phase, I ended the process with the final list of emergent themes which also went through a reviewing process and the deletion of odd themes as illustrated in the table below:

| Emergent themes |
|--|
| Strategies and factors of influence to master English |
| Lack of females' self-empowerment and the language obstacles |
| EFL writer identity: features and motives |
| A link between imagined identities and types of students' future 'becoming' |
| English productive skills development |
| Socio-contextual factors of meaning-making to students' identity |
| Socio-situated and socio-cognitive abilities |
| EFL Language voices: verbal vs non-verbal |
| I-ness and Otherness |
| Cultural and ethnic roles in negotiating learner identity and the cultural capital |
| Articulated identities in two communities: imagined vs practice |
| Gender identity negotiation: males vs females |
| Multilingual writer identity between progression and repetition |
| Power relations' impact on Identity in the imagined community |

Table 5.7: list of themes

5.3.2.2 The phenomenological part

I used idiographic case-by-case phenomenology to analyse the way my participants gave meaning to their experiences and articulate their identities. As Smith and Osborn (2004) note, this form of analysis is interactive and involves a close interaction between reader and text.

The stories of the 12 participants I analysed were included in both their autobiographical essays and in the six diaries (part one). The reason why I used idiographic case-by-case phenomenology with a small number of participants is that Smith *et al* (1999) recommended that idiographic phenomenology is useful and applicable to a small number of participants.

Smith *et al* (1999) used these terms in defining their method: notes, codes, themes, subordinate themes, major themes, master themes, and subthemes/subordinates. I used the same concepts that I mentioned in the thematic part of analysis to avoid ambiguity (codes, clusters, sub-themes, initial themes, major themes). Following this method, I started reading each participant's autobiographical stories and the first part of the diaries separately. I continued reading and re-reading the data from these two categories. Meanwhile, I kept notes in the margin. This step is similar to what I did in the thematic part, but more focused on one individual. I then went back to read those notes and compare them with the highlighted part from the data to check if it describes the talk of the participants. This helped me to reflect on new aspects, and therefore new notes emerged. These notes were then refined and turned into codes. I selected Kika's emergent codes to come up with initial themes and sub-themes, and I used them to inform the rest of the analysis with other cases. Once I came up with sub-themes from other cases, I then drew a table where I compared those sub-themes across cases to identify convergent themes and divergent themes as is illustrated below. The convergent themes indicated issues that are common amongst two or more participants. The divergent themes refer to issues that are different/contrasting amongst the participants. However, I found more convergent themes than divergent ones. I classified the identical ones together as convergent themes and next to each convergent theme its divergent. Whenever a convergent theme has no divergent theme, I then kept the column within divergences empty; when there is a divergent theme I wrote it next to the divergent theme.

Connection between themes across cases

| Convergent themes | Divergent themes |
|---|---|
| <p>(Zina, Kika, Mimi)</p> <p>Death of a family member and its influence on learner identity and self-empowerment/development.</p> <p>(Lina, Kika, Tiriza)</p> <p>Faith as a factor in sense making of learner identity.</p> <p>(Tiriza, Lina)</p> <p>Multilingual negotiations of faith.</p> <p>(Kika, Louiza, Manel, Zina)</p> <p>Education as a factor in learner identity meaning making.</p> <p>(Kika, Manel, Bilal, Rasha, Mourad, Lina)</p> <p>Shaping learner identity through the Context (family vs social).</p> <p>(Kika, Lina, Zina, Tiriza)</p> <p>Family dominance over career choices.</p> <p>Father's dominance in decision making (Lina)</p> <p>Female's resistance for studies against parents' severe rules.</p> | <p>Manel (see below example)</p> <p>(Manel)</p> |

| | |
|--|---|
| <p>(Manel)</p> <p>Investment in learning.</p> <p>(Mourad)</p> <p>Performing multiple roles (social, academic, professional).</p> <p>(Bilal)</p> <p>Interpreting racial image and other's perception.</p> <p>(Mourad, Walid)</p> <p>Cultural and religious meaning-making of life experiences from a male's point of view.</p> <p>(Manel, Tiriza)</p> <p>Multilingual speaking identity</p> <p>(Manel, Tiriza)</p> <p>Uses of French and English to express becoming/faith.</p> <p>(Kika, Tiriza)</p> <p>Criterion of Self-representation (ex: drawing).</p> <p>(Kika, Louiza, Manel Lina, Walid)</p> <p>Achievements, affordances, cultural capital.</p> | <p>Family support in decision-making and self-dreams.</p> <p>(Mimi)</p> <p>Decision to study English to be different from her family.</p> <p>(Lina)</p> <p>Call for female's freedom.</p> <p>(Thiriza, Lina)</p> |
|--|---|

| | |
|---|---|
| <p>(Mourad, Bilal, Zina)</p> <p>Past identity.</p> | <p>(Mourad)</p> <p>Males' self-representation (issue of marriage).</p> |
|---|---|

Table 5.8: convergent themes vs divergent themes.

I looked for connections between these sub-themes and grouped them together. I classified them under the initial themes that drive them. I went back to the initial notes and sub-themes to compare them with the initial themes to check their validity. By doing this, one new theme emerged and previous initial themes were refined. The new theme that emerged describes the obstacles that one of the individual participants (Lina) faced. Finally, I connected the initial themes with each other. Then, I grouped those with a common meaning under one final theme. The table below demonstrates the final list of themes emerging from this idiographic case-by-case phenomenological analysis:

| Final themes | Initial themes and sub-themes |
|--|--|
| <p>Factors influencing EFL learner identity and the development process</p> | <p>Death of a family member</p> <p>Poverty during childhood</p> <p>Contextual factors: family vs social</p> <p>Education</p> <p>Two 'identity cycles: past identity (poverty, child exploitation) vs enacted-present identity (teacher/student)</p> |

| | |
|--|--|
| | <p>Becoming (gendered becoming, Imagined identity obstacles, imagination).</p> <p>The triangle informing learner identity: affordances, achievements, investment</p> <p>Ethnic belonging and cultural factors</p> <p>Racial image and others' perception</p> <p>Multilingual meaning-making of identity:</p> <p>Language preferences</p> <p>Multilingual negotiations of faith</p> <p>Multilingual speaking identity</p> <p>Giving meaning to life experiences in Arabic</p> <p>Identification of self and writer voices</p> |
|--|--|

| | |
|---|--|
| <p>Gender discourse of identity (males vs females)</p> | <p>Family interference in career choices</p> <p>Social roles as female</p> <p>Female’s negotiations of gender identity</p> <p>Family positioning over career choices</p> <p>Female’s resistance to studies against parents’ severe rules</p> <p>Family members’ positioning and interference in females’ decision making</p> <p>Call for females’ freedom</p> <p>Gender identity from a females’ perspective</p> <p>Family interference in personal decisions</p> <p>Monument of sufferance and dilemma</p> <p>Males’ understanding of self</p> <p>Cultural and religious meaning-making of life experiences from a male’s point of view</p> |
|---|--|

Table 5.9: emergent themes from idiographic phenomenological study

Forming the final emergent themes from this part of analysis was done by checking what themes inform the data and by looking at the richness of the theme in the interpretation process as recommended by Smith *et al* (1999).

5.3.2.3 Triangulation

Once I had finished both parts of the analysis, that is; the thematic one and the phenomenological one, I wrote the emergent final themes from both methods in one Word document. I went through a comparison, connection, and deletion process. I grouped themes

from the first method of analysis with their convergent themes from the second method to come up with a chapter theme that informs a research question and a list of major themes and their sub-themes to present them in the following findings chapters (see table 3 in appendixes). Following this strategy, I amended my research questions as previously discussed in chapter three (see 3.4).

I also broke down my findings into four chapters linking them to the research questions as is demonstrated below.

| Research question | Chapter | Chapter theme |
|-------------------|-----------|--|
| RQ (1) | Chapter 6 | The journey of learner identity in four processes: factors of influence; obstacles and solutions; development stage; relations of power. |
| RQ (2) | Chapter 7 | The self, the other, and emergent voices. |
| RQ (3) | Chapter 8 | Gender identity negotiation from two perspectives (male vs female). |
| RQ (4 & 5) | Chapter 9 | Perceptions on the course (students vs teachers). |

Table 5.10: Breaking down themes

5.4 Challenges encountered in the analysis

Coding the data was a very challenging stage in this study. Although my analysis started with the transcription of the interviews, I found it somehow tough to deal with different data categories and the large number of words in each category. Starting the reading and rereading

of the raw data and keeping notes in the margin for each word, sentence, or paragraph that I found related to the research questions/aims/theories put me under stress.

Discussing this process with my friend, who was doing her PhD at a different university and who passed this analysis stage, helped me a lot to reflect upon and think up my own method of how to carry on the analysis. Once I started the coding, I found the manual method rather than using a data analysis software was easier in terms of clarity. Using different colours in the coding and decoding the handwriting of the participants in some of the hand-written data made it time consuming and more stressful. The reason I used colours was to facilitate the coding process and easily group the codes that share common meaning. For example, I used the green colour for codes that connect to the theme of identity, while I used the yellow colour for codes that connect to the theme of language. I spent months coding and revising the codes before proceeding to the themes as I wanted to make sure that those codes matched the information in the data. I always asked myself whether I was not biased with the coding and whether I was doing it right. My supervisor was always there to answer my questions and provide me with examples I reflected upon to carry on the task. Later, the task of coming up with themes increased the volume of the challenge. I found a huge number of codes facing me. I just asked myself how could I cluster all of these into meaningful themes. I then had to spend time reading other researchers' analysis and guides (Braun & Clark, 2006; Boyatzis, 1998; Smith & Osborn, 2004) which gave me some reflective ideas such as drawing tables/graphs to keep the whole process organized. Therefore, I used tables where I classified all of the codes that shared a common meaning into one column. I ended up with emergent themes, and from this stage, the process started to get easier and clearer.

5.5 Summary

This chapter showed my analysis stages starting with the reading of the data, the coding, and coming up with themes. It demonstrated the whole process, relying on concrete examples from the data. It also highlighted my choice of the methods for analysis and how I used them. Finally, it illustrates how I amended my research questions and planned the themes to be covered in the next chapters of the findings.

Chapter six: the journey of learner identity

6.1 Introduction

This chapter presents the findings that relate to research question one as demonstrated in the below table (6.1). It includes four major themes: factors of influence, obstacles and solutions, development stage, and how power relations affect learners' identities. I do not present the fourth of these themes, 'power relations', separately as some examples taken from the participants that illustrate it are also used in other major themes. Therefore, I reflect on it throughout the other major themes I present to show how topics in this chapter overlap and make sense.

The table below summarizes the major themes and sub-themes:

| | | |
|--------------------------------|---|--|
| RQ1 | How do EFL students in Algeria make sense of their identities and what factors contribute to the development of those identities? Are the identities they articulate in the course in English parallel to those they articulate in their other languages such as French and Arabic? | |
| Major themes | Sub-themes | |
| Factors of influence | Choice of language and desire to speak like natives. Socio-contextual factors. | |
| Obstacles and solutions | Obstacles in learning. Overcoming the obstacles (moment of constructing EFL identity). | |

| | |
|-----------------------------------|---|
| <p>Development process</p> | <p>Two ‘identity cycles’: Past, Present.</p> <p>A racial image and other’s perception.</p> <p>Future identity (becoming).</p> <p>The triangle informing learner identity.</p> <p>Ethnic belonging and cultural factors.</p> <p>Multilingual meaning-making of identity.</p> <p>Articulated identities in two communities: imagined vs practice.</p> <p>Multilingual writer identity between progression and repetition.</p> |
| <p>Relations of power</p> | <p>Presented within other major themes/sub-themes.</p> |

Table 6.1: summary of the major themes and sub-themes.

6.2 Factors of influence

This section discusses how the participants negotiate and make sense of their identities, and what influenced them, making a link to the raw data. I used the following abbreviations as codes referring to each data category: interview transcripts (TRANS), diaries (DY), stories (ST), scripts (SC), field notes (FN).

I first looked at the different views and experiences of the students on how they started to think of studying English, and the elements that contributed to the start of their learner identity development. I would argue that planning to study English because of a specific factor might be seen as a sign of shaping EFL learner identity as it went through different interrelated processes affecting their academic decisions. This major theme is divided into two sub-themes.

The first is linked to the language, while the second is related to the social context of the participants.

6.2.1 Choice of the language and desire to speak like natives

Exploring the interview excerpts below from the transcripts of two of the participants (Manel and Zahar), illustrate how they were influenced by their cousins who live in the English native speaking context, and the excerpts of two others (Mimi and Bravest) who also discussed the similar issue:

TRANS01 (Manel):

... Before I study English at university I used to listen to my cousins who live in America when they visit us at home. I just say to their English wow, and I dream to speak like them. Now I am a student of English so I am trying my best to achieve this dream of speaking like native speakers.

TRANS02 (Zahar):

...because I used to talk to my friends in the UK and I speak with my cousins who live in London, then I say oh I wish to speak like them. I then decided to study English. Although I am a Master's student, I feel that I need to improve my English. I have that dream to be like my cousins speaking as natives.

TRANS07 (Mimi)

English was my choice, I could have opted for another one, but I decided to choose English at university to improve my speaking to be able to speak as native speakers do.

However, Mimi added in her story '*A parcel of myself*' that she chose English though she could have opted for French as all her family members had done. This is because she felt a need to be different from them as demonstrated below:

ST.05: 'A Parcel of myself'

My decision to study English rather than one of the other languages I had access to at my secondary school, had more to do with one trait of my personality, which is the need to be different from my family members who all opted for the French language.

The three participants share a common desire, which is mastering English and speaking it like natives. Manel felt impressed by her cousins' accent, and this might be the reason why she opted for English at university. Zahar's reason for choosing English is similar to Manel. This let me feel that they started to construct their identity as a 'learner of English' before they entered university where they then further developed it. Their EFL learner facet of identity (Norton & Toohey, 2011) was not shaped on its own, but it might have been constructed from that language contact Manel and Zahar had with native speaking relatives and their desires to access the symbolic resources of English (Norton 2000, Ivanic, 2006) before they join university. In other words, the participants revealed a strong desire to gain linguistic capital (see Bourdieu, 1991), meaning that by improving their control of English they may improve their position in society, and not only revealed that they want to learn the language but also that they want to master it. The latter point portrays learning in the traditional language classroom (see 1.1.2). This decision may have affected their agentic-selves (see Vasilopoulos, 2015). Their desires to both study English and achieve a native-like accent seem socially driven (Ivanic, 2006). Mimi, instead, made her decision to study English at university because of the need to develop and experience something different from what her family members did. She could have studied French in which she was fluent, but she chose English. Mimi seems much more influenced by her own potentials and inner desires. She may have wanted to develop that 'core identity' (see Abes *et al.*, 2007) in herself, which she feels is not unique with others (social context). She also may have built that 'self-understanding' and identification based on the differences she sees in herself as a member of her family (see Holland *et al.*, 1998; Wenger, 1998). Thus, she gave meaning to her experience of choosing English in more cognitive and intrapersonal ways. She relied on her cognitive attributes and her internal needs to give meaning to her learner identity (see Abes, *et al.*, 2007, in section 2.2.1). This EFL learner identity facet seems to be a sub-core identity she shaped in this context. This EFL facet of identity might be very salient to her core. The latter can be identified as a person who perceives herself as different from others. However, Manel and Zahar were more influenced by the context (relatives). In other words, Manel's and Zahar's meaning-making of their learner identities seems interpersonal and intersecting with the context (see 2.1 & 2.2.1).

However, another participant, Bravest, was influenced by a native speaker within the English academic context and not at an early stage as noted in the excerpts of the three participants above. Bravest started to show interest in the native-like accent after her first face-to-face contact with a native academic who gave a talk at Bejaia University.

TRANS05 (Bravest)

... I just attended a conference organized by our English Department and the speaker came from the United Kingdom. I have spoken to her. I made the courage to talk with that native speaker. It was really a great experience for me. I examined the way she speaks English and compared her accent with mine. You know when we speak English as Kabyle people we are always affected by our Kabyle accent. I listened to her accent, especially the 'umm' that she uses in her speech. I have so asked her about the method to speak like her.

The sentences she used such as “I listened to her accent”; “I have so asked her about the method to speak like her” show her interest in the target language and her desire to access it. Her desire might be more interpersonal that shows an interaction between her sub-core identity (a learner of English) and one of the dimensions available in her social context (education).

6.2.2 Socio-contextual factors

This sub-theme describes how most of the students were influenced by the context where they live such as friends, family members, and teachers. These factors might have contributed to shaping who they are and how they make sense of themselves and of their different facets of identity such as being students. The aspects below and the selected narrative extracts support this sub-theme.

6.2.2.1 Death /support of a family member(s)

One of the participants (Kika) revealed her emotional state after the death of her father when she was in her final year at middle school. The factor of death seems predominant in her narrated experiences. She may have used it as an aspect to negotiate her identity and give sense to her academic character. The excerpts below illustrate how Kika gave meaning to herself as a student of English:

ST.1: ‘The mirror of reality’

...a tear fell upon my cheek...I heard my mother calling me: AWAKKE! My dearest girl, you are late! Papa! I once asked my mother how to write about our end? She answered me: oh! my poor daughter when you will be able to understand the difference between LIFE and DEATH.

ST.2: ‘The story of my life’

I was 16 years old; on Wednesday at 10:35, I could feel the fatal loneliness, the gloomy of our house...instead of celebrating my success in the brevet exam, I will celebrate my fathers' death?!I saw my dad as a corpse, no breath, no movement, no gesture ...I stared at him for a while then I recognized that I should not be frightened about the reality however I would believe in destiny ;believe that we live to die and die to live.

Kika expressed her pain and sadness due to the loss of her father, but she showed courage and accepted the truth. Her mother then took the position of supporting her and might have shaped in Kika the person she became now. The excerpt below that was taken from her autobiographical story '*the story of my life*' demonstrates how Kika perceives her mother as an element who contributed to building her different identity facets as an EFL learner and teacher:

ST.2: 'The Story of my life'

My mother is the one who knows my inner world, who guides my steps, who shows me how to be a good student she holds my hand and wipes my tears after and before your death papa...she told me always "don't worry, I'm here inside of you my darling". My mum was and still my mum, my dad, my sister, and my world. Since she made me complete. Due to my mother; Today, I'm 24 years old and I am proud of myself because I had realized my dad's and mum's dreams; my mum is proud of me in the ground, my dad is proud of me in paradise. now I'm an English teacher, I'm married to a very cheerful husband...

The sentences that Kika used in her autobiographical stories such as "*I was 16 years old*", "*I saw my dad as a corpse*", "*Since she made me complete*", "*I'm 24 years old and I am proud of myself because I had realised my dad's and mum's dream*", "*I'm an English teacher*", "*I'm married*" show how she developed her identity from that middle school student who suffered after the death of her father into a mature and complete person who got support from her mother (*she made me complete*) and later became the teacher of English and the wife. These multiple roles might be considered as changing and flexible facets of identity (Ivanic, 2006; Norton, 2001; Pavlenko & Blackedge, 2004) which developed throughout her learning journey. These multiple facets were given meaning through events in the social context which are the death of her father and the support of her mother. These social influences made Kika the person she becomes now 'an EFL student' that she may have considered as part of her core identity.

These contextual factors of death and family support were also revealed in the experiences of other participants such as Mimi, Zina, Rasha, and Syla. Compared with Kika's experience, Mimi described how the death of her mother turned her into a mature person and pushed her forward to build her educational career relying on herself. Compared to Kika who got family support to build herself, Mimi did not mention family support after she lost her mother. She relied on herself to enhance her academic development. According to my background knowledge, I would argue that parents play an important role in shaping that learner facet of identity of their sons/daughters as this is part of their system of life and culture (see Holland *et al.*, 1998). However, in Mimi's situation, it might be because it is her mother who died, thus, she received no support from the remaining members of her family. The excerpts below illustrated the image Mimi gave to herself using death as a factor that influenced her identity:

ST. 5: 'A parcel of my life'

...the death of my mother was the experience that determined the person I have become nowadays. I assume that if my mother was still here, I would never have developed the same mental and psychological abilities. Thanks to the misfortunes that tied my life, I have grown responsible enough to take care of myself, to take my own decisions, to have my own perspectives about the life I want to have in the future, and also the person I want to be...

The sentences she used such as *"I assume that if my mother was still here, I would never have developed the same mental and psychological abilities"*; *"Thanks to the misfortunes that tied my life, I have grown responsible..."* showed a personal identity facet ('core identity') that she might have developed, but also a thought of her imagined identities she desires to construct in the future due to the same factor that controlled her identities (Norton, 2001). Possibly the social and cultural resources that are available to the participants contribute to shaping their multiple identity facets (see Holland *et al.*, 1998). Zina is another participant, who negotiated her experiences through making a link to her family. Below is an excerpt from her story

ST. 10: 'Short autobiography of my life'

In my second year at university, my father died. I lived in darkness and loneliness because the person I loved let me alone. I suffered a lot from his death, every day I cry, but before they took him to the cemetery, I took away the white cover on his face and I told him I love you dad and

I will succeed in my studies if god wills and realise all my dreams that you and mum waited for since I was a little girl...

The influence of the death of a family member in Zina's excerpt is not shown as clearly as it is in the previous excerpts. However, the last two sentences revealed a challenge in her voice that she will succeed in her studies and realise her life dreams to satisfy her parents who waited for her success. The link again between family issues such as death or support are salient and intersecting with the way these participants negotiated and gave sense to themselves as students of English.

Coming back to the point of family support in building what can be thought of as a student facet of identity, Rasha, who was raised in an Arabic city and then moved to live and study in a Berber city (Bejaia), showed how the social context influenced her dreams and career learning mainly by her mother. She mentioned in her story that she studied English because she wants to become a teacher and help other students and her society. Here she did not just link her identity to her family, but also to a moral image. I then understood that she gave meaning to her 'becoming', which I discuss below (see 6.3.1.1.2), and to her present identity as a student of English referring to her social (family, other students) and moral (helping the society) factors. For instance, she mentioned in her story:

ST. 11: 'Free writing'

My family has made who I am today, with my family I knew life. My dream of becoming an English teacher accompanied me since childhood. I want to be a great teacher so that I can teach every student with all I have learnt... to be a teacher means I can do useful things to the society. Although my mother tongue is Arabic, but I love writing in English thanks to my mum. She pushes me to write and interpreted my feelings and what I lived before in concrete words...

6.2.2.2 Educational mentors' influence

Some other participants did not have the chance to speak to a native speaker before they entered university. The thing that drove their interest in becoming a student of English occurred in middle or secondary school during their contact with their English teachers, that I called 'educational mentors'. In one of the participants' narrated experiences, Kahina mentioned how her teacher of English had a great influence on her specialty choice. She said that:

ST. 12: 'My story with English'

... I wish if I could study all modules with her because she created an enthusiastic feeling and motivation inside me through her teaching. I liked her session, her module, I liked English in her view. I will never forget her stimulus to realise my dreams. She has an influence on me, on my personality, on my future, I will follow her steps in life. I am sure I will succeed as she does. This is why I have chosen Languages at secondary school and English at University, to become a teacher of English.

Kahina's experience at middle school marked her interest in studying English. Becoming fascinated with the language itself might not be the reason she planned to study English at university, but her English teacher boosted her desire to become a teacher of English (see 6.3.1.1.2). Many students used to choose their specialties at university due to an influence of a previous teacher (mentor). This was also revealed in Lina's story where she explained the reason behind her decision to study English:

ST.14: autobiography

I have chosen English language rather than other languages because when I was at middle school, I like the teacher of English. I was an excellent student. She knew how to attract us to love English. The same thing at secondary school, my teacher encouraged me a lot to learn English. From these two persons, I decided to follow my studies with English language.

Educational mentors can also be considered as factors that some EFL students in this study used to give meaning to their multiple identities. By multiple identities I refer to their different positions: a middle school student influenced by English teachers; a secondary school student taking the challenge to study languages; a university mature EFL student; and a teacher of English for some of the participants, a wife (Kika), social, cultural and imagined facets. In addition to the different languages used by the participants in different situations/roles (French, Arabic, and Berber), which might portray other multiple identities.

6.3 Obstacles and solutions

This major theme is composed of two subthemes: obstacles that the participants faced during their journey to develop their learner identity; and then overcoming the obstacles. The obstacles include different aspects as presented below.

6.3.1 Obstacles

This sub-theme identifies the difficulties that might have hindered the students from accessing the resources of the target language (see Norton, 2000; Norton & Toohey, 2011), which may allow them to develop their EFL identity.

The first obstacle was noted in my interview with Bravest, who claimed that her English accent is still affected by her native accent (see example above TRANS05). Her sentence “*You know when we speak English as Kabyle people we are always affected by our Kabyle accent*” reveals the influence of the mother tongue in the learning process. I also observed this issue during my interviews with some of the students and in the classroom observation stage. I noted this point as illustrated below:

FN.2:

I only heard two students switching to Kabyle and French when they cannot express themselves in English. The Kabyle accent seems outstanding in their use of English sentences as well (Session One: Introduction to the course).

However, other students such as Lina faced difficulty in using English with fluent speakers such as teachers. In this Lina said:

TRANS14

I do speak with close ones like my classmates without hesitation even though I do mistake I carry on my talk then I correct my mistakes because it is in this way I can learn to speak. However, when it comes to speak with others who has good level like teachers I heisted to speak.

Lina felt more comfortable when using English with friends and classmates, but fears to speak in front of her teachers. This interaction barrier between Lina and her EFL teachers might be the factor that decreased the opportunity of articulating her identity in the academic context and might have hindered her from accessing the symbolic resources of English, and from engaging herself in classroom practice (see Norton, 2000) and from developing power relation control (see Norton, 2001). This was also revealed throughout the data with other participants. I would argue that this happened due to two other obstacles that emerged in the raw data. These

include ‘lack of oral practice inside and outside the classroom’ and ‘teachers’ underestimation of the students’ language abilities’.

Jaja, one of the female participants, revealed her need to use English outside the university setting. When asked ‘how many languages she is fluent in’, she said that she used English just inside the university. However, when she goes back home, the social context forces her to use Kabyle, Arabic, and French, but not English. I would argue that the performance of different identities by using different languages in different situations is frustrating for Jaja’s desire to speak English more widely. Her excerpt below illustrates this point:

TRANS10

I sometimes wish and try to use English as often as possible because we do not use it outside this academic context which then hinders us from improving our speaking though we try that but the context where we live pushes us to use Kabyle or Arabic not English.

The context then does not help the participants to use English as much as Kabyle, Arabic, or French. Their EFL identity seems not articulated outside the academic circle. However, this is not the case with Louiza, who had a friend (Juliet) from Uganda and speaks English as her first language (L1)-she is studying economics at Bejaia University. Louiza spends hours with Juliet inside and outside the university so that she can improve her speaking skills. The transcript excerpt below demonstrates how Juliet influenced Louiza’s language development. I consider this element as a factor of influence in relation to the language, but I preferred to present it in this section to show the divergence appearing in Louiza’s data compared to the previous participants. Louiza might have had more chances to increase her symbolic power and access the resources of the target language (English) compared to other participants.

TRANS15

Louiza

I do use English outside the University with my friend Juliet who came from Uganda. So, I am using it every day with her. English is her first language, so I take the profit and I ask her to speak with me just in English though I know that she Master’s French as well. This is because I want to practise my English, so I feel lucky to have Juliet as a friend...

Another difficulty that emerged from the data refers to EFL teachers' underestimation of the students' capacities to access the resources of English and speak like natives. Some of the participants pointed out this issue as shown below:

TRANS14 (Lina)

Teachers always underestimate our capacities and tell us you cannot speak like natives

This is compatible with some of the teacher participants' reports in the interview transcripts that I presented in chapter nine. This might also be connected to the fear to speak in front of teachers that might be another factor that decreased students' power control over their identities in learning the target language and limited their positionings.

6.3.2 Overcoming the obstacles (moment of constructing EFL identity)

This clarifies the different strategies that the participants adopted to overcome the obstacles above. By overcoming those difficulties to access the target language, the participants might have developed who they are and articulated their identities. These have mainly emerged from the interviews I conducted with them.

Some of the participants such as Bilal, Samar, Walid, Kahina use social media, BBC channels/radio, and reading novels to develop their English. The excerpts below illustrate this point:

TRANS16 (Bilal)

I want to master English especially British one, so I watch TV in English, I listen to radio in English I write in English all what I do at home I try to do it in English...

TRANS17 (Samar)

... there is this lack of using English outside university so I try to use it at home through reading in English and watching series of movies and videos and then I always speak with the MIRROR () in English.

However, other participants use Facebook to chat with native speakers, L1 or L2 speakers of English. For instance, Zahar, Manel (their relatives), and Kahina used this strategy. Kahina's

excerpt shows how she developed her English through chatting with her friends living in the Middle East:

TRANS18

I usually speak with many friends on Facebook who live in the Middle East. English is their second language. I learned many words from them that I am using now. Sometimes I feel like I really want to live in a society where English is either their native or first language not foreign language. I hate our case in Algeria because English is spoken only at University and just in the English specialty.

Lina, however; had neither Facebook nor access to the internet at home. She used her stay in the student accommodation to practise her language skills. She demonstrated her use of English with other EFL students living with her. She also translates messages of her friends written in other languages into English. This may have helped her to develop herself linguistically and develop her social identity (Ivanic, 2006). This is demonstrated below:

TRANS14 (Lina)

well I use it more at University, but I do not speak at home as my sisters and brothers do not use it and I have no internet to download videos in English. but in accommodation, I have some friends who do not study English but they want to learn it so I always try to speak with them in English also when one wants to send a message in English I do help them.

Lina also revealed how she developed her self-positioning in the target language through getting in touch with teachers of English in a private school. This might have helped her to overcome her fear of speaking with EFL teachers at university. This is revealed in her interview transcript excerpt below:

TRANS14 (Lina)

I went with my friend to apply for a job in teaching at private school, but they did not accept us as teachers but assistant in administration. From this experience I had contact with teachers then I first was afraid to talk with them in English because they master very well English so he pushed me to speak saying do not fear just speak though I make mistakes. After time I could talk with them in English.

A similar thing emerged in Louiza's story on her work in the travel agency where she used English with professionals (see *TRANS15* below). Some of the participants could bring their social identities (from work or friendship in online/real life settings) into learning. Some others could also develop their academic identities through working in the private school where English is used.

6.4 Development process of 'learner identities'

This section presents the way identity is developed in the students' narratives and performances as they referred to two cycles of their life experiences: the past (childhood) and the present image. However, it also presents their future identities, which I named 'becoming' (see section 6.4.3 below). It also presents how they articulated their identities in writing and performance during the course using English, French, and Arabic. The section also includes different sub-themes where these elements were pointed out. I also refer to the fourth major theme 'power relations' throughout this section as I already mentioned in the introduction.

6.4.1 Two identity cycles: past vs present

Most of the participants went through portraying their life experiences in the past and in the present time, but also shedding light on their future. I first present data that connects to the past and present facets of identity as they contain overlapping aspects. I later treat the aspect of 'becoming' that describes the future plans and imagined identities of the participants separately (see Norton, 2000, Pavlenko & Blackledge, 2004).

6.4.1.1 Past vs Present

This sub-theme revealed the way the participants gave meaning to their past experiences including childhood and 'the who' they have become today. It predominantly emerged in the diaries and the stories of the participants. However, the interview transcripts and some of their theatrical scripts revealed similar issues. I selected the narratives which best portrayed this sub-theme starting with Mourad, Bilal, Zina, and Jaja story narratives as shown below. I sometimes bring into each aspect convergent/divergent experiences of other participants.

6.4.1.1.1 Poverty

Poverty emerged as an aspect that defines one of the elements affecting EFL learner identity. Looking at this element from my own experience in the context allowed me to understand how the participants used it to give meaning to their experiences. The passage below is taken from

Mourad's autobiography. It illustrates how his identity as a student and later a teacher of English was influenced by poverty during his childhood.

ST.12: Mourad's autobiography

Unlike all children of my age, I lived a very hard childhood, born to a very poor family. My father was an Imam and my mum remains home to cook and take care of us. My father's salary was not enough to cover all my expenses at school such as books. The only thing I had to do was working to support myself. I thought this would help in my studies. I wanted to succeed and become a professional to help my parents when I grow up. Therefore, I started work at age of twelve; I used to work during the holidays, in farms, in construction workshops and in different fields. I think this was what taught me how valuable my school was. I was a very brilliant pupil who used to rank the first among his classmates, I remember those wonderful moments when I see a shining smile in my parent's faces for my best marks. This gave me courage to work hard and pass to middle school.

In middle school, I found it hard to decide whether to opt for the literary or the scientific stream; nevertheless, as I was good enough in literary subjects and since I hated mathematics, I preferred the literary stream. I had a deep interest in foreign languages, the fact that motivated me to make some extra efforts so as to have the opportunity to study English at university. Eventually, in 2004 I became a student of English at the University of Abderrahman Mira in Bejaia, and I got my BA degree after four years of hard work.

In this excerpt, Mourad articulated his childhood image and gave sense to it through the aspects of poverty and employment. Poverty might have affected his academic situation and made him decide to work during his holidays to support himself. He also may have formed that hard-working child identity thanks to his parents' satisfaction and encouragement whenever he showed progress at school. The last paragraph from his narrative also clarifies his academic journey and the decisions he took after each stage. He gave meaning to his EFL identity referring to intrapersonal aspects that include motivation and personal desires.

Mourad compared his past/childhood identity, (which was being a child who suffered from poverty and opted for employment at an early age to support his studies), with his present facet of identity that he formed after those efforts and challenges. The excerpt below, taken from the same narrative, illustrates his present identity:

In 2016, after nine years, I decided to carry on with my master studies at the university of Bejaia. Currently, I'm a master one student of applied linguistics and a teacher of English at the same time. Praise be to Allah who granted me with my beloved parents, I strongly feel indebted to my father and mother, who thanks to their teachings and guidance, I managed to realise many of my objectives.

Using the narrating 'I' (see chapter two), Mourad may have articulated his present facet of 'who' he has become now: a student and a teacher of English. He also gave meaning to this identity he developed and to the transitional stage he lived (joining studies again while teaching) referring to his parents' support (see 6.1.2.1 above). Mourad's articulated identities from childhood to the present time might be interrelated and driven by both the social context and his intrapersonal attributes. Similarly, Zina mentioned in her diary how poverty affected her learner identity. Her excerpt below shows the link and the convergence with Mourad's image of identity.

DY.4 (Zina)

...I was happy because I achieved something exceptional as poverty was not a handicap for me; I can say that this situation encouraged me a to go deeper in my studies... I entered to study in secondary school...I entered University...

However, Zina may have challenged poverty and worked hard to become a university student. She could shape her learner identity through challenging her capacities in studies compared to Mourad who used both his learning capacities and employment to overcome that and form his learner/teacher identity.

6.4.2 A racial image and others' perception

In one of the students' autobiographical stories, Bilal articulated a racial facet of his identity referring to his childhood and how others in the society perceived him. Note, Bilal himself introduced the term of racism, as it is shown in the following extract:

ST. 6 (Bilal): 'A dark side of my life'

I always felt like I am well placed to talk about racism... Myself, I have been a victim of that bad treating for years during my childhood even though I hate to call myself a "victim". Well, the story began when I was born in 1993 in a north-African country. At that time, I did not

realise that I was different from the majority of population in my country since I was too young for that, and since I was surrounded by my father who is black and my mother who is white, and then my father's family who were mixed and my mother's family who were purely white. Then at the age of four, I started to go out, obviously, because no one is asked to spend his whole life at home. (you know, at a certain age you must get in touch with the world outside; school, sport ... etc). And then, all of a sudden, I face the reality. I was the only one to be different from the neighbours, classmates, my parents' friends and amongst the community; in term of colour obviously. It's like all hell flames were open. A black guy amongst a white community. Sounds shocking, doesn't it? People started to call me by names related to my skin colour and then started to laugh at me. I have faced lots of expressions. I can quote as examples the followings: "What a black guy you are, you're black, you're not from here, come back to your country ...". This was certainly harmful at that time. Surely not physically, but emotionally! when you are a child, this can be awfully damaging. You can't face them with the opposite and try to change the truth. You are trying, but not quite. That was a truth and a sad one. All you can do is pretend to be not hearing then whilst you are just absorbing all those words inside you and turn it into a hate towards white people

Exploring this narrative passage, Bilal could articulate his past identity where racism was featured as an aspect that he used to give sense to himself. He revealed two images: 'the Black child Bilal' and 'the white community'. The way he viewed his identity might be portrayed in others' perceptions of his skin colour and origins. However, though this may have affected his character at some points, his mother marked the factor of support that might have changed his view of himself. He used his mother's support as another aspect to change the way he perceived himself in his society. The below excerpt from the same story illustrates that:

the major support I had was from my mum; My dearest mother, who kept telling me that they were jealous, and they could do nothing to me. Still, the biggest and the most influencing expression she gave me was: " dear son, bear in mind that if someone treats you or judges you based on a fact not an act, this person, then, is looking for that thing in you and they couldn't reach it". And that was a dark side of my lifetime.

Bilal was the only participant who gave meaning to his identity during childhood through 'race' and how society viewed him. Though Bilal identified himself as Black and a mixed-race person, he revealed his attitude towards becoming a white person. He might have developed

both an imagined identity and a desire of becoming a member of an imagined community (see Norton, 2000; Norton & Toohey, 2011). This is clear in his excerpt below:

Being a mixed-race person doesn't imply that I've got no preference for being part of a given ethnic group. I would prefer if I could belong to the blond community. (ST.7 Me, my race and my ethnicity)

6.4.3 Future identity (becoming)

This sub-theme explored the students' imagined roles, desires in language learning, and future plans they articulated in both theatre performance and their autobiographical stories. The theatrical course might have boosted their imagination and allowed them to articulate the 'becoming' aspect using imagination (see Norton, 2001).

6.4.3.1 Imagined social roles

This aspect emerged mainly from the students' theatrical performance as they imagined themselves to be somebody's wives, husbands, mothers, and sometimes professionals. The excerpt below is taken from one of the theatrical scripts performed by three participants. It reflects on an imagined story told by Bilal who dreams to live in the native-speaking context. Bilal performed the role of a husband, Sylia the wife, and Samar working in the till at a supermarket. They imagined the UK as a setting for their story as illustrated below:

SC. 5: Dialogue in the supermarket

Characters:

A: Merkhoudja (from Algeria), the wife

B: Gambino (from Brazil), the husband

C: Jane (from the UK), the cashier

The following dialogue took place in a supermarket in the UK. The couple is looking for something special to cook later on; apparently something so special that they could not find easily!

A: Do you think that we'll find the thing we call couscous here?

B: No, I don't think so! I bet there isn't some, is there?

A: I'm sure there is...

B: I bet there isn't ...

A: Let's ask the cashier, shall we?

The cashier has just finished talking on the phone, and then came to the couple

B: Morning miss, Err ... we've been looking for something called couscous, have you got an idea where we can find it?

C: What was it? Couscous you said? I've never heard about it before.

A: It is that thing made of wheat, its colour is yellowish, and it has got the form of small grains.

C: Oh, I got you! You mean the small grains put in plastic packages. Many Arabic people ask for it.

B: Yeah, that's it!

C: It's over there ... but can I ask you something, if I may?

A-B: Yeah, sure!

C: you don't seem like you're from here. Where are you from?

A: yeah, were not from here. In fact, I come from Algeria, but my husband is not from there.

C: where is he from?

A: He is from Brazil.

C: Wow!! I could never guess that. What an impressive couple.

The play helped these participants to bring their imagination to the stage and play social roles they had not experienced before. These roles might be considered as imagined identities (Norton, 2001). However, this play may also be a reflection upon and visualization of Bilal's dream to be considered a member of a white community (see ST.7 in the above section). Similarly, other participants such as Louiza, Zina, Walid, Lina, Kika, Kahina, and Rasha

performed different social roles where they reflected on the social context. For instance, Rasha narrated her story she lived at home being the most mature sister and daughter who performs her mother's role when she goes to work. Moreover, Louiza brought to stage the role of becoming a mother and Lina like a father while Kika performed the role of a daughter reflecting on a story Kika lived during her childhood. Louiza mentioned her attitude about the play in her diary (part two) saying:

DY.5 (Louiza)

I discovered another person in myself, every person was talented and can do things they think they cannot. I could perform and act as a mother. It needs lot of responsibility and duties to do and be a good model to her kids, I played it and it was amazing to be a mum. This opportunity made me live the moment of being a mum was really awesome.

These different roles performed onstage may have resulted in multiple identities in the students. However, some of the participants negotiated their social roles from a gender perspective (see chapter eight).

6.4.3.2 Imagined future career/academic roles

Apart from the social roles that emerged in the data, most of the participants articulated and brought to stage their academic plans, dreams, and what they imagine themselves to become in the future.

Most of the female participants revealed their desire of becoming a teacher of English and completing a PhD degree to teach at university. For instance, Kahina wants to become a teacher and kids' storyteller. However, some other females want to write a book such as Zina, Bravest, and Thiriza. The excerpts below illustrate this aspect.

TRANS09 (Zina)

I want to write a book concerning Kabyle ethnicity. I want to become reciter of Quran and to memorize it I want also to be a good wife for my husband and to be a good mum. I wish to be a teacher and to get my PhD degree, but I want to achieve it abroad like in UK I do not want to get it in Algeria. For me studying English in Algeria is not in its right context I should get my PhD in England where I can improve my English and be like UK people. Also, because I want to satisfy my dad who wanted me to be great in the future

Zina revealed her desire to become a teacher and get her PhD degree abroad. This is because she may have wanted to get access to the target language context where she can forge a native academic identity, and have access to resources of the target language. She also revealed imagined social roles such as becoming a good wife. Yet, the point which is most noticeable throughout the data is the way the participants link their plans and experiences to their parents as shown in this excerpt. Zina wanted to have a postgraduate degree and become a teacher to satisfy her father. This family aspect can be taken as a major aspect of the meaning-making of learner identity in the Algerian context.

Zina could develop this imagined identity/becoming onstage as demonstrated in the script below:

SC.8 (I am tired, I want to travel!)

Part two (a): at university

Zina (as a teacher): good Moring students, today I will teach you how to write an essay. So, first you need to divide your text in to: an introduction, a... (here Walid enters to class and goes directly to his seat).

Zina: Hey, why you enter just like that

Walid: who are you? I do what I want

Classmates: Oh! Walid she is our teacher of writing expression.

Zina: first you came late and now you are shouting! All of you take a sheet of paper. You have an exam

Classmates: exam! But madam you did not inform us!

Walid: I hate this University, I will leave...

In this play, Walid performed his experience at university and his desire to travel abroad. Meanwhile, Zina performed the role of a teacher at university and this helped her to articulate and make that imagined facet of identity (i.e. becoming a university teacher) visible to others.

These future plans/desires to become a teacher and a researcher emerged in almost all of the data. However, Mimi demonstrated a distinctive plan from the above participants. She mentioned in the interview that she is not interested in teaching. She desires to use English in different positions such as working in companies. This might be the reason why she is not intending to develop an academic identity, but a more professional and social one. The excerpt below illustrates Mimi's meaning-making of her future becoming:

TRANS08 (Mimi)

Actually, I don't want to be a teacher, but I wish to use my English in a different area like hotels and companies. I really want to use English but not in teaching. I might work in companies where English is used or [audible] I don't know but not a teacher.

However, Manel and Rasha linked their future desires to a moral meaning as presented in the excerpts below:

TRANS01 (Manel)

I feel that research makes me productive and also, I want to help my society and being a teacher who loves to explain and returns home and comes again to teach so this is route teaching for me but doing research will create a change in myself and add something in me.

Manel desires to become a teacher-researcher to help her community. This seems to be both intrapersonal and interpersonal (see 2.2.1). A similar attitude was mentioned in Rasha's story (see *ST. 11: 'Free writing' above*). I would name this type of becoming 'a morality related-becoming', which might also be viewed as a moral identity these participants desire to develop in their future (see Hardy and Carlo, 2011). Another type of becoming that emerged in the data was expressed in French during the two last sessions of the course (see sessions 8 & 9 in chapter four). Manel performed her imagined plan using French. I might consider this element as 'a multilingually defined becoming'. This might also show that some of the participants could develop their imagined identities using French. The excerpt below from Manel's narrative portrays this issue:

ST. 15: Writing in French

J'imagine pouvoir créer une agence, un lieu touristique, je veut faire du bien a mon pays... Je m'imagine le chef de cette agence ramené des agents touristique pour le réaliser... [French version of Manel]

I imagine if I could create an agency, a touristic space, I want to do the best for my country... I imagine the head of this agency bringing in touristic agents to realise it... [my translation to English]

Manel imagined herself constructing a tourism agency to help her country. She articulated her future becoming in French and revealed a moral image behind her meaning. This story was developed onstage and performed collectively using French. This type of moral becoming might also be perceived from a national or belongingness standpoint. This is because Manel's moral desire is linked to the country itself where she belongs to.

However, one of the male participants, Mourad connected his imagined identity to both a moral image and more particularly to a religious one. He mentioned in his autobiography:

My dream in life is to provide people with guidance, to help and counsel them; I do not want to die without leaving my touch in my society. For this reason, I thought that teaching might provide me with the best atmosphere to achieve my goal. Being in direct contact with adolescents permits me to show them the straight path and the best attitudes to adopt, as in this period of life, teenagers need someone who understands and guides them.

The way he negotiated his becoming is more religiously defined. However, Bilal's and Walid's future desires are more academically and socially defined. Bilal wanted to finish his studies and become a linguist. The excerpt below reveals Bilal's meaning-making of his future identity:

TRANS16 (Bilal)

First I really () want to become a linguist. I am studying linguistics, so I really want to have this feature of critical thinking and creating new theories and writing theories in linguistics. I am interested in linguistics, so I am always reading about it to enrich my knowledge.

Bilal's becoming is more intrapersonal connected to his potential desires such as gaining more knowledge in the field of linguistics. Here, I would refer to Bourdieu's concept of cultural capital (see chapter two) which also emerged as a sub-theme in this findings chapter. However,

he also desires to travel to the native-speaking country and settle there. This shows the link between his imagined identity and his power relations that control it (cultural and symbolic capitals). Similarly, Walid has the desire to travel abroad and build his career although he has an interest in becoming an academic as well. This desire of travelling abroad was not limited to male participants only, but also to females in this study. Both genders shared convergent and sometimes divergent future plans (see chapter eight). This desire to travel abroad might be linked to the three types of capitals suggested by Bourdieu (1991- see chapter two) cultural capital, symbolic capital, and economic capital. As the participants who showed this desire linked it to accessing the resources of English (symbolic capital), discovering the British culture (cultural capital) and building their career, and helping their families (economic capital). Knowing other's culture is one of the sub-themes that emerged in the data to generate the fourth major theme of this chapter (see table 6.1). The excerpts below from Walid's script point out this issue:

SC.8 (I am tired I want to travel!)

This script was extracted from Walid's story on his desire to travel abroad.

Number of characters:

Zina (Walid's mother/ later his teacher), **Walid** (the son who dreams to travel abroad and the English student who hates studies), **Sylia** (Walid's girlfriend and classmate), **Jaja, Samar, Manel, Kahina, Tiriza, Lina Kika** as an audience and classmates in the play.

Part two(b): at university

Walid: I hate this University, I will leave...

In the collider Walid met his girlfriend 'Sylia'.

Sylia: what's up with you Walid?

Walid: Sorry, I will leave this University, I will not carry on studies

Sylia: what but why?

Walid: I hate studies and I am tired everyday problems and teachers are not good. I want to travel abroad and discover new things and see people. I want to work and build my career...

Sylia: you travel! How about me?

Walid: you come with me

Sylia: you know I cannot come with you. My mum is sick and my dad will not let me go

Walid: sorry Sylia I must go

Sylia: but you promised me you are a liar.

Part three: at home

Walid (at home): Hi mum

Zina: oh! You came early from school!

Walid: mum I got a visa to go abroad

Zina: what? Which visa? Where will you go?

Walid: I want to discover the world and I can't live here. I am tired everyday problems

Zina: you are not thinking right. I'm your mum I have only you.

Walid: sorry mum. I will go...

In both scenario parts, Walid revealed his desire to travel abroad and linked it to both a cultural capital (discovering new places) and an economic capital (building his career). A common point emerged in Manel's story as illustrated below:

ST.13: My dream is Me (Manel)

...so I have understood that I need to study this language in order to succeed and to achieve my goal to speak English and to understand when the others speak in front of me and especially to go abroad in order to help my mum.

It seems that Manel took the challenge to learn English to get access to it and understand other speakers, but also to travel abroad and help her mother. I would argue that she might have meant by helping her mother working abroad and gaining money to support her financially. Thus, she articulated her imagined identity and revealed both symbolic and economic capitals

through language learning that also might describe her ‘ideological thinking’ and that might structure her imagined identity (Norton & Davies, 2015; Norton, 2017).

6.4.4 The triangle informing learner identity: affordances, achievements, investment

This sub-theme defines the participants’ academic investment, achievements, and affordances. These three key words are used by Darvin and Norton (2015, see chapter two, in section 2.4). The codes that emerged in the data regarding this theme let me reflect on what they discussed in their model. I used Darvin and Norton’s concepts to define what emerged in the data. However, I am using the term ‘triangle’ reflecting on the three concepts (investment, affordance, achievements) contribution into shaping that facet of learner identity in my participants.

Some of the participants in this study took part in academic events such as conferences and seminars to invest in learning the target language. They also viewed their contribution to such events as an achievement since they learned and acquired new skills and developed themselves. These are the predominant excerpts that portray how the participants developed their identities in learning:

ST.13: My dream is me (Manel)

This year I participated in a national conference about civic education organized by the English Department at Bejaia University... I was the first master one student who participated. This even gave me the opportunity to make something and to get something new and beneficial.... I have discovered many things that I didn’t do before. Discover my teachers, myself, my power and my high motivation to bring many things to educational system, now by this research in my future career as a teacher researcher

As illustrated in Manel’s excerpt, she could both invest “*to make something*”, and achieve “*to get something new*” through taking part in this academic event. She might have developed her academic identity and gained a self-empowerment in learning “*myself, my power*”. It also allowed her to forge an imagined facet of identity connected to her academic career, which I discussed in the previous section (becoming). This is revealed in her last sentence “*my high motivation to bring many things to educational system*”. This event might also be considered as an affordance that Manel was granted with during her EFL journey.

Similarly, Walid invested his skills in different academic affordances at university. He mentioned:

TRANS12 (Walid)

I do participate in many social events such as associations; I help in organizing conferences for teachers here. I love taking part in academic events to enhance my skills in terms of leading and organizing social events this will even help me to become active and prepares me for future work in society such as if I teach in schools. I think I see myself like an important person who is different from others through organizing academic and social events.

Walid's investment in academic and social events held at the Department of English allowed him to achieve a self-empowerment in the academic setting. Through this academic/social investment and achievement, he could feel himself a different person. That is, he might have developed his agentic-self and a positional identity which is academically and socially defined. However, it also made him think of his future career or how this investment in learning would help him to become a teacher.

However, Mourad achieved a different role from other participants. He became a teacher after winning a teaching contest. This affordance and achievement may grant him the opportunity to invest what he learned during the four years he spent studying English. The excerpt below from his autobiography revealed this issue:

Last April, I took part in the national teachers' recruitment contest, luckily, I was selected among the best candidates and today I'm a teacher of English in ALLALI middle school in Setif, and my dream has come true. In 2016, after nine years, I decided to carry on with my master studies at the University of Bejaia. Currently, I'm a master one student of applied linguistics and a teacher of English at the same time.

According to this excerpt, Mourad could develop two identity facets. The first is a teacher identity informed by his academic achievement. The second is a learner identity he started to re-develop due to the transition he made (joining studies again). These flexible roles of becoming a teacher and a student might have granted him multiple roles and identities structured by power relations (i.e. keeping learning the target language).

However, other participants reflected on their experiences at university and in the student accommodation to give meaning to their identity development. For instance, Louiza perceived her studies at university as the thing that changed her life and developed who she is as illustrated below:

IT was the beginning of the academic year at university, it was too large and busy. It made me scared and different questions came to my mind: Am I going to manage with the new situation? Will this shift affect my personality? Will everything be right? I fixed this problem and I interacted with many students who speak with different dialects. They sometimes laugh at my accent and call me Tassahlith (a Kabyle dialect spoken in the coastal areas at Bejaia city). I worked hard even the struggles, and I passed the first year. The following years become easier, I adapted to the new way of learning and organizing my life and manage and face every situation I encounter. I became open minded, less stressed, and high self-esteem. I became ready to express my thoughts, needs and requirements. I become more independent, I tried to attend conferences to have an idea on academic research. A lot of social connections with others affected my thinking, inspired me to set my goals and objectives, they affected my personality in each step I take.

Being a university student may have not just granted Louiza that learner facet of identity as she adapted to the new context (see Briggs *et al.*, 2012), but also with other facets such as social identity through interacting with other students and imposing herself in that context. She might have also gained an agency and a symbolic capital as she selected the language she desired to interact with, which is English that she used with the Ugandan friend (see *TRANS15* above). She might have also achieved an academic self-positioning and self-empowerment through attending conferences and academic events. She took these shifts in her life as elements through which she looks at her future career/becoming. This is convergent with Samar's talk in the interview where she mentioned:

TRANS17 (Samar)

...I learnt a lot from my teachers...I feel that I am growing up really for my career and my personality. The relations with people changed me a lot and all the moments I spent at University. There were moments of happiness and sadness which made me the person I am now. From a careless girl to a wise one, a researcher. I became a student who is searching, one who analyses novels with a critical mind. I become responsible because I learned to do a

lot of things alone to take decisions and believe as an adult. I leaned from my mistakes, from friends, teachers and books. Now I am here in my last year dreaming for my future...

Samar developed herself and her identity at university (see Huon & Sankey, 2002), and teachers, friends, and the novels she reads also gave her a sub-core identity which is changeable. She revealed a personal growth in her excerpt and an authority as a legitimate student of English who achieved different skills through her EFL learning journey. I believe that the years these participants spent at university formed a new identity in them which might be flexible and in a site of struggle (see Norton, 2015 & Norton, 2017). However, the self-image she revealed in her experiences being a reader of novels might shape a facet of her inner self (core identity), which I see here as a 'reader facet of identity' instead of just that learner identity Samar and others shaped as part of their core identities.

Bravest, Zina, and Lina reflected on their experiences in student accommodation to negotiate their identities. Bravest mentioned in the interview that accommodation created a change in her personality. She might have referred to it as an affordance where she could invest her skills and develop them, but also as a place where she could achieve other skills that developed different identity facets as revealed in her excerpt below:

TRANS05 (Bravest):

I learned so much in accommodation, I got to know what the art of reading is, socializing and communication with others, and being independent and taking care of myself. However, I think that if I was home, I won't be able to learn and become as I am now. It actually taught me a lot of things such as exchanging ideas with others. It gave me the desire to study, learn, share my knowledge with other students. For example, I could participate in cultural clubs and meet students who study other specialties even now I am the president of a club called 'Best'; I organize events for the department such as seminars and conferences. I also prepare other cultural activities with the members of the club...

Bravest developed multiple facets of identity such as social, cultural, and academic. These identity facets might be informed and enhanced by the different affordances she was granted with, such as being in the student accommodation, meeting people, and becoming a cultural club president. Also, these different social facets of identity developed in the context might be intersecting and interacting with Bravest's core identity as she feels that her self-development

and personality are enhanced thanks to these multiple social dimensions. Similarly, Zina developed her identity in the accommodation through her relation and social interaction with other students (see Ivanic, 2006; Holland *et al.*, 1998). She developed a cultural capital that results from her social contact with students of other cities of Algeria, who possessed a different culture from her. She mentioned in the interview what follows:

TRANS09 (Zina):

...Now I live in accommodation where I met students from many regions with different accents and dialects, it is another world. I share my room with two girls from other Wilayas who have different culture and language, but this was not a barrier. Instead, I have the opportunity to discover a new culture which I was unable to do before coming to this accommodation. I found myself obliged to prepare my food myself and to know how to spend my money wisely because I am far from my family. I become more responsible and independent. Though it was hard for me to adapt but my contact with others and through time I become independent and I worked hard to succeed in my studies.

Zina learned how to adapt to the new setting and achieved a personal growth. She made social relationships with others and learned about their culture. This may have granted her cultural capital and a positional identity in the context (Bourdieu, 1991; Holland *et al.*, 1998). However, Lina mentioned that though she lived in accommodation during her five years at university, she still depends on her family when it comes to taking her own decisions regarding studies or other issues. This is because her family controls all her learning or social tasks she attempts to do either at university or at the student accommodation (see chapter eight). This might have reduced Lina's chances to develop herself as compared to Bravest. The core identity Lina shaped here is what her family (social context) wanted her to be, and not what she wants to be. The personal identity she possesses is controlled by her social context, but not what she identifies as her core identity that she desires to articulate. This might be because of her gender, religion, and culture which she put together as non-separate dimensions (see chapter eight).

6.4.5 Ethnic belonging and cultural identity

This sub-theme refers to how some of the participants negotiated their cultural identities and delved into their ethnic identification. For instance, Lina identified herself as Berber and negotiated her cultural identity in one of her autobiographical stories as shown below:

ST. 14 Autobiographical essay

I am a Kabyle girl speaking Tamazight and celebrate Kabyle traditions, since my family are conservative came from the mountains of Tizi Ouazo- which is called: Aith Yanni, so in this case we are Berber people with Berber mentality. Women in my family always put on dresses not skirts or jeans, and men wear Barnous in winter, so they are a conservative family.

Lina identified herself as Kabyle (or Berber see chapter one) through the language she speaks (Tamazight), and gave sense to her family and her ethnic belonging as conservative people. This self-image might have allowed her to articulate her cultural/ethnic identity in writing. Thiriza also revealed this aspect of ethnic belongingness and cultural identity in the below excerpt:

TRANS08 (Thiriza):

I feel I belong to a community which is unique in the world. Not everyone knows Kabyle people so when people knew my language and my community I feel proud that we are unique I feel like we are important in the world. I am proud of our uniqueness like our culture and our traditions and our clothes. The way of living of people especially in small villages where they still conserve such traditions

Thiriza illustrated that image of belonging to the Kabyle society and showed her awareness towards her culture. This might be interpreted as a cultural identity that she developed. However, Bilal and Rasha negotiated their cultural and ethnic belonging differently. Both participants have Arabic origins, but they lived for years in the Berber context which might have allowed them to forge a new cultural identity within the new community they took part in (Kabyles). Exploring Bilal' s excerpt below shows how he gave meaning to his cultural identity:

TRANS16 (Bilal):

my parents are Arabs but I grow up in Kabyle speaking context so I speak Arabic home with my parents, but I speak in Kabyle outside with people. during my childhood it was not really appreciated by people especially by other kids they always tell me I am different from them I should go bac to my country. But when grown up I started to understand that I am a mixed-race person and people need to accept that, but this is not easy. I have multiple abilities or

personalities as an Arab and a Kabyle dealing living between both groups... my father uses is bit Palestinian. Also, our behaviour at home. We do watch Jordan TV and Palestinian one a lot. Especially Jordon TV because we have relatives in there and even I already travelled in there. Food too like there are some dishes that are Palestinian, and my mum leaned how to cook them from my parental mother.

Unlike other participants, Bilal feels that he has two ethnic identities due to his mixed origins. However, living in the Berber context and studying with Berber students may increase his feelings of belonging to the Berber ethnic group and associating himself with them (Wenger, 1998). Rasha as well could develop a new identity by changing the context as mentioned below:

TRANS04 (Rasha)

Although I am an Arabic originally, I feel that my beliefs and my behaviour is somehow Kabyle. I like the Berber Traditions and culture, especially the Berber Dress which I dream to wear in my wedding. I found the traditions are different from ours especially clothes, but yeah, I feel there is a change in my thinking. For example, in Jijel I used to be introvert, I never hang out with my friends, there was no interaction between myself and others. I wasn't socializing with people outside or share with them my ideas; However, when I came to live in Bejaia with my family, I feel myself free. Especially, when I knew some friends who lightened my life and affected my life positively in a way that I become open minded and I started to go out and share my thoughts with people. I simply felt myself among Kabyls, I can say that I am Kabyle. I feel myself as if I was born here because I acquired all their traditions and values even way of thinking and I started to get in touch with them easily. I prefer myself as Berber rather than going back to Jijel again.

Rasha could develop herself in the Berber context. Therefore, she did not just develop her cultural identity by getting in touch with a different culture, but she might also have developed a social identity through sharing her views with others and interacting with them. Rasha's excerpt also revealed how power relations were involved in structuring the cultural facet of identity she developed that included her interest in the Berber traditions and values, and learning everything about Berber culture. This might be viewed as a cultural capital she enhanced in the new context which then structured her cultural and social identities. She also developed a self-positioning in the Berber community, which is shown in her sentence "*I feel myself free*". Moreover, one of the plays performed by the participants revealed issues on their

ethnic traditions and culture. This has enhanced the development of social and cultural identities onstage.

6.4.6 Multilingual meaning-making of identity

This emerged from the different codes in relation to the participants' use of French, Arabic, and English during the course (see chapter four). The aspects presented in this section connect to the participants' meaning-making of their identities they articulated using the above languages and revealing their views on how they perceived them.

6.4.6.1 Religious facet of identity

Exploring the raw data, some of the participants referred to religion to give meaning to their life experiences. This issue was presented in English, French, and Arabic. I translated the non-English passages into English. Thiriza had the desire to study translation in the capital city and become a translator. However, she could not realise her dream. She registered for English at Bejaia University, but she might still have that desire in herself as she still writes in different languages. Exploring her diary, Thiriza wrote different quotes in Arabic and sometimes in French, and she kept a translated version under each quote. Possibly, she may have found the diary as a place where she could become a translator and articulate her skills. However, most of her quotes were tied to religion. The excerpts below illustrate Thiriza's multilingual capacity:

DY.2

انا في يقين بان الله قدر لنا الخير حيث ما كنا هذه هي ثقتي بالله تعالى

She also translated this quotation into English as follows:

I'm conscious and pretty sure that Allah has planned for us the good things wherever we are...this is my faith and trust in Allah almighty

She also added:

Alhamdulillah. thankful to Allah that I have been guided and I discovered wonderful things in religion. A light of peace and calmness entered my heart. I felt the importance of being close to Allah. (see appendix 4)

In these quotations, Thiriza revealed a religious voice (see 7.2.3) and her strong religious belief in God, and how she links everything she does to him. This might be considered as a religious self or identity she articulated using Arabic, but she might have translated it into English to bring her facet of becoming a translator into writing.

Similarly, Lina used Arabic to give meaning to her life experiences. The excerpt below from her diary reveals her identity she negotiated referring to religion.

DY.3 (Lina)

Now, I am a student of English, I am 25 years old, I studied and got my Master in English language teaching, I have many wishes, but they have not been realised yet. In this case, I am wondering a lot about my role in this life. Do we have to create our touch before we leave? Similar to a teacher who teaches students and educates a generation, his name will remain even after his death. Maybe this is my role in life too... (My translation from Arabic to English).

In this excerpt, Lina questioned her existence and what she should do before she dies. She portrayed a moral and religious image of herself reflecting on teachers' roles. Using Arabic might have helped her to articulate this religious side of herself. Comparing this excerpt to Thiriza's one, I would argue that Arabic helped these two participants to articulate what is more related to their religion rather than other contextual dimensions (family, friends, and education) which were revealed in their uses of English. I may also consider the use of different languages as an element that influenced how these participants viewed their core identity. In other words, it seems that each language they use (French, Arabic, English) reveals a different self in them. Therefore, each language might give them a changeable core identity. Arabic, for instance, revealed their religious self in a way, while English might be more connected to their selves represented in that learner facet of identity which is also unstable and influenced by the social context.

Some other participants such as Manel preferred to use French in their writing. For instance, Manel could articulate an imagined identity using French in her narrative essay (see *ST.15: Writing in French* above). This multilingual ability might enhance the multiplicity and flexibility of identity amongst the participants and make the meaning-making of their identities more complex.

6.4.6.2 Language preferences

This aspect shows the students' language choices and their attitudes towards their multilingual competence. Most of the students prefer using English inside and outside the learning setting, connecting it to their desires to master the language. For instance, Kahina revealed her interest in using English rather than other languages such as French as is demonstrated below:

TRANS18 (Kahina):

I like English so much and I use it even outside and at home with my family. Imagine sometimes I use English even with my mother especially when I find a difficulty to carry on my talk in Kabyle I fill it with English words maybe because I prefer to use it everywhere. Maybe because I spent 4 years learning English at University, so it really affected me. I feel that my tongue shifted from Kabyle to English.

Most of Kahina's talks revealed the use of English. This is maybe because she feels that she is an EFL speaker who has now developed that English-speaking identity. However, Walid revealed a distinctive attitude in the interview. He favours French rather than English though he is an EFL student. This might be linked to the aspect of gender. It seems that some Algerian men, such as Walid, tend to prefer using French to express themselves in society. Whereas, most females in this study prefer English. The excerpt below from Walid's interview transcript demonstrates the point.

TRANS13 (Walid):

I prefer French because it is more popular and more spoken than English especially that many people in Algeria speak French we are the only ones who use English at university. So, I prefer to speak in French especially I am a man and French sounds better for me. English, I use it just inside the classroom, not elsewhere.

6.4.6.3 Multilingual writer identity between progression and repetition

This aspect includes some of the participants' views on their uses of English, Arabic/French in their written samples, or performances onstage. The reports of Bilal, Jaja, and Thiriza revealed how English allowed them to articulate their identities. Bilal mentioned that English helped him to articulate his identity while French or Arabic made him feel a stable and passive person

repeating the same experiences encountered in the same languages. The excerpt below enhances this argument:

TRANS16 (Bilal):

when I wrote and perform in English I felt I was adapting myself to British culture I was forcing myself to be an English person. But when I wrote in Arabic it was totally different why because in Arabic does not change me I am always same person exploring the experience in the same language like repetition of what I did but no development in my personality compared to performance in English.

Bilal felt that English lets him develop a new identity in himself (adapting to the native culture and becoming an English person). Perhaps, studying a new language makes the learner more interested in the target language, its culture and building more chances of identity development compared to languages the learner already masters. Similarly, Thiriza revealed an identity development in herself, as an English student, speaking and writing in the target language compared to other languages where her learner identity might be less articulated. During my interview with Thiriza, I included the following question to explore the issue:

TRANS08 (Thiriza):

Researcher: when you acted in French and then in English, did you feel you are the same person?

Thiriza: Well, lately when I started reading and writing in English I found it more adequate for me than Arabic or French. Especially because English helped to put myself in like telling others about my religion even when we talk about Islam it is more in Arabic but taking writing about them in Arabic is for me the same because I use them in my everyday life but when I write about them on my Facebook page or Instagram in English I feel it adds something to my personality.

Thiriza stated that writing and reading in English allow her to develop her imagined identity (becoming a translator) compared to Arabic. For instance, she developed a religious identity through imposing her religious experiences and quotes from Islamic religion on social media that she translates to English. This might have given her agency and power in using the target language. She feels that she develops herself more in English, but she also developed a religious

facet of identity through writing about herself in Arabic (see 6.4.5.1). This might be similar to the above view on shaping different selves (core) when using different languages.

However, reflecting on what I discussed in the previous section on using French/Arabic on religious identity and becoming (see Manel's excerpt above), it seems that these participants developed their identities in the multilingual tasks which contradicts what Bilal pointed out.

6.4.7 Articulated identities in two communities: imagined vs practice

Coming back to the aspect of becoming that emerged from the data and the imagined roles most of the participants performed in the course, I would argue that they could shape an imagined community. This imagined community (see Pavlenko & Blackledge, 2004) included the participants' imagination, desires, and theatrical roles. These imagined roles might be imagined identities articulated by the participants. However, some of their written samples and performances onstage also revealed real or enacted roles that they developed in the real world. The aspect of teacher identity and the role of a trainee-teacher asserted by some of the participants might have shaped a community of practice rather than an imagined one (See Winger, 2006).

I present excerpts from some of the students' written scripts below to illustrate both their imagined identities/becoming and their enacted/real ones. The first excerpts below are extracted from a script that reflected one of the participant's experiences during her teacher training. She revealed her identity as a teacher of English. However, the second character in the play, who is also doing a teacher training, performed two different roles. Her first role as a mother is social and imagined as she had not become a mother yet. The second role she articulated is her role as a teacher of English and a student who came through the different teaching theories at university. This gave her a self-empowerment, positionality, and agency in the play.

SC.6 (My experience in teacher training)

Characters: *Manel (the mother and housewife) Jaja (the daughter) Kika (the son who cries a lot) Tiriza (the teacher of English) Massa (receptionist in the school)*

In this play Thiriza performed a story she experienced during her teacher training. One of her student's parents came to complain about the way the teacher treated her daughter. In their dialogue Thiriza articulated her teacher identity, while; the student's mother articulated

bother her social role as a mother and her knowledge on teaching as she was a previous teacher of English.

The mother: “thank you I am fine.” Then told her daughter to not be afraid and tell all the truth then her mom is there with her. After that she told the teacher: “I am here I am kika’s mother you have called me to come, so I listen to you what’s the matter?”

Thiriza: “Katia? Ah okay! Indeed, she is one of my students and I got some troubles with her. Each time I explain the lesson I find her joking and talking and when she comes to tell me to repeat the explanation, I do once, twice but I can’t do it more than this because I have to do my job”

Thiriza: “I know exactly my work madam, I explain to my students repeatedly, but it happens when I am angry I get out of my mind, but I noticed that you are able to speak in English easily.”

The mother: “yes I do. I used to be taught in middle school. I am graduated and I have a master two level in English. Now I would like to make things clear, you are a teacher you should pay attention to your words a teacher should take in consideration first the learners’ needs it’s so important what I want to add is that we are not joking here we sent our Child to the school to get a high level of education and not punish them without any reason.”

According to these excerpts, Both Manel and Thiriza shared a common experience on teaching practices in the target language. Therefore, both have articulated their teacher identities onstage. Exploring Thiriza’s diary, I found some excerpts where she articulated her role as a teacher-trainee as demonstrated below:

DY.2 (Thiriza):

This week I taught at high school for the second time. The teacher gave me a lesson to prepare at home. So, I tried to prepare myself in organized way. The same lesson was presented by another trainee-teacher in a different classroom. It was an opportunity for me to correct myself from the mistakes my colleague made...

In this excerpt, Thiriza shaped herself as a teacher of English. She developed her reflective ability in the teacher-training practice (reflecting on other trainees) that might enhance her role as a teacher. Similarly, Manel negotiated her teacher identity in one of her autobiographical

stories. Reflecting on her experience in the teacher training practices she undertook in her master's degree. She revealed her teacher identity in the excerpt below:

ST.9 (Manel's autobiographical story):

...I can face people using English, I can apply what I have learnt real life situations, I can understand the pupils' behaviours when they are in the classroom... I discovered it when I went back to middle and secondary school during the training. When I saw the pupils there and their behaviours, I have understood that I became a teacher...

As it is shown in the excerpt, being in touch with the students during the practice made Manel aware of her position as a teacher, but she could also gain self-empowerment and legitimacy as an EFL teacher through positioning herself in the field of teaching and using English. This is noted in her sentence *"I can apply what I have learnt in real life situation"*.

However, Louiza reflected on her professional position in a tourism agency where she invested her English language skills and achieved development both in herself and the target language.

The excerpts below illustrate the issue:

TRANS15 (Louiza)

well this role reflects my job in reality with my brother in law. I am a student, but I do work in this agency at the same time it taught me a lot like how to be active and how to move and I have been working in this agency for a couple of years. I started like at the age of 17 and now I am 23 years old.

She also mentioned in this interview:

yes, sometimes I do use it because there are some clients who visit us from the south of Algeria exactly from Hassi Massaoud Company, they are leaders who were trained in English. So, since they already know that I am studying English than they try to speak only in English with me at work. There are also some foreigners who do visit our agency. There is one Turkish lady who always come at the same time she buys fishing tools from the shop next to our agency so since they don't understand her. The shop owner always calls me to be a translator to allow both understand each other so I speak to her in English. Now I got some knowledge on both jobs in the agency and the fishing tools shop so each time I help at work using English. I am

able to negotiate the situation and to negotiate with the clients for example I tell them about the prices...

As the excerpts showed, Louiza could improve her professional facet of identity and gain a social facet of identity from her interaction with different people at the workplace. She also asserted cultural capital through gaining new knowledge at fieldwork. This also revealed how Louiza became flexible in the different roles she was taking which then may result in the multiplicity of her identity. Louiza performed this professional role onstage during the course with other participants. Her first role as a professional woman was a real identity she already developed in the social context, while the other character-participants performed imagined roles such as ‘a policeman’, ‘a client’, ‘a male’. These imagined roles can be imagined identities the participants developed onstage. The students used their imagination to develop other roles onstage that were not mentioned in their scripts such as the role of the policemen and the guy who bothered the client. The excerpt below from my notes on their performance during the play demonstrates the point:

FN. 15 (Session two)

At the beginning the play was just between: Louiza who works in a touristic agency and Kika and English woman who came for work purposes. During their performance, I noticed two other participants interacted spontaneously and performed roles in the play. Bravest and Mane pretended they were males trying to bother Kika while she was visiting the beaches in the city. Bravest tried to imitate males’ voice and Louiza suddenly shifted from the role of a professional woman to a policeman to find a solution for the conflict between the male characters and the client (Kika)...

Bravest and Manel applied interactive theatre techniques through showing a spontaneous performance onstage. Both participants developed an imagined gender identity, while Louiza shifted from an enacted identity (professional woman) into an imagined one ‘a policeman’ where she also applied one of forum theatre’s character features (see 2.2.5) to solve the conflict in the story. Therefore, theatrical performance may have enhanced both students’ imagination and multiple identity development (enacted and imagined).

6.5 Summary

This chapter presented the emergent themes that connect to the first research question of this study. It emphasized how the participants negotiated and gave sense to their identities that were mainly linked to more socio-contextual elements (family, friends, university, educational mentors, death, poverty). However, issues on their multilingual competence emerged as overlapping aspects that contributed to their identity development. The findings also revealed some of the intrapersonal, interpersonal, and cognitive aspects they used to make sense of their different identities (personal identities, teacher identities, learner identities, social/cultural). Finally, the findings showed the role of power relations in the development and complexity of their identities that I presented thoroughly in the sections above.

Chapter seven: the self, the other, and emergent voices.

7.1 Introduction

This chapter is divided into two major themes: ‘emergent voices’; ‘I-ness and the other’. Each one of these covers a list of sub-themes that I interpret below. The table below summarizes the major themes and sub-themes of this chapter.

| RQ2 | What voices emerge from their narrative tasks and performances onstage, and how does imagination shape their future identities? |
|----------------------|---|
| Major themes | Sub-themes |
| Emergent voices | Cognitive voices. Emotional narrative voices. Religious voices. Multilingual voices. Stage voices. |
| I-ness and the other | Self-representation. Self-representation through drawing. Discovering the ‘other’. |

Table 7.1: a summary of the major themes and sub-themes.

7.2 Emergent voices

Exploring the raw data, multiple voices emerged which were articulated in the participants’ spoken and written experiences. Five types of voice are explored below.

7.2.1 Cognitive voices

I generated this sub-theme from the different codes that demonstrate the participants' critical, analytical and imagined voices either in their speech (interviews) or writing (stories/diaries). Most of the participants revealed their critical views towards the methods adopted by some of their teachers, mainly those used for teaching them writing skills. I have chosen the excerpts below to illustrate this point:

TRANS05 (Bravest)

I think it needs more improvement. Our teacher is not helpful she just gives us handouts and let us work on it.

Here, Bravest criticised the writing module she is studying, which she found not helpful. This is because it is all based on receiving knowledge and working on it theoretically rather than being more creative and practical. Likewise, Jaja criticised the writing module she studied during her bachelor's degree and mentioned in the interview that she needed a module where she could express her ideas and learn how to correct her errors instead of learning something theoretical. This might have affected her creativity, imagination and reduced the development of her narrative voices in writing. Jaja mentioned:

I think that most English students have a weakness in our essays and writing like in coherence and the content because we did not have much practice. Even the methods were not good. The teachers were just giving us the rules while it is not to write about a topic or follow a rule. If they gave us to write a free topic I choose myself and then take this essay and see the point where I am not perfect enough and correct it. (TRANS10)

This was also revealed in Lina's claim on her teachers' underestimation of her and other students' ability to speak English like natives (see TRANS14 in chapter six). These critical views did not just reveal the students' critical voice, but also their perceptions about the reality of the teaching system in their university as it was described by Kahina in the excerpt from her interview transcript below:

I like sharing my stories with others. Interaction is very important but unfortunately this is what lacks in our university, but I could experience it in this course. I could practice my English. Teachers always underestimate our capacities and tell us you cannot speak like natives, but I am sure I can. I see Koreans and Chinese mastering Arabic maybe better than us

why? Simply because they practice it. Similarly, if we practice in a more motivating space such as theatre we can be like native speakers all comes via practice.

However, some other participants articulated their critical voices in their writing reflecting on social experiences. I refer here to Thiriza's criticism on the position of women in her society (see DY.2 in chapter eight). This critical voice, marked by the use of the pronoun 'I', may have revealed these participants' personal identities, but also their social identities through linking their personal thoughts to the social context (see Bakhtin, 1981; Ivanic and Cramps, 2001). This may enhance not only the development of these participants' multiple voices but also their multiple identities. Another participant, Walid has also used a critical voice during his performance on the subject of travel and leaving university (see SC.8, part two (b), in chapter six).

Another aspect of the cognitive voices is that of the 'analyst'. Some of the participants pointed out that the theatrical course allowed them to evaluate their skills and cognitive capacities, as for example, being able to use their imagination onstage or in their writing. Bilal mentioned in the interview that narrating his personal experiences helped him to review them again from an adult point of view, and to know what was good/bad in them compared to when he lived them for the first time. In other words, this might be an opportunity for him to bring a narrative voice where evaluation, criticism, awareness, and imagination were present. It could also bring a re-invoicing of his narrative voice in his writing (see Prior, 2001). Bilal's analyst voice and other cognitive aspects might have promoted personal growth and personal identity development in him. This also supports Bakhtin's (1981) notion of ideological becoming, where he mentions that speakers reflect on their utterances and self-evaluate them. This increases their self-awareness and self-understanding and helps them develop new ways to view the world around them (see 2.3). Bilal thinks that articulating his point of view in writing and speaking made him aware of himself. The excerpt below illustrates Bilal's analyst voice:

TRANS16 (Bilal)

It's really improving. When you write about a previous experience. It's ok you lived it but when you write about it like you are living it for another time and like you are analysing this experience from an adult or grown up perspective as when you lived it before you could not analyse it... it is like living something I did not have the chance to live it. It is new for me and

here comes the creativity it is to live and produce something new that I did not live before. The performing on stage was surrounded with my imagination and critical thinking.

Also, delving into this excerpt, I was able to notice that narrating previous experiences and performing them onstage did not just enhance Bilal's analyst voice, but it may have resulted in a 'dreamer/imagined voice' that might have contributed to his imagined identity onstage.

7.2.2 Emotional narrative voice

This revealed the emotional position of some participants whose narratives shaped their sorrow, and sometimes happiness and other feelings such as anger. I took some of the narrative excerpts that illustrate this issue from the diary and story samples of Kika as shown below.

Kika (ST.2)

A tear fell upon my cheek but neither tears nor words can express my sadness, my grief was deep, I lost a dad; I lost a house leader; I lost a protector ...I wanted to say to my dad sorry because I did not come to see you in your final seconds...

In this excerpt, Kika used a narrative voice that showed her sadness due to the death of her father. This might have affected her personality as mentioned previously in chapter six (see 6.2.2.1). However, it may have shaped a social identity in her writing because of her relationship with her dad. This is illustrated through her use of the pronoun 'you', where she seemed to be addressing her talk to her dad (Ivanic & Cramps, 2001). Kika also relied on drawing (see section 7.2.2 below) to express her emotions in her diary. She drew a face of a happy woman and attached a quote to it (see appendixes five and six), in which she said:

Although I am smiling, I am happy, but I am not because I am afraid of the future...I feel something bad will happen. I do not know who and when but I am afraid about the future.

Kika revealed her sadness and fear about losing another member of her family. This is clear in her sentence "I feel something bad will happen. I do not know who and when". She also revealed this emotional narrative voice, which she always linked to sadness, in one of her poems she wrote in the diary as illustrated below:

DY.1

I can say I am not alive

Since I don't smell the happiness

I am invaded by sadness

Since I don't distinguish the bad and the evil

I am always in my heart ill

7.2.3 Religious voices

This sub-theme relates to some of the participants' negotiation of the self as they referred to their beliefs and God's help. Exploring Thiriza's diary, I noted that her narratives are mostly affected by her strong faith in God. She links all of her practices, dreams, and investment in any task, to what God has predestined for her. I felt her religious voice throughout her narrated experiences. The excerpt below underpins this point:

DY.2 (Thiriza)

My relationship with Allah (God) matters most for me. When I am far away from him, I feel uncomfortable and sad. Thank you, Allah, I am still alive, you gave me the opportunity to fix my faith and make it stronger... When I become more religious, I become more aware of things. I am thankful to Allah that I have been guided by him. I am more connected to Allah in an innate way...so I developed a religious personality.

The sentences she used such as “*When I become more religious, I become more aware of things.*”; “*so I developed a religious personality*” could shape her voice in her narrative, which is identified by her religious thoughts. This might be interpreted as a religious voice and identity. Also, Thiriza might have referred to her intrapersonal desires to give meaning to her religious voice and identity (see 2.2.1), for example, she said “*I am more connected to Allah in an innate way*”. Thiriza performed her religious identity onstage, and articulated her religious voice in one of her stories to convince her mother to wear the veil. The script was played out by Thiriza as the main character (religious daughter), and Manel (Thiriza's mother). Thiriza's mother did not believe that women should wear a veil. Also, Thiriza could develop her religious voice when she performed her story onstage. The original discourse that Thiriza experienced occurred in an ideological environment (see Bakhtin 1981 in 2.3) where Thiriza and her mother were the speaker and listener involved in the dialogue. Thiriza lived a communication challenge and voice's struggle (see Bakhtin, 1981) trying to give her view

about a religious issue. It sounds that Thiriza constructed a religious voice, but she did not give it meaning. Re-living her experience in the classroom and performing it to an audience might have fostered her ideological thinking and made her voice heard, processed, and given meaning by herself and her classmates. She might have shaped a social voice and identity, which resulted from that social interaction with Manel and the audience (other participants). Similarly, this play may have developed Manel's social and imagined voices and identities.

Similarly, Kika, Lina, and Zina brought their religious voices into their narrated experiences. However, two of the male participants (Bilal and Walid) in this study did not reveal a religious voice in their narrated experiences or interviews compared with some of the female participants as illustrated above. A third male participant, Mourad, did refer to religion to give meaning to his social and gender identities in the context (see 8.1.2.2). I would argue that Bilal and Walid revealed more objective and sometimes analytical voices in their stories rather than showing more emotional or religious voices compared to female participants. The point that was common in their voices was that of providing their perceptions on their gender. Most of them (male/female) brought their gender voices into writing which may have fostered the negotiation of their gender roles and identities (see chapter eight).

7.2.4 Multilingual voices

This sub-theme resulted from some of the participants' use of more than one language to narrate their life experiences either in the diaries or story samples. The languages that were used included: English, French, and Arabic, and sometimes a few Berber words. Exploring those multilingual chunks revealed their narrative voices, which then let me name the emergent theme as 'multilingual voices' as each language they used could shape their voices and, therefore, their multiple identities portrayed within each language and situation (Matsuda, 2001). I selected some extracts from the narrative samples (stories/diaries) of Lina, and Thiriza that are written in Arabic; and of Manel's and Kika's that are written in French, as shown below:

Lina (DY.3)

هذه المرة، أخذ قلمي لأكتب هذه السطور باللغة العربية.

الآن، أنا طالبة، 25 سنة، عازبة، درست وتحصلت على دبلوم ماستر في اللغة الإنجليزية.

لديها الكثير من الأمنيات حتى الآن لم تتحقق بعد.

في هذه الحالة أسئل نفسي كثيرا ما دوري في هذه الحياة.

هل علي أن أنجز شيئا قبل ذهابي

This time, I took my pen to write down these lines in Arabic language. Now, I am a student, 25 years old, single, I studied and got a Master degree in English language. I have several hopes, which I did not achieve yet. In this case, I ask myself a lot (questions) what could be my role in this life. Do I need to achieve something before I leave it? [my translation from Arabic to English]

Thiriza (DY.2)

أنا في يقين بأن الله قدّر لنا الخير حيث كنا. هذه هي ثقتي بالله

Thiriza, however, did keep translated versions of her passages she wrote in Arabic or French. She, then, translated the above excerpt as follows:

I am cautious and pretty sure that Allah has fated for us the good things wherever we are. This is my faith and trust in Allah.

Kika (DY.1)

Je reste seule dans un coin

Je pense toujours comment l'un de nous

Peut prendre soin?

Alors, ou on peut sentir notre Independence?

Peut-être dans le papier de décès ou ce lui de naissance!

J'ai un but dans ma vie c'est le savoir

J'ai un rêve c'est la Victoire

[My translation from French to English]:

I sit alone in a corner

I think how one can take care

So, where could we feel our independence

Maybe in the death certificate or the one of birth

I have a goal in my life which is knowledge

I have a dream which is victory

Manel has also written a story in French about her experience on the mountain of her hometown. She mentioned that she wants to promote change in her city by constructing a tourist agency to increase the income and the number of visitors coming there (see *ST. 15* in chapter six). Using French allowed her to bring a multilingual voice to her writing, but also imagination which might have enhanced her imagined identity development. This may also coincide with another facet of identity which seems to be moral as she desires to become someone who brings economic and touristic development to her city.

Looking at the different use of languages in these participants' narratives might first show their linguistic competence and flexibility in writing. However, the uses of the personal pronoun 'I' in English; 'Je' in French; 'أنا' in Arabic might have revealed the participants' narrative voices as I consider these pronouns similar to Narrating 'I' (see 2.2.4.2). These multiple voices which appeared in the different languages used in their writings may also bring other types of voice such as a national and social voice in Manel's excerpt written in French. The latter emphasised Manel's imagined plan that she linked to her society and country. Likewise, Kika used the first person-plural pronoun 'we', which might shape a social voice and identity (Bakhtin, 1981; Ivanić & Cramps, 2001). However, Thiriza's emergent voice in the Arabic language seemed more tied to religion than to the social. Lina's and Kika's narratives in Arabic/French brought more of their emotions, intrapersonal and social voices rather than the religious ones. This shows the multiplicity of voice in the participants' spoken and written experiences articulated in different languages (see Rodriguez, 2000). These voices might be considered as contributors to their different facets of identity.

7.2.5 Stage voices

In this section, I present the participants' emergent voices during their theatrical performance. I reflected on some of these in the above sub-themes, however, this section provides more details and illustrations from their performances. Most of the participants' performative tasks onstage were surrounded by imagination. This may lead to revealing their imagined voices and

identities. I present some parts from their scripts below and locate those imagined voices and the meaning they might be connected to.

SC.1 (Cultural difference)

Characters: *Sylia (the Kabyle and Muslim girl), Zina (Sylia's cousin coming from an Arabic city), Walid (Sylia's Christian boyfriend).*

My interpretation of the content

The play was about a veiled girl (that I called the protagonist as I am dealing with forum theatre technique- see 2.2.5), and Sylia (the dreamer because she is a Muslim female who dreams to live an independent life without being constrained by her religious or cultural norms), and Walid (the realist who is Sylia's Christian boyfriend and who tolerates all religions).

In the script, a negative reaction from Zina towards Sylia's choice of becoming the girlfriend of a Christian man was demonstrated in both the written script and her behaviour/body language during the performance of this story. The characters' views on the subject shaped an imagined voice that also brings other types of voices into their talks. Exploring the excerpt below shows these voices affected by the social context.

Zina (choked): how dare you have a boyfriend, shame on you.

Walid: is it something wrong to have a boyfriend, how can she get married without a boyfriend. You seem close minded.

Sylia: Please, listen to me...

Zina: you disappointed me Sylia...

Sylia: it is my choice, do not get into my personal life...

Zina: Oh my god and he is a Christian!

Walid: Oh Jesus I am free to worship what I see right. You have to respect our choice as we respecting yours.

Zina: this is completely wrong Sylia you made a big mistake. I am leaving, enjoy your meal.

Zina's reaction and sentences such as "shame on you"; "he is Christian"; "you made a big mistake" revealed her critical voice interwoven with imagination in the scene, but also affected by her religious and social beliefs. Meanwhile, addressing the talk to another person in her interaction brings a social voice to her performance. This might have made her voice multiple and dynamic. However, both Syla's and Walid's voices might seem affected by their ideological thinking (Bakhtin, 1981; Darvin and Norton, 2015) and sometimes analytical thinking. This play might have also enhanced the participants' ideological becoming. In other words, performing the play revealed their different views of the social world and the way they structured those views in English (see Bakhtin, 1981).

Here is another excerpt from a scene that was played where the participants reflected on the social problems they encounter in Algerian society.

SC.2 (This is Algeria)

Characters: the wife (Syla), the husband (Bilal), the car driver (Walid), the lady in the car (voluntary interaction from the audience), the receptionist at hospital (Manel), the Korean woman in the waiting room (Bravest).

The husband: my wife will give birth (he raises his voice).

The wife (screaming): Please, please help me I cannot...

The receptionist (not caring): take a seat in the waiting room please.

The husband: I said that my wife will give birth, give me the wheel chair

The receptionist: There is no wheel chair. We use them for other persons. Do you think you are the only one in this hospital?

The husband: call the midwife then.

The receptionist: they are not here they went to eat.

Another woman (Korean) in the waiting room heard the man screaming so she came to the reception.

The Korean Woman: Oh, are we in a hospital, I can't believe what I see. Oh my god in my country we do not receive patients in this way!

The receptionist: why where are you from?

The woman: I am from Korea.

The receptionist: So, madam, this is Algeria, if you are not satisfied go back to your country

(The receptionist left her job by the end).

The participants played roles from a story they created using imagination rather than a real story they lived. However, this story remains an illustration of the present social issues they observe in their society. Their speech on stage demonstrated social voices as they reflect on social relationships between the characters (husband and wife, car driver, police...). These social voices might be revealed in their use of the pronoun 'we'. This might also be referred to as 'collective voices' resulted from group performance (see Prior, 2001). Exploring deeply this script, I have also coded a critical voice in the sentence uttered by the Korean character: "*Oh are we in a hospital, I can't believe what I see. Oh my god in my country we do not receive patients in this way*". The participant imagined herself from Korea and gave her opinion on how her imagined country treats patients and compared it with the real social image she observes in Algeria, which can also be considered as a cultural voice as it compares social life in two different contexts and cultures (Algerian and Korean). Therefore, these plays onstage could allow the participants to shape their multiple voices bounded with imagination and critical thinking, and their multiple identities: social, religious, personal, and imagined.

7.3 I-ness and the other

This major theme explains how the participants identified themselves and what elements they used to present that image of self. I discuss this in the following sections.

7.3.1 Self-representation

During the interview protocol, I asked the participants to describe their personalities. I noticed that they had some different and some common images of self. Their self-identification was also presented in their written experiences. I present some examples on this point below.

TRANS05 (Bravest)

I am courageous, I am enthusiastic, I dream a lot and I love achieving what I want. Even if I meet some obstacles in my way but I don't give up, I just go ahead to achieve it...my dream is to write a book, and sharing it with all my experiences with others, and also, I will include the story of my friends because I lived so many experiences so I just want to tell them to others and tell them what they can do encouraging them even if with few simple words...For example, my experience in the first year being a weak student of English. I was really bad in English so I want to write about this experience to encourage them to continue studying hard and have faith in themselves.

Bravest demonstrated an image of a person who links her internal desires to the social. She identified herself reflecting on the challenges she encountered in her life as a student of English, and on her achievements, such as transforming herself from a weak student to a strong one in language learning. This personal experience revealed her imagined identity, which is becoming a writer. This imagined identity is both internally and socially driven (sharing with her friends).

Compared to Bravest, one of the male participants gave a different self-image of himself as shown in the following excerpt:

TRANS13 (Walid)

I am an active person, I like practice, but I cannot give a special character because it changes according to the place and time where I am. I'm sometimes lazy and sleepy, but I am also a person who loves adventures and travels even more than studies. I like to discover new things living new things meet new people and go so far from my home community my biggest dream is to make a trip around the world. I want to see new things and to see the pyramids of Egypt's and visit china and collect each countries coin and even I wish to spend 10 days in china to live with the people there and be one of them for 10 days.

Walid showed that his 'core identity' is changeable depending on his activity and the setting. He gave personal, social, and cultural images of self which are clarified in his talk on his dream (traveling that marks his imagined identity) and interest in cultures of others and meeting new people (cultural capital). I can say that traveling might be an aspect of Walid's self-identification compared to Bravest, who might have taken both her dream of writing a book and helping her friends as elements of self-identification. However, the common aspect in both participants' image of self is their reflection on their desires or imagined identity. Thus, not

only the social identities constructed in the context may interact with one's core as mentioned in the reconceptualised model of multiple dimensions of identity by Abes et al (2007, RMMDI-see 2.2.1) but also one's imagined identities can be salient to his core and context.

7.3.2 Self-representation through drawing

Drawing emerged as an element that two of the participants (Thiriza, Kika) used in their diaries, which I perceived as an image that contributes to shaping their identities. For instance, the shapes that Thiriza drew in her diary might reflect her religious identification. Throughout her diary, she brought her religious voice and identity writing about her experiences (see 7.2.3 above). She drew the name of 'Allah' and one of the Islamic phrases used in the Quran (see Appendix 8), which reflects her religious beliefs. Kika's drawings, however, show an emotional image of herself. These drawings showed how she feels each time she writes her experiences in the diary. For instance, she drew sad and happy faces (see appendix five) that she used to reflect on her own feelings. She might have supported her experiences with these drawings to visualize her identity. Apart from this emotional identification, I noticed other drawings that represent Berber jewellery and symbols (see appendix 27), which might have been used by Kika to articulate her ethnic belonging. Therefore, religion, emotional position, and ethnic belonging might have been used as elements of self-identification and signs of religious, emotional, and ethnic identities emerging in the narratives of these two participants.

7.3.3 Discovering the 'other'

This sub-theme emerged from the raw data of one of the participants (Samar) in the interview transcript. She identified herself as having multiple selves debating each other and multiple voices that she uses in her narratives. The excerpt below I extracted from the different parts of her interview transcript clarifies this issue.

TRANS17 (Samar)

I feel that I am speaking with somebody else to practice it also because I am like that I feel there is another me. I DON'T KNOW each time I feel I have always a second opinion, I feel I have two selves two opinions and I feel that there is me and the other inside me each one trying to convince the other I am doing like debates ... I speak with myself. I don't know because it is not a question of trust because there is nobody who could understand me better than me. It has an impact on me more than if it is another person. Sometimes I narrate as me and sometimes as the other me () yeah because it depends on the situation who won between me and the other

me. I use many voices when I write. maybe reading and writing influenced me in this side... for example when I read or write I feel myself in another world... personally I feel sometimes I don't belong to this world so I isolate myself and sometimes I come back again to my society so people looking at me as if I am weird and I have different characters and not stable so yeah this is me I am a special case because I read a lot and I got that character that I am different living in a non-reading society so they look at me as a weird person so I realised now that reading affected me a lot...

In this excerpt, Samar showed another side of herself which she identified referring to reading novels and writing. These two aspects might be considered as features she used to give meaning to her identity and self-identification. However, she revealed a non-stable self as she mentioned in her sentences such as *“I feel I have always a second opinion, I feel I have two selves two opinions and I feel that there is me and the other inside me”*, this may underpin the fact that individuals possess multiple identities and maybe multiple core identities (Norton, 2001). She also revealed that she uses multiple voices in her narratives *“I use many voices”*. This imaginary world or ‘figurative world’ (see Holland *et al.*, 1998) which might exist in her imagination granted her the opportunity to discover ‘the other’ in her personality. This ‘other’ is multiple and changeable but also imagined, which might give it the shape of an imagined voice or identity. This is shown in her sentence *“I feel sometimes I don't belong to this world so I isolate myself and sometimes I come back again to my society...”*. This imagined self also shows that one’s core identity can interact with his/her imagination, imagined identities, and with his/her social identities in the context. Another point she mentioned is her society’s perception of her character. People in her society view her as a person with multiple identities. She gave to herself a multiple self-identification (a reader, a writer, an imagined character), while society gave her an image of a weird person.

7.4 Summary

This chapter showed the different voices that emerged from the raw data and how they connect to the participants’ multiple identities. It also provided an interpretation of how the participants identified themselves in both their imagined and real worlds. The findings of this chapter also revealed the role of imagination in shaping those multiple voices that the participants formed when using different languages in writing and oral performance.

Chapter eight: gender identity negotiation from two perspectives (male vs female)

8.1 Introduction

In this chapter, I present a discussion, ‘gender identity’ negotiation from two perspectives (male vs female), which connects to the third research question of this study. It is composed of two major themes: female negotiation of gender identity; male negotiation of gender identity. Each of these is generated from numerous codes that made the sub-themes interpreted below. Each sub-theme is supported with chunks of the participants’ voices from the raw data.

| | | |
|--|--|--|
| RQ3 | How do both males and females in this study negotiate their gender identity in narration and performance? | |
| Major themes | Sub-themes | |
| Female negotiation of gender identity | <p>Contextual (family/social) influence on female students’ decision-making:</p> <p>Parents/other family members’ interference on their daughters’ choices/personal decisions.</p> <p>Feeling powerless as a female in the Kabyle community.</p> <p>Female social roles.</p> <p>Women’s resistance to parents’ authority and the call for freedom.</p> | |

| | |
|---|---|
| <p>Male negotiation of gender identity</p> | <p>Male understanding of self.</p> <p>Cultural and religious meaning-making of life experiences from a male standpoint.</p> |
|---|---|

Table 8.1 Gender identity negotiation from two perspectives (male vs female): summary of the major themes and sub-themes.

8.1.1 Female negotiation of gender identity

This major theme emerged from both the phenomenological and thematic analyses and the triangulation of themes from both methods of analysis. I generated it from different codes and sub-themes emerging from the female participants’ raw data. It covers most of these participants’ perceptions of their positions as women in their society. It includes their life experiences as women outside the university setting and as female students who are mature enough to choose their career plans. However, some of those gender understandings in relation to the academic/personal career are affected by the social context (family/society), while a few others are not. The sub-themes below provide deeper interpretations and illustrations on this issue.

8.1.1.1 Contextual (family/social) influence on female-students’ decision-making

According to the raw data in the female participants’ diaries, interview transcripts, and stories, the social context including the family and the society’s rules have a great influence on the way these participants gave meaning to themselves as women. The gender identity forged in the data is contextually negotiated (see Abbes *et al.*, 2007 in 2.2.1). I start interpreting this section referring to the aspects below where parents/family members played a role in how these participants perceived themselves in their society, and I later focus on how they viewed their position in the Kabyle community.

8.1.1.1.a Parents/other family members’ interference in their daughters’ career choices/personal decisions

Some of the participants such as Lina, Jaja, Kahina, Zina, Thiriza, and Louiza gave meaning to their gender identities reflecting on their families and sometimes ethnic norms/culture. Lina, the main participant I took as an example in this section, revealed her suffering because of not

being able to make her own decisions regarding some activities she planned for, and to achieve dreams she desired, because of her parents' control over her decisions. The excerpt below from one of Lina's autobiographical stories showed her family's influence on her:

ST.4 (Lina's autobiographical essay)

I am a girl of 25 years old, I live with strict family, a lot of things are forbidden, I am not really free to be as I want but if I have chance to change something, I will be a free person, continuing my studies abroad, have my own way of living things.

Lina feels that her family stands as an obstacle to her career dreams such as traveling abroad to carry on her studies. That freedom she wanted to possess is not present in her life possibly because she is a woman. She revealed that she cannot choose to be who she wants because of her family's rules that control her life decisions and actions. She also mentioned in the same autobiographical essay the following:

... Everything is decided by my parents a lot of things are not really acceptable in my family. So, there are some dreams that I cannot achieve

It seems that Lina's parents have authority over and against her self-positioning, which might have diminished her choices and made her feel powerless to become the person she wanted (here I mean her imagined identity/becoming). The positional identity that she shaped here is that of a woman who is constrained by her culture and contextual norms (family's ones). In other words, her positional identity is affected by her gender which cannot be understood separately from her cultural beliefs and norms (see Holland *et al.*, 1998).

Likewise, other participants such as Louiza and Thiriza wanted to study different specialties of their interest (e.g. Dutch, translation) outside their city, but because their parents were against the idea that a woman can travel outside her hometown for studies these two participants opted for English at Bejaia University in the city where they live. The excerpts below revealed this issue:

ST.18 (My experience at University)

Louiza

I simply chose the university that is not far from my home, since my parents refuse the idea of being too far or outside the current Wijaya (researcher's note: Algeria is divided into different Wijaya, rather like provinces.). I satisfy my parents to choose the option which fulfil their envy, I wanted to choose Dutch or German language to study since it is my favourite. It's okay to choose English and study at Bejaia University...

According to the excerpt above, Louisa's career plan was to study Dutch outside her home town, but her parents did not allow her to do so. She had to choose another area of study that keeps her close to where she lives. This underpins the point of parents' control over female students' self-positioning, decisions, choices, and transitions in education. Another story by Kahina reflects on a convergent meaning with the above participants. Analysis of the excerpt below from Kahina's autobiographical story supports this aspect:

ST.8 (My angry brother)

...I have passed all my years at middle school and high school with this problem. He forbids me to speak with male friends, he forbids me to go for shopping...

In this excerpt, Kahina may have linked her understanding of her gender identity to her brother's, that she labelled 'the angry', authority over her self-positionings, and freedom as a woman. According to my knowledge of the Algerian context and culture, most older brothers set strict rules on their younger sisters because they are women. This cultural belief might have influenced this participant in a way because she cannot do some tasks that men can do. As illustrated in the excerpt above, Kahina could not talk to men or have a friendship with them because she is a woman and her brother prevented her from doing so. These might emphasise the effect of cultural resources available in each context on the negotiation of gender identities (see Holland *et al.*, 1998 in 2.5). However, it might also be linked to religion as most religious and conservative families in the Algerian context do establish these rules for women. Kahina's 'angry brother' might think himself more Islamic and obeying the norms in Islam, although he might be mistaken as this behaviour might reflect cultural norms in their ethnic group which existed prior to Islam.

The elements above illustrate the contextual influence on career choices/decisions of some of the female participants in this study. However, this also has an impact on their personal choices

such as marriage decisions. Zina narrated in her diary how her family interfered in her decision to get married to the person she chose. She mentioned:

DY.3 (Zina)

I struggled a lot with my family concerning my marriage because they refused him, I cried every day and I suffered a lot because they refused the man I wanted to get married with...I tried to convince my family about my decision but they did not listen to me... we decided to stop our relation since my family are against and I cannot get married with him without their permission...

Zina revealed her sadness towards her family's refusal regarding her marriage decision with the man she chose. This shows that she might have no self-empowerment towards the norms set in her family regarding marriage decisions. The latter situation might be related to their religion in a way and not just to the culture. In other words, this might be a cultural/religious norm that might affect women's self-positioning, agency, and identity in this context. The resources available in their cultural setting might forge who they are but might not reveal who they want to be, that is, their imagined identities as mentioned in Lina's excerpts above.

However, among these common experiences comes a divergent case (Manel) in the data. Manel showed that although she is a woman, she felt that her identity was enhanced by her family's support and the freedom she felt when she imposed her voice or views. The excerpt below I took from her autobiographical story 'My dream, is Me' illustrates this point:

ST.13 (My dream, is Me)

my personality is shaped from my family, in a family where all is permitted, be yourself, be the one you want...we like have a family meetings when all the members speak about their experiences, their dreams and their feelings, I liked the way we share our thoughts and the way we try to understand each other, I like when I am home and I start the speech and each one listens to me then they give me the chance to express myself.

Manel's family meetings might have granted her a self-authority, and positioning and allowed her to shape her agentic-self, encouraging her to have the feeling that she could develop both her gender identity and figurative/imagined identities (see Holland *et al.*, 1998; Norton, 2001) compared to the previous participants who had fewer chances of shaping who they wanted to

be due to the norms that women should obey in their families. Manel could relate her own imagined world, that Holland *et al* (1998) named ‘figurative world’, to her social life. She might have developed both her imagined and figurative identities and her gender positioning thanks to the power she got from her family’s support and freedom. Therefore, Manel revealed strong power relations when negotiating her identity compared with the participants above who showed less power relations to structuring their identities.

8.1.1.1.b Feeling powerless as a female in the Kabyle community

This aspect covers some of the points I presented in the previous section. However, I chose to explore it separately as it also emphasises the way some of the female participants viewed their position in their society. This might be considered as the consequences of what is revealed in the above section. For instance, Lina described herself as being powerless in her society and not able to become the person she wanted to be. One of the sentences she used in her autobiographical essay, which seems more metaphorical, underpins this claim:

ST.4 (Lina’s autobiographical essay)

being a Kabyle female in Algeria like being in cage of birds, everything is decided by my parents, a lot of things are not really acceptable in my family. So, there are some dreams that I cannot achieve because of my ethnicity.

In this excerpt, Lina describes herself as a caged bird and her feeling that she is not free in her family and society because of being both a woman and Kabyle. Her gender and ethnic belonging might be obstacles against her dreams and who she desires to be. Lack of power is clear in her writing. She also added that she is against her ethnic norms and beliefs as mentioned in the excerpt below:

I am not against my family or my race but I am quite nervous of their closeness, a lot of things are forbidden in my family and in Berber society, that I cannot understand, why they give more importance to the boys and not girls or they should put them equal why boys can travel to study and express themselves and their points of views freely but not girls. Girls has the right to travel and see the world, to say what she is feeling and choose their way of life...

Lina experienced a sort of limitation in her social position and gender. She felt that her identity and her role as a woman in her society might be culturally constrained. This is parallel to the story of Shanta who involved herself in an activity that she had no right to perform in the same

way as her brother was able to do (see Holland *et al.*, 1998 in 2.5). Lina might have the desire to be a man in her society, to have equal rights with men, and to achieve that agency and power, unavailable to her real-life position as a woman. Possibly this is why she performed the role of a man (father/fiancée) in two theatrical plays she performed with other participants during the theatrical sessions. She might have wanted to achieve that imagined identity of becoming like a man.

Similarly, Thiriza showed her critical voice towards the position of women in her society, who she believes are mistreated by men. She mentioned in her diary:

DY.2 (Thiriza)

To be honest I am not satisfied with the position of women in our society. Women don't have their rights as it should be and they are in many places mistreated by men, underestimated and not respected...

Other female participants in this research, however, did not delve into negotiating their gender identities and gender positionings as these participants above did.

8.1.1.1.c Women's social roles

I generated this aspect from different codes that emerged in the data and that defined what the participants do outside the academic context. Therefore, I named it women's social roles as it differs from that learner identity they forged inside the academic setting (see chapter six). Lina is the main female participant who negotiated deeply her gender identity and social roles in her experiences. It seems that the cultural circle where Lina lives may have granted her multiple roles and identities, some of which might be considered 'positional' and marked by gender and the rules set in her family/social surroundings (see Holland *et al.*, 1998). Apart from being an EFL learner, Lina possesses other roles at home that could give her both gender and social images of identity. By gender, I refer to her position as a woman and by the social, I refer to the social tasks that she is involved in. In one of her life experiences she encountered at home (social context), Lina mentioned in her diary:

DY.3 (Lina)

...I am at home, I cleaned the house, I washed the clothes... now I am doing 'Tasmanian' (name of a traditional Kabyle dish). Our family are those who like traditional food rather than modern one...me and my sister are doing like a training with mum...

Lina performs like a housewife at home which differs from that learner identity facet she performs at university and from other social roles she performs in the accommodation (see 6.3.2). This shows that the context might influence her character, and how she performs and might grant her flexibility (Norton, 2001). Lina might have linked her social roles outside the university to her gender identity, as is revealed in her interview transcript below:

TRANS14 (Lina)

When I don't go to university I keep helping my mum and my sister to do works at home because I am a girl.

Her sentence “*because I am a girl*” underpins the point above on the link she made between her gender identification and her social role/positioning at home. This also involves her use of different languages in her social interactions (i.e. Kabyle which is sometimes mixed with French at home; English at university; Arabic in other types of social interaction or religious practices) which contributed to those multiple roles and identities. This is parallel to one of Rasha’s autobiographical stories that she performed onstage, where she revealed her role in the social context. She revealed in this theatrical play her role at home when her mother was absent. This might have developed in herself the character of motherhood and the elder sister, who takes care of her siblings in the absence of her mother. These might also be multiple identities she developed from those social roles. However, other female participants who participated in this play performed imagined social roles such as being Rasha’s sisters in the story.

8.1.2 Male negotiation of gender identity

I came up with this major theme from the codes and sub-themes that emerged from the two male participants who took part in this research (Walid and Mourad). Their experiences and perceptions of themselves as men in their society contrast with the gender identifications that the female participants shaped. This major theme is divided into two sub-themes as presented below.

8.1.1.2 Female resistance against parents' authority and the call for freedom

This sub-theme emerged from the idiographic case-by-case analysis I applied to the participants' stories and diaries (part one). It emerged from chunks of data that reported two female participants' experiences. These are Jaja and Lina who brought their narrative voices into their autobiographies to reveal their reactions towards the difficulties they faced due to the norms set by their families. Jaja mentioned in her autobiographical essay using the 'narrating I' (see 2.2.4.2) a childhood character who suffered from her father's belief that women should not go to school, but they should stay home to help their mothers. The excerpt below illustrates this idea:

ST.6 (Jaja)

I remember when my father stopped me from going to school for a week because I refused doing house works like cleaning until my teachers came home and begged my dad to let me back again. From that day I decided to do what my parents ask me so as not to quit school, I paid high prices to keep studying.

Jaja showed the image of a child who resisted her parents' rules that she could not go to school unless she helped her mother at home. She accepted the role of helping her mother to get her father's permission to attend school. She might be a victim of those traditions, but those experiences might have allowed her to develop a strong character and might have resulted in her self-empowerment since her childhood. She performed her gender identity/ roles as her parents wanted her to be (a woman who performs like a housewife at home), but she may have accepted that identity to develop another one she wanted, which is becoming a student. Her learner identity (see chapter six) may have been determined and constrained by the gender identity/roles shaped by her father's understanding of how his daughter (Jaja) should be. Therefore, Jaja may have given meaning to her learner facet of identity through what her father wanted her to be, as based on a gender perception.

However, Lina did not accept the way her family perceived her, that is, a woman unable to do what men are capable of in her society. Her reaction was demonstrated in the critical voice of her writings (see chapter seven) that introduces a call for freedom and gender equality in her society. This is illustrated in the excerpt below from her diary:

DY.3 (Lina)

*I want to be free and develop a lot of things inside of me. I want to take my decisions alone...
I prefer to be like a butterfly to move from one country to another...*

ST.14 (autobiographical essay)

...They give more importance to the boys and not girls...they should put them equal. Why boys travel to study, and not girls, why boys can express themselves and their points of view and girls don't. If I have the chance to be in another country, I will probably be in Great Britain or America, where boys and girls are equal...

The phrases she used such as “*I want to be free*”; “*I prefer to be like a butterfly*” revealed her bid for freedom from society’s and family’s norms. Also, her sentences in the second excerpt “*they should be equal*”; “*I will probably be in Great Britain or America, where boys and girls are equal*” show her desire for an imagined gender identity that is to become like a man and have the same rights such as being able to travel abroad. This also shows her desire to bring her agentic-self into her society.

8.1.2.1 Male understanding of self

This sub-theme defined the way one of the participants (Walid) gave meaning to himself in the social world by connecting his self-image to his gender identity. For instance, Walid’s autobiographical stories revealed an image of a person who identified himself with dreams and desires which mainly focused on ‘traveling’. He pointed out that his mother tried to orientate him towards being what she wanted him to be “*an important person in society*”, but Walid’s desire was different from what his mother planned for him. He wanted to be a person who discovers the world through travelling everywhere and developing himself through admiring nature. Possibly travelling, for Walid, is what shapes his core identity (see chapter six). I understood from this identification that Walid, as he is a man, could impose his identity in his social context (family) and follow his desire for who he wants to be, rather than becoming what others (mother) wanted him to be. The excerpt below from one of his autobiographical stories illustrates this point:

ST.19 (Walid)

...my mother pushed me to work hard and she was always repeating that I should work hard until my signature becomes an autograph for being an important person in society, but

unfortunately, I did not... I love traveling, visiting, that way I am discovering myself and building my personality...

He also added in another essay:

ST.20 (Oh mama!)

Sorry mum for that week I spent in Constantine with my friends without informing you about my place. I thought I am no younger to ask your permission, I thought I am a man, mature and strong to go out when I want but I realized that I have not strength to go far from you.

In the second excerpt, Walid addressed his feelings to his mother showing that he feels sorry about things he did without her permission. He connected his social actions such as spending time in a different city with his friends to his gender. As he is a man, he thought he was capable of embarking on some social activities without any constraints or family control compared to what the female participants revealed (see above sections). Walid has also distinguished himself from females during the interview I did with him. Although this distinction was linked to his performance onstage during the course, I mention it here because of the meaning it gives to his gender identification. The excerpt below from Walid's transcript reveals this gender distinction:

TRANS13 (Walid)

I felt a difference between my performances as a male than other girls playing with me. My way of thinking as a male differs from female even I live things that females did not or cannot live because they are all the time at home in our society they do not do social activities such as travelling I do travel everywhere I acquired many things such as cultural things, but females do not travel a lot.

Walid viewed females almost in the same way that the females' parents/family members perceived females' identities. In other words, he believed that females should stay at home as they cannot perform the social tasks which himself as a man can do, such as travelling. The freedom he could get because of his gender identification may have allowed him to shape both his socio-cultural and core identities. This underpins the idea that gender (being a man or a woman) plays a role in the development of positional and gender identities, but also in the development of figurative/imagined identities (see Holland *et al.*, 1998), in addition to the

interaction of gender with core identity (see 2.2.1 on ‘core’). However, if we compare Walid’s gender identification with Manel, the meaning is convergent, as both felt themselves free to choose who they want to become (see Manel’s excerpt above).

8.1.2.2 Cultural and religious meaning-making of life experiences from a male standpoint

This sub-theme emerged from Mourad’s autobiographical story where he identified himself referring to some contextual factors such as poverty (see 6.4.1.1.1). However, when I explored his essay in depth, I found other perceptions about how he gave meaning to his experiences and identity. The focus here falls upon his marriage experience, which I found divergent and convergent at the same time with Zina’s one (see *DY.3 (Zina)* above). Mourad’s parents are religious as his father is an ‘Imam’. Therefore, he reflects on religion in most of his experiences and self-identification. Zina shared the same experience as her father was an Imam too before he died. Zina then reflected in some situations on religion in her narrated experiences. However, Zina’s experience concerning her decision to get married was not realized because she is a woman and she needed her parents’ agreement. This is not just a social/cultural norm but also a religious one. However, Mourad who had experienced the same issue was not forced by his parents to marry the girl they chose for him, but he had the right to either accept or refuse regardless of the norm that he should not choose his partner by himself, but only after receiving suggestions from his family. The convergent point here might be that parents do control their son’s and daughter’s life issues, but they have total control over woman’s ones while they give men the right to impose their voices/decisions. The latter marks the divergence between the two genders. The excerpt below from Mourad’s autobiography illustrates this argument:

ST.21 (Mourad)

In 2011, I got married to a girl that I didn’t know before. Personally, I did not know her neither spoke to her. That all happened when I left Ilizi and got this from my parents as a surprising news. They told me your sister found a good wife for you. I then felt happy but worried as I did not know her. However, I told myself this is inherited from our culture and our ancestors who got married in similar way and lived a happy life with Allah’s blessings. I just supplicated Allah to bestow me with the right one and he did. My parents asked my sister to accomplish the task and have a talk with the girl as in our region it was not allowed for men to talk with women for religious norms. When my sister approached her, she showed no signs of objection, but she was afraid that her parents will refuse as in their traditions she cannot get wedded

unless her oldest sister gets engaged. We both prayed 'Istikhara' as all Muslims do whenever they are confused and seek help from Allah to enlighten the way for them and guide them towards taking the right decision. Alhamdulillah, her parents and brothers agreed on our marriage.

The sentences he used such as “...got this from my parents as a surprising news”; “they told me your sister found a good wife for you” show that his parents interfered in his life choices, but in other sentences he showed that they gave him the freedom to decide, so allowing him to have self-authority and positionality in his life decisions. His partner, on the other hand, because she is a woman, had to receive her family’s agreement to marry Mourad. This might be because her gender identification is shaped by society’s rules and mostly religious ones (being a woman). However, Mourad did not link his gender identification and positional identity to the social context only, or the culture he inherited from his ancestors, but he also referred to the fact that he is Muslim. His religious identity constrains his other cultural, social, positional, and even gender identities. For example, he said “*I just supplicated Allah to bestow me with the right one and he did. My parents asked my sister to accomplish the task and have a talk with the girl as in our region it was not allowed for men to talk with women for religious norms*”. Religion here can be a contextual element he used to give meaning to his other identities (gender, social, personal).

8.2 Summary

This chapter presented both female and male self-identification and negotiations of gender roles and identities. The social/cultural norms, activities, and social relations that these participants live and perform in the context influenced their positionality and agentic-selves. It shaped their identity depending on their gender and the social norms given for each (male/female). Women in this study negotiated their gender identity and power relations that surround their identity by reflecting on how constrained they are by these norms. Men, however, revealed self-empowerment and the ability to impose themselves in their society because of their gender. Man’s power relations and ideology (see Darvin & Norton, 2015) control their gender identity and other identities they forge such as social and positional, but some are influenced by religious beliefs/norms. Women, on the contrary, might have fewer power relations surrounding their identities depending on the rules that are available to them, apart from Manel who is the only female participant who could empower herself and bring her voice and agency into her identity negotiation.

Chapter nine: perceptions on the course (students vs teachers)

9.1 Introduction

This chapter covers two major themes: students' perceptions which relate to research question four; teachers' perceptions which relate to research question five (see table 9.1 below). These themes include six sub-themes, which emerged from the inductive thematic analysis I applied to the students' and teachers' set of data (see 5.3.2.1).

| RQ4 | What is the effect of collective performance on Algerian EFL students' language skills development and cognitive processes? Do they perceive themselves in an imagined community of actors? |
|-----------------------|---|
| RQ5 | What perception do current EFL teachers at Bejaia University have of interactive theatre and autobiographical texts as a new course to be integrated in the EFL learning program? |
| Major themes | Sub-themes |
| Students' perceptions | English productive skills development. Socio-situated and socio-cognitive abilities. Stage skills and identities. |
| Teachers' perceptions | Current teachers' methods. Teacher's perception of the innovative course (positive vs negative). Teachers' recommendations. |

Table 9.1: summary of the major themes and sub-themes.

9.2 Students' perception

This section includes the participants' feelings and attitudes they formed throughout their attendance in the exploratory course. The raw data such as their diaries and interview transcripts revealed these elements which connect to what they have developed and learned from the autobiographical writing tasks and performances onstage. I have classified the main aspects that support this section under the three following sub-themes.

9.2.1 English language skills development

Throughout the exploratory course, I focused on observing the students' language skills development. However, this observation was based on my subjective assessment and students' own self-assessment rather than by using any objective measures of proficiency. The focus is on their speaking and writing skills, which relate to one of my research aims (see 3.3). Thus, I raised questions concerning their language development during the interviews. However, I explained to the participants that they also need to keep written records of their own perceptions and feelings about the course in their diaries (part two). Therefore, the raw data from these categories showed different aspects that these participants developed in relation to their language development.

9.2.1.1 Productive skills (speaking & writing)

All of the participants who took part in this study mentioned that the theatrical course was an opportunity for them to develop their speaking and writing skills. According to my observation in the first and final sessions of the course, the participants revealed a change in the way they used English during their interaction with others. Some of them struggled to use English in the first session, possibly, because of their fear of speaking in front of others or a weakness in their speaking skills. The note below I took during the first session observing the participants supports this point:

FN.2 (session 1)

There were a few students whom I heard switching to Kabyle and French when they cannot express themselves in English. The Kabyle accent seems clear in their use of English.

According to this note, some of the students also revealed their native accent in the use of English. I also noticed the use of French in two other participants during session two (see appendix 11 on field notes). However, in session five, I noticed that all of the participants

started to use only English during classroom interaction. The field note below illustrates this point:

FN.17(session 5)

Students used English only in their conversations.

In session six, I noticed excellent use of English during the classroom interaction. However, some students still used other languages during the collective task where they were supposed to write the scripts, and this continued throughout the course. Three other students (Bravest, Mimi, Bilal) had never switched to Berber or used French during all of the tasks or interactions. The note below illustrates this point:

FN.20 (session 6)

Students use English in every discussion except for the script where they still use Kabyle. However, I noticed there are 3 students who never use Kabyle in their collaborative discussions with others and whenever I involve them in small groups, they influence the students who collaborate with them.

During session 7, all the participants used English alone in the collective tasks including the collective scenario writing. This seems a good development in their speaking skills, which might refer to the collective atmosphere or to some of the strong students who influenced them. However, I noticed some participants revealed an improvement in their written production in terms of ideas except for some grammatical mistakes, which I did not consider in this thesis.

Coming back to the participants' attitudes, I selected some excerpts from both their interview transcripts and diaries (part two) to illustrate their language skills development as mentioned below.

TRANS14 (Lina)

It was so collaborative, I shared lot of things with others and it is first time that I took role in theatre. It motivated me to speak and to share my thoughts. I felt that some students from third year speak better than me so I said I must develop my speaking and this course allowed me so I could talk fluently with others.

The idea of doing this research with EFL students of different levels may have allowed some of the participants such as Lina to learn from others. This may have allowed her to overcome her fear of speaking in front of others, and motivated her to become more collaborative and fluent in her speech. Similarly, Louiza mentioned that the course allowed her to express herself and to practise her speaking skills as is shown in the below excerpt:

TRANS15 (Louiza)

Before I participate in this course we did not have the chance to practice our English inside the classroom. The teacher talks more than we used to do. He dominates most of the speech so we don't have the opportunity to do speak. However, when I participated in this course I had the chance to speak for more than 30 minutes and express myself only in English. It is all fruitful for me and the good thing is that I used only English language.

Most of the participants focused on speaking skills more than writing. A small number of them did refer to the writing skills. For instance, Jaja mentioned that the course helped her develop a new competence in writing, which is developing a story from her imagination or real-life experiences and then turning it into a scenario. This is illustrated in the excerpt below:

TRANS10 (Jaja)

First what I noticed is that I can write I can transform a small event into a play I did not try it before.

Likewise, Walid mentioned that the course helped him to develop his writing skills. He referred mainly to the use of new sentences and becoming more productive. Possibly, writing about real-life experiences increased students' productivity in writing. Walid's excerpt below clarifies this point.

TRANS13 (Walid)

I developed my writing and I felt so happy because I was writing about my mother which I did not experience before as If I am an author like Shakespeare. I found new sentences that I did not imagine I will use because I was telling the truth that I lived and this helped me to use many sentences I did not use in any task before.

He also added:

I also developed my speaking skills because I could express myself freely. I think we really need such activities because it developed my imagination and writing skills then oral skills because if I have things inside me I can write it and then share it with my friends and then speak it in the play. Even in the first session I was so happy and I enjoyed because it is new thing we did not have such activities before. I gained lot of things like when I try to do a play was afraid to interact in the wrong way or the wrong time but it was really spontaneous I could interact spontaneously and I was creative I could manage my acting on the stage. I developed my writing and my oral skills.

Walid thinks that he could first develop his writing rather than his speaking skills and that he could overcome his fear to talk in English in front of others. Generally, most of the students' views on the course tackled these two skills with slight differences in terms of which skills they think they developed the most. The diaries (part two) supported these thoughts as well. For instance, Kika noted in her diary that she could develop her speaking and writing skills, but also her critical thinking and learning new vocabulary. In this she said:

DY.1 (Kika)

We wrote many scenes, I developed my critical thinking, my speaking skills, my vocabulary, my way of writing in English language.

Similarly, Zina emphasized the benefits of the course on her speaking and writing skills in her diary, where she mentioned:

DY.4 (Zina)

I find it very interesting because we have developed our speaking skills since we speak and tell our classmates about what we dealt before. Additionally, we developed writing skills as we write in every session. What was new is to perform onstage what we have written so that helped me avoiding fear onstage when facing the audience.

Zina feels that performing those written scenarios allowed her to overcome fear when she acts in front of others. Another excerpt from Rasha' s transcript reveals the effect of this course on the students' writing development.

TRANS04 (Rasha)

It let me want to write and write and do my best to improve my style in personal writing.

9.2.1.2 Enhancing features of speech and vocabulary learning

This aspect reports the students' attitudes on the effect of the course on their pronunciation of words in English, the improvement of their accent, and the learning of new words which may have boosted their fluency. Because this course involved EFL participants from different levels (third-year Bachelor's, first and second-year Master's), they found themselves in a new collective learning atmosphere which might have allowed them to invest their English language skills and vocabulary. This innovative way of learning may have increased the students' opportunities to share, reflect, assess and learn from other students they perceived as strong users of English. I chose the excerpts below as illustrations on these points.

TRANS01 (Manel)

...sharing my thoughts with others and learning from them I even developed my accent from some students who speak very well.

TRANS10 (Jaja)

From the interaction between students from third and master you can like evaluate yourself first where you are, evaluating your English and your thinking. In the sessions we did, we met students from third year and this made me think there are students with a good level in English and others who share with us many things. This kind of interaction made me think there are people like me there are so many mutual characteristics and due to these sessions, we can meet and then collaborate and reflect on things we did in different modules like the experiences we shared are so important we felt free to express ourselves and know or learn from third year students' things that are new for me... I remember when I saw a student with us from third year class talking fluently I wished to be like her. Then, I understood that the way is to speak as much as possible though I make mistakes I should talk and the sessions allowed me to realise this need.

TRANS17 (Samar)

I learned new words and I learned how to pronounce words I used to pronounce wrongly but I corrected myself in the sessions when I heard how others pronounce them.

DY.5 (Bravest)

It was really useful, and the most effective skills to learn and practice. At the beginning, you will perform a play then learn new words, improve pronunciation and correct your mistakes.

The excerpts I presented in this section, show that each participant could develop something in his/her language learning. Some found they could develop their accent, others could learn new vocabulary, and some others could learn from their peers how to pronounce words and correct their mistakes. All of these features of speech may explain the importance of integrating such an innovative course in the teaching and learning of English at higher education.

9.2.2 Socio-situated and socio-cognitive abilities

This sub-theme interprets the students' perceptions of the exploratory course's influence on their cognitive abilities. However, I named it 'socio-situated' and 'socio-cognitive', referring to the attitudes of the participants to the tasks they were involved in during the course. These included real life events/stories/situations they encountered which they brought into the course and shared with other students. This may have provided their learning with a socially situated image (Lave & Wenger, 1991, see 10.2.2), rather than just being a practice for their language skills. It may have also stimulated their cognitive capacities such as the use of imagination onstage and in their writings, becoming more critical and able to solve any issue they struggle with during the tasks. I selected some excerpts from the raw data to illustrate this sub-theme as explored below.

TRANS16 (Sylia)

I put myself in real situation. The languages we use and everything as we live the real situation. It helped me to use my imagination. This helped me to use my imagination [...] and to be more creative.

In this excerpt, Sylia notes that the tasks she was engaged in were based on real life situations that may have motivated her to work and share ideas with others. She also showed that this kind of situated-learning practice (see Lave & Wenger, 1991) enhanced her imagination. She, then, could develop her cognitive and social learning abilities. Similarly, Kika mentioned that the course made use of her real-life experiences, and enabled her to relive them, which may have enhanced her cognitive skills such as imagination and critical thinking. This is demonstrated in the excerpt below.

TRANS09 (Kika)

When we write scenarios, it allowed us to enhance our imagination and critical thinking skills. Interaction and social relation are also enhanced as we did not feel anxious and introvert but we socialized. This morning when we played the story of the girl who lost her way at school feel like I lived that real situation again. For a moment I gained a child personality I felt the situation as if I am truly a little girl who lost her way.

Kika not only developed her cognitive skills, but she might also have developed a childhood facet of identity through playing the role of a child onstage (see chapter six). Similarly, Thiriza mentioned in her diary that she took the course as a challenge to overcome her fear of standing in front of an audience, which later enabled her to discover other skills such as imagination, and problem-solving. According to her, the sessions encouraged her to use a different vocabulary in a variety of real-life situations as she listed in the following excerpt:

DY.2 (Thiriza)

In each session I learned something new. Thursday's session (here she means session 6 see section 4.6.6) was special because it opened for me the doors towards people's thoughts through discussing social issues, which made me understand people's problems and find solutions. They were all common problems we all share such as issues on the Bible and Quran, university problems, marriage, social differences in different sides and learn how to use it expressively and learn new vocabulary and English fluently.

The phrases she used such as “*discussing social issues*”; “*which made me understand people's problems and find solutions.*”; “*learn new vocabulary and English fluently.*” reveal the positive effect of the tasks she was involved in on her cognitive thinking and language development. These were enhanced by the inclusion of socio-contextual (real-life situations from the context) subjects in learning.

9.2.3 Stage skills and identities

This sub-theme emerged from the raw data that presents the participants' perceptions and feelings about what they developed onstage or from the theatrical activities they were engaged in during the exploratory course. It covers three aspects: the feeling of ‘a one community’; the teaching facet of identity; the acting skills. Each one of these also demonstrates other sub-aspects that I present below.

9.2.3.1 The feeling of ‘a one community’

Most of the participants perceived the course as a space where they could learn how to work in a group, interact spontaneously and share their personal stories collectively, and bring their own touch to the group work (see Sawyers, 2012). Most of them referred to this collaborative learning atmosphere by using phrases such as “*one group*”; “*one community*”; “*one family*”. I have chosen the excerpts below to illustrate this point.

TRANS04 (Rasha)

Though we are not in one level of study we shared the same ambitions which is English and communicating between each other, it is English which associated us in theatre and our ambitions. I was like among the one community, one family we shared the same purpose which is acting on stage in English for our ambitions.

Rasha used the expressions “*one community*”; “*one family*” to describe her feelings in relation to the collective work she experienced in the course. This reveals that the participants could develop their collaborative competence and develop themselves through their participation in the collective tasks. This later might have enhanced social identity development that interacts with the participants’ core identities and other identity facets surrounding their core (internal selves, see Abes *et al.*, 2007 in 2.2.1). Walid also mentioned in the interview that the course was beneficial for him and others saying:

TRANS13

I feel myself exposed to a new experience where I took part in a group of people who came to do theatre in English and all of us used just English to develop it because it is a foreign language so we haven’t the chance to practice our speaking and develop it so the students I worked with are new for me. I did not know them before so this pushed me to act without fear. We were all using our imagination playing roles I think we learned skills about how to do a play in front of others just in English it is great for me.

Other participants also referred to the tasks designed in the course as being collaborative. For instance, Manel said that “*this collaborative work was new for me since in other modules, I could know new students, and I could learn how to learn with them*”. Louiza also mentioned that she considered herself as being among a group of actors. In this, she mentioned: “*I saw myself not just with those Algerian students I left in the classroom but with actors. We were*

Algerians who did lot of efforts on the stage to show our talents in English”. The use of the pronoun ‘we’ in these excerpts may help shape that image of community of learners, these participants experienced onstage, and in the community-productive task. This learning community may have provided the students the chance to challenge their skills, invest their knowledge, learn from others and impose themselves and their voices in the classroom. All of these aspects may have contributed to their development of multiple identities. The latter might cover different facets of identity, such as the ‘social’ that resulted from group work; ‘imagined’ resulted from the imagined characters played onstage and through the use of imagination; sometimes the ‘personal’ that resulted from their challenge to overcome fear and develop themselves throughout the course. However, some of the participants developed a different facet of identity that connects to their future teaching career, which I present below.

9.2.3.2 Teaching facet of identity

Thiriza, Rasha, and Sylia mentioned that they could develop something different that connects to their teaching practice, that is teaching/becoming a teacher. For instance, they might have considered the course as a form of teaching practice in which they learned innovative teaching techniques that they could use in their own EFL classrooms. Possibly, they did not just perceive the course, mainly one of performance onstage, as an imagined community, but also as a community of practice (see Wenger, 1998). For instance, Thiriza mentioned in her diary that she was reflecting and observing the way I (i.e. myself as the teacher-researcher, see 4.4) used those different theatrical techniques to engage them in the tasks. Thiriza’s reflections and observation, which also showed her use of her cognitive abilities, may have taught her a new teaching method, one that she applied in her own classroom. The excerpt below supports this point.

DY.2 (Thiriza)

I discovered a new way of teaching, a more dynamic and creative one, and I developed my personality towards my field of study. The sessions gave me a new perception of teaching and learning in the way to be creative in your classroom as a teacher towards your students, the way to innovate your classroom with new ideas of learners’ interests, mainly collaboration, use of imagination and language to perform a piece of theatre. Thanks to the sessions, theatre became an important concept in my view on teaching and learning in order to act the point of implementing it in teaching and learning English.

Thiriza's sentence "*I developed my personality towards my field of study*" reveals that she developed a 'teacher' facet of identity through the course, because she may have meant by 'field of study' her job as an EFL teacher. Linking the course to teaching may enhance this facet of identity and her competence as a novice teacher in this field. Sylia also reflected on the activities she experienced in the course as new things to apply in her classroom with her students.

TRANS16 (Sylia)

it is difficult to use English with beginners as it is not easy to help them use English. However, coming to your sessions let me think to ask my students to be more creative and I engage them in activities where they can use their imagination such as using videos and plays. I have a few number of students so this helps me to use just role plays.

Sylia reflected on the course and tried to apply the theatrical role playing and the use of videos for brainstorming with her students to help them learn English. This may have enhanced the 'teacher' facet of her identity and cognitive skills (reflection and creativity). These two excerpts by Thiriza and Sylia also showed that not only imagination underpins identity development, but that other cognitive processes such as reflection can contribute to its development. Rasha shared a common perception with these two participants. She mentioned that "*I will use the same drama techniques you use when I will teach because I felt I formed something new in myself which I didn't have before which will help me as a teacher in the future*". However, Rasha reflected on her 'future becoming' (see chapter six) compared to Thiriza and Sylia, who had already started their teaching professions.

9.2.3.3 Acting skills

Some of the participants took the sessions as a challenge towards overcoming their fear, while others participated to enhance their language skills and self-confidence. By the end of the course they all seemed satisfied that they had achieved these needs. However, they added that among those achievements is the skills of 'acting', which they found something new in themselves. This skills of acting may also be considered as a feature of identity development in theatrical performance. I selected some chunks from the raw data to illustrate this point as shown below.

TRANS17 (Samar)

I discovered my acting skills and that we are all actors and that each one can be an actor through playing his stories.

TRANS01 (Manel)

I was scared at the beginning then I said no I can do it so I played onstage and this let me discover a new person in me who is able to play a role that I have not played in reality.

9.3 Teachers' perceptions

The data I gathered from the teacher-participants revealed their perceptions regarding their methods of teaching English in general and writing skills in particular. However, it also showed their attitudes towards the innovative course I intend to recommend to the university. The sub-themes below provide a clear description of the teachers' perceptions.

9.3.1 Current teachers' methods

Some teacher-participants mentioned that their methods are based on teaching the most essential rules of grammar to their students. Their focus in teaching writing falls upon the structure as illustrated below:

Teacher2

As teachers of writing we do start by the basics of English such as sentence structure, types of sentences.

Teacher3

I am teaching third year students how to write essays. I do bring pictures as a stimulate to encourage them to write so each time I bring a new topic like politics and science and use images and then I ask them to work individually to write their essay depending on their analysis of the picture. I do not like using this method in group work I like individual work more. This method is more formal, classic and traditional. It seems useful for my way of teaching. It pushes people to think.

Teacher7

I try to give them the rules but also practice and exercise. For the program I am teaching sentence structure and part of the sentences.

According to these extracts, most of the teachers follow a grammar-based method maybe to enhance students' accuracy. However, students' needs and their personal thoughts, their writing voices seem not considered in the program. Some of these methods might involve collaboration during the classroom tasks, but what teacher7 revealed is a traditional method that focuses more on individual learning and possibly on students' problem-solving abilities. Forms of collective learning and students' voices in the classroom were not revealed in these excerpts.

9.3.2 Teachers' perceptions (positive vs negative)

Some of the teacher-participants revealed positive attitudes towards the integration of theatre and autobiographical writing in their program. However, others showed that they were more comfortable with the traditional methods and that they were not intending to welcome innovative approaches.

9.3.2.1 Positive attitudes

I present some extracts that revealed teachers' positive perceptions of the course:

Teacher1

I can say that the methods used by most of our teachers are not appropriate for our students because I think before adopting any method we need first to apply what we call 'needs analysis' to find what are the students' needs. On this basis we design the methods, but I think this step is not respected by our teachers... I think this is a very interesting topic because it engages learners in writing and theatre so there is a kind of cultural part in it. So, following your findings we will be happy to apply your course in the department of English.

Teacher1 showed her critical view towards the methods adopted by most EFL teachers, which she believes do not consider learners' needs. This may lead to the teachers' dominance in their classrooms and result in passive learners. However, this participant thinks that including theatre and autobiographical writing might be more engaging for the students in the learning process. Similarly, another teacher participant mentioned that this innovative course needs to be introduced as a separate drama module, where students can write and perform using appropriate drama materials rather than applying it as a method within the teaching of writing skills as illustrated below.

Teacher6

I think it will be better if it is initiated as a drama module instead of a method in writing however, we need to construct a theatre room for them and bring the necessary materials to make more appropriate for the students.

However, some other participants, who also welcomed the course, think that it would be useful to implement this course within the teaching of speaking skills.

9.3.2.1 Negative attitudes

Two teachers among the eight participants revealed a divergent attitude towards the integration of this innovative course. Their views seem critical and based on an underestimation of students' skills, desires, and competence in the language. This is compatible with some of the students' attitudes that were revealed in their data (see *TRANS14* in chapter six). The excerpts below revealed their unwillingness to adopt any innovative approach or to promote change in learning.

Teacher2

I am not sure this will be a good method why, because our students they don't like to write. They do prefer easy things. My students I ask them to write a paragraph but they feel they are obliged to write so they refuse that.

Teacher7

I do not think all students will be interested in if it is implemented as a separate module. Students are shy they do not like to talk or interact.

9.3.3 Teachers' recommendations

Apart from recommending the integration of the innovative course within oral sessions or as a separate drama module, some of the teacher-participants raised the need for a teacher-training program where they themselves will be trained by native teachers of English. This need may refer to the usefulness of some of their methods or the feeling of being incompetent in innovating their classrooms. This is because of being either novice teachers or sticking to more traditional approaches. This recommendation seems an interesting point as it may bring a change to the teaching and learning process. The excerpts below illustrate this need.

Teacher4

As teachers we don't have experience so this is a point we have lack in good teachers. I prefer if they bring native teachers to train us and improve teaching.

Teacher5

I think this method is interesting but personally I ignored it in my class and I wish to learn how to teach with drama. As some of us are novice teachers, we need training in more innovative methods so that we can show our competences in teaching to our students.

9.4 Summary

This chapter presented the findings that relate to participants' perceptions of the exploratory course (students/teachers). The students found the course helpful as it allowed them to enhance their language skills, cognitive processes, develop themselves and their identities. However, the teacher-participants had distinctive attitudes. Some welcomed the implementation of the course while few others prefer to work with their methods.

Chapter 10: discussion of the research findings

10.1 Introduction

In this chapter, I discuss the results generated from the analysis of the data as previously presented in the four findings chapters (6-9). The chapter connects to the various emergent themes, to the model I adopted (Abes *et al.*, 2007 see 2.2.1), and to the supporting theories as presented in chapter two. I have structured this chapter in relation to the research aims which tackle both ‘identity’ and EFL language skills development (see 3.3). The main concepts covered and discussed in relation to the findings include: identity, multilingualism, power relations, investment, stage performance and autobiographical writing, language skills development, and the course which embedded the students’ performance. The concept of language skills development was explored using qualitative and interpretive analysis techniques rather than objective measurements (see chapters three and five); thus, my interpretation of this concept is based on my and the participants’ subjective assessment (see chapter nine).

10.2 EFL identity negotiation and meaning-making in this research

Reflecting on my research questions (see 3.4) and the way identity was negotiated in the findings, I would mention that the participants revealed different facets of their identities. These facets are linked to their academic status (being learners of a foreign language), to their core (their inner self/personal identities, see 2.2.1), and to the social context they live in. However, the findings also revealed how these facets are affected by time across the life of the participants (past, present, and future). The past cycle portrayed images of their childhood, education, and sometimes employment, and the present cycle revealed their current positions such as being EFL students/teachers (see 6.4.1.1). However, the future cycle marked their desires about who they want to become, that is their imagined identities. This section also discusses their use of different languages during the exploratory course. This is another aspect they used to give meaning to their identities, in addition to the different voices that emerged in their narratives and performances onstage. The sub-headings below discuss these points from two angles: firstly, based on the findings and my view of them, and secondly the existing literature and what other researchers said about them.

10.2.1 The relationship between EFL identity, 'core' and 'context'

The findings of this research revealed that most of the participants negotiated their learner facet of identity, and how it was constructed and then developed through various influences and multiple dimensions. Being an EFL student at university was viewed in most of the students' experiences as being part of their core identity (see 2.2.1 on 'core'). This core identity facet is shaped by different social aspects in the context (family/friends, education). It is also influenced by different factors such as: death of one of the participants' parents, parental support and encouragement, educational mentors (i.e. English teachers supporting them during middle or secondary school), university affordances and achievements (such as attending/presenting at conferences and organizing educational events as already presented in chapter six), and their childhood (e.g. poverty and employment as discussed in chapter six, see 6.4). Participants like Kika (see chapter six) revealed that the social identities that shape her relationship with others (mainly her parents) are very close to her internal self (i.e. core identity). Therefore, the way she perceives her core identity, mostly evident in her role as an EFL student, revealed that it is mainly constructed in the social context because of influences she viewed as being external (interpersonal meaning-making). However, some other participants, such as Mimi (see chapter six), revealed that their core identities have less interpersonal meaning-making, but instead these core identities interact more with their internal attributes and sometimes with their imagined identities.

The findings of my research showed that the participants themselves mentioned that they possess core identity facets such as being EFL students and trainee teachers. The thing that seems more complex, in the way they gave meaning to their 'core', is that each experience they narrated and performed might have given them different 'cores' or senses of self. For instance, Mourad revealed multiple selves instead of a unique self. He was a child who experienced poverty, and then became a student, a teacher, and a student again while teaching. These different positions, that intersect with both intrapersonal and interpersonal influences, suggest that there is no stable core in the person because the context and internal attributes that are most salient to the person change. The reconceptualised model of multiple dimensions of identity (RMMDI by Abes *et al.*, 2007- see 2.2.1) mentions that the unstable and changeable social dimensions which interact with one's core, make the core change constantly. My findings support this view of a personal identity (core), that interacts with multiple social dimensions in the context. This makes the core accept change through time, and it can be multiple depending on its interaction with the external influences available in the context (Abes *et al.*, 2007). Samar

is another example of the fluidity of core identity, as she articulated different selves such as being an EFL student, but believes she is more complex than that. Her other selves, for example, are defined by her reading of novels; she believes she differs from others in her social context. This connects to Wenger's (1998) concepts of 'association' and 'disassociation/differences' in the identification of self among a given community. Wenger noted that individuals can understand their identities through recognizing the things that associate them with their community, or through the differences they see in others but not in themselves. This novel-reading facet of identity that Samar developed might be considered as a sub-core identity in this setting, one that is not necessarily affected by the context (see 7.2.3), but possibly by the cognitive meaning she gives to herself when she reads novels. Samar views her reading facet of identity as being changeable. In other words, Samar identified herself as a reader of novels, an identity that she considers as part of her core, but it changes into different selves whenever she reads a new novel, and this may give her different facets of identity as a reader that she considers as her 'core'. This shows that she does not consider the external characteristics to define who she is, but she made a strong link between her internal ones (her constant love of reading) and the 'self' affected by the task of reading and maybe the content of the novels that affects the way she understands herself.

Further to this, my findings revealed that the core of the individual not only interacts with his/her social identities in the context, but also with his/her future desires (imagined identity). In other words, one's imagined identity can also shape the person's internal self which is subject to change. The different imagined roles my participants performed in the exploratory course, which sometimes result from their future becoming, such as Walid's desire to travel, might be considered as an imagined self (a person who likes travelling as he identified himself, see chapter eight) that becomes salient to his core identity more than other social identities he developed. This aspect of imagination/imagined identity as part of core identity or as a core identity facet was not figured by the RMMDI model (*Abes et al*, 2007). Although *Abes et al* (2007) mentioned the cognitive side, which also involves imagination, they did not go into the concept of imagined identity (Norton, 2000) in their model. Therefore, my findings necessitated designing an extended model of the RMMDI as shown in chapter 11 (see diagram 11.1).

Some of the participants did not just give meaning to their learner facet of identity in an interpersonal (social) way or as related to other meaning-making elements such as being

cognitive or intrapersonal (see chapters two and six), but they also revealed a new element which I did not find in the model (RMMDI). This new element consists of giving a moral meaning to their learner facet of identity. As mentioned in chapter six, participants such as Rasha, Manel, and Mourad desired to study at university and become teachers to help their society and spread that knowledge they learned to other generations of students. This desire of becoming a helpful person, or maybe a good EFL teacher in the future, can be considered as a moral aspect of meaning-making of their identities. However, it can also be considered a ‘moral identity’ they developed through investing themselves in the learning community. This moral identity was defined by socio-cognitive theorists such as Hardy and Carlo (2011) as being a commitment and self-desire that people develop using their different cognitive schemas (see chapter two). This also relates to imagined identity (Norton, 2001), and the notions of engagement and imagination introduced by Wenger (1998). In this case, they defined who they are through the power positionings they desire to assert in their future career as EFL teachers, that is, through their desire to become agents who promote a moral change in their community. This supports poststructuralists, also Vetter and Schieble’s (2016) understandings of power and agency in identity negotiation (see chapter two).

The findings also revealed that others in the same social context may play a role in shaping a stable core in a person while he/she might not perceive it as his/her sense of self. However, this core identity shaped by others can be changeable if that individual is influenced by other social aspects. This was revealed in Bilal’s experience of ‘racism’ and how his community shaped in him a unique truth he adopted when he was a child (a black boy different from others). This may have made him feel rejected and marginalised by his community because of his ‘race’. In a way, this may confirm what Wenger (1998) has called ‘a marginality identity’ – that is, one that the individual may develop when he/she is rejected by his/her community. In this sense, Wenger (1998) was speaking about teachers/learners’ meaning-making of identity within their communities of practice, but his comments can be applied to Bilal’s story about how he perceived himself during his childhood, and how his marginality identity changed as he was influenced by his mother’s encouragement. Also, linking this to Abes’s *et al* model (2007), Bilal may have developed a stable truth on his core identity, in which race becomes very salient, because of an external factor (others) that promoted such self-understanding in himself; however, as he grew up, Bilal changed his view of his own core although it remained a constant image in his character for some of his community. His mother can be viewed as the social element who pushed Bilal’s core identity to change.

The way my participants identified themselves through their experience can also be defined by other dimensions in the context such as religion and cultural/ethnic norms. This appeared in Lina's perception of self, where she portrayed an image of the person she desires to be rather than the person her culture and religion shaped in her (see 6.4.4). This has shown that religion, culture, and ethnicity are inseparable when establishing the meaning of identity in this context. For instance, Lina gave meaning to her identity by seeing herself as not shaped by her religion and culture, but as a woman who wants freedom from those constraints. This point reinforces Wenger's (1998) understanding of identity in terms of participation/non-participation in a given community, which in both possibilities gives the person an identity. This reinforces the view of identity proposed by Holland *et al* (1998) that individuals are affected by the cultural and social resources available in their context, which give them an identity even though they have different self-understandings (see chapter two).

Another point that my findings highlighted relates to the students' multilingual competence. It seems that their core identity can change whenever they use a different language. For instance, their use of English in their narratives and performances revealed their EFL learner identity facet as being part of their core identity. However, using French and Arabic also shaped other core identity facets in them which may be influenced by religion (in their use of Arabic). In the latter, they portrayed religious selves that intersect with other dimensions (culture, academic positionings).

Thus, the findings support 'students' developmental theory' (see 2.2.1) and the RMMID perspectives of identity, namely that it is constructed and reconstructed in the context through interacting with other fluid social identities and influenced by the social environment (Abes, *et al.*, 2007; Torres *et al.*, 2009). However, the study revealed deeper views in relation to multilingualism and imagined identity which make the core multiple in itself, as it interacts with other fluid identities in the context. This shows the possibility of developing other understandings/models that bring together the poststructuralist view of identity, imagined identity, and power relations along with the RMMDI perspective of core identity (see diagram 11.1 in chapter 11).

10.2.2 Emergent identities, power relations, and language learning

Poststructuralist researchers (Norton, 2000; Norton, 2001; Pavlenko & Blackedge, 2004; Norton & Toohy, 2011) claim that language learners access the symbolic resources of the

target language they want to learn when they bring their efforts, desires, agency, and imagination into learning. For instance, Norton (2000) in discussing her findings of identity and power in language learning, points out that language learners (e.g. migrants) develop their identities controlled by power relations, as they are in the context where the target language is used, and in touch with its speakers. Saliha (Norton's participant) struggled to construct her identity because of her limited conversations with the native speakers of the language she wanted to access (French). Being a migrant in the French context and speaking with her French boss, Saliha thought that she would become fluent in French, and gain legitimacy as a native French speaker if she could extend her conversations, and so use more vocabulary and lengthen her interaction (Norton, 2000). Accessing the target language demands strong power relations, such as learning more vocabulary and using it with native speakers, becoming fluent and learning the target language accent (symbolic capital), and learning their culture (cultural capital).

The findings of this research reinforce Norton's understandings of language learning, identity, and power relations. However, looking at Norton's studies with language learners such as Saliha (in the French context), or the five women immigrants in Canada (see Norton, 2000 and Norton, 2001), my participants did not have the chance to learn the target language (English) in the context where it is originally spoken. They are learning English as a foreign language in an academic setting within their own context and taught by non-native EFL teachers. With no access to target language interactions, they may have no way of becoming what they desire (like native speakers). Additionally, their use of English in the context is limited to the learning circle only, while other languages are used outside the classroom (Berber/Arabic and French). A few of the participants (i.e. Manel and Zahar) were able to chat with native speakers (their relatives), and Louiza who uses English with her L1-speaking friend, which might have enhanced their access to the target language. However, these affordances might be insufficient for them to achieve fluency.

Introducing the exploratory course might have provided the participants with an imagined space where they could work collectively and use English as much as possible. Using English during their classroom discussions, writing theatrical scenarios, and then performing onstage allowed them to increase their fluency, and gain more vocabulary in English (see findings chapter nine). This may have fostered their language investment, and allowed them to have power and control over their identities (imagined and enacted) in learning (Bourdieu, 1991).

The findings also showed that the idea of teaching English in this innovative way, where students' real-life experiences and personal stories are brought into writing, and then performed onstage, helped the participants to develop themselves (see above section on core identity) and gain a sense of self-empowerment.

Involving the participants in writing their autobiographical stories and reflecting on the social context, allowed them to develop a range of identities through those samples, but most importantly it let them use their cognitive processes to remember different events they lived in real life (e.g. childhood, family events, friendship, studies, marriage, and work). Therefore, they could identify themselves and understand who they are in those experiences. This supports what other researchers noted about autobiographical writing (see Chrawshaw *et al.*, 2001; Schweitzer, 2007; Somers, 2008; Lammers and Proulx, 2013). However, these identities could not be visually revealed to others and become more complex if they were just written. It was only in the performative space that they were recognized by others. This supports Melucci's (1995) view of identity; that it is called identity when the person recognizes himself/herself and is recognized by others. Identity emerging in interaction may develop into a 'collective identity' (see chapter two). Most of the participants who performed their real-life stories onstage could negotiate more successfully those identities that they had developed in writing. The aspects of collaboration, interaction, overcoming fear, and using imagination while onstage contributed to the participants' negotiation of multiple identities. These seemed to be social, academic (as learners of English, novice teachers/trainee teachers), cultural/ethnic, gendered, and personal, reflecting their inner self and how they perceive themselves as both EFL learners and drama performers in an imagined community. Those different identity facets that the participants developed, support the view of having multiple identities which change depending on the task, language, time, and setting where they are articulated (see poststructuralist approach in 2.2.8).

The theatrical activities formed a situated social practice (Lave & Wenger, 1991) for the participants to articulate those identities, and to enhance their imagination and their desires of who they wanted to be in the future. This boosted their internal drives and encouraged them to reveal their secret desires to others. For example, Zina wanted to become a university teacher and she negotiated this imagined identity and made it apparent to others, through performing the role of a teacher at university (see SC.8-part two (a) in chapter six). Visualizing her imagined identity for the audience, and feeling the character of a teacher in herself, may also

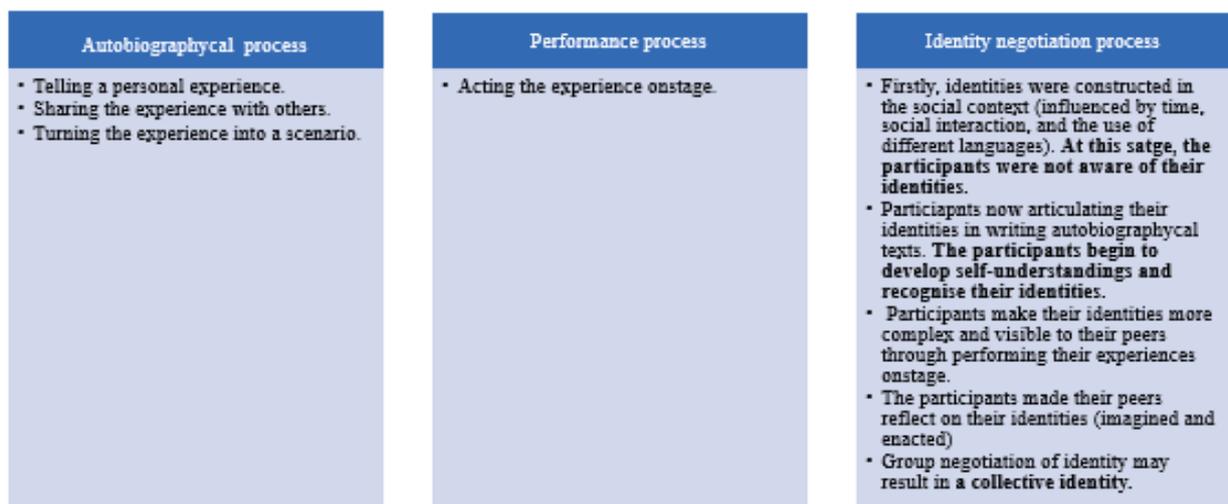
have enhanced her power positioning and agency. This confirms Vetter and Schieble's (2016) explanation of both terms (i.e. power positioning and agency), and how learners can change and impose themselves in different groups or interactions through articulating their thoughts and skills. Imagination is then one of the cognitive elements that increased imagined identity development in this study. This confirms what Chekov's theory, socio-cognitive theorists, and poststructuralists referred to in their perspective on imagination and imagined identity (see chapter two).

An in-depth exploration of the findings of the participants' identities shows that those different facets of identity were constructed in the participants' social context before they took part in the course. For instance, the different social and academic activities they were involved in outside the classroom, such as Lina's translation tasks in students' accommodation, the use of social media by others to learn English, Louiza's friendship with the Ugandan L1 English speaker, and her work in the agency where she used English, all gave these participants different positionings in the social context. This helped them to construct those multiple identities. However, they were unaware of those identities at that stage, which in turn would not have become more complex and subject to their ideologies (see the meaning of 'ideology' introduced by Norton & Darwin, 2015 in 2.4) if they had not been articulated in their narratives, and then performed onstage. It is this collective learning where they used a lot of English that made sense of those identities. Thus, I consider identity development in this exploratory course as being not just multiple and in a site of struggle- as Norton (2000 & 2001) noted- as being developed, understood, and then visualised within what I call a 'triangulated process' of multiple identities. The latter resulted from my use of two learning tasks in the course (autobiographical writing and theatre), which combined three processes of telling a personal experience, turning that experience into a scenario, and performing it onstage. It also relates to my data collection process where triangulation is used (see chapters three and four) to explore those identities in the participants' experiences. This is because the way identity was negotiated and given meaning by the participants went through a process (see figure 10.1). Firstly, their identities were initially constructed in the social context to which time, social and personal elements, and different languages contributed to this construction. However, the participants were not aware of their identities, and so were unable to identify who they are and what they want to be. Secondly, being engaged in the autobiographical writing tasks allowed them to articulate those multiple identities in writing and begin to understand who they are, or develop what Holland *et al* (1998) call 'self-understandings', and give meaning to their previous

experiences through narrating them. Their cognitive processes such as imagination and reflection contributed at this stage. Telling these experiences during the interviews are also other ways of articulating those identities. The last stage which made their identities more complex and visible to others came from performing those experiences onstage. This helped them to negotiate their identities and be aware of who they are, to be aware of their desires (imagined identities), and to allow others who performed real/imaginary roles in those scenarios to reflect on their own identities (imagined/enacted). The latter meaning, which involves participants acting their identities onstage, can also result in a ‘collective identity’. I consider this as one of the facets they developed and negotiated throughout this triangulated process of trying to make their identities known to others but also know others’ identities. This claim supports Melucci’s (1995) definition of collective identity and the term ‘identity’ (see chapter two).

Figure (10.1): Triangulated process of multiple identities.

10.2.3 Emergent identities and multilingualism



The findings revealed two contradictory points in relation to the participants’ use of different languages. Firstly, most of them mentioned that they were hindered from achieving fluency in the target language (English), by the fact that they speak different languages (Berber/Arabic, French) outside the classroom. Therefore, they do not use English outside with other members of the society (e.g. friends, neighbours, parents) which limited their English-speaking development. Some other participants viewed that their native language accent makes it difficult for them to speak English like natives. The opportunities in the classroom seem not

enough for them to achieve this desire. Thus, they opted for other strategies to fill this gap and develop their English. As shown in chapter six, most of them used social media, BBC radio, or reading novels in English to achieve this imagined identity (speaking like natives) and hence to gain symbolic capital.

Secondly, being multilingual can also be considered as contributing to the different identities the participants articulated in their social context, and which they developed in the exploratory course. The findings showed that each language they use enables multiple identities to develop which sometimes are similar and sometimes different between the students. The multilingual tasks helped them to engage more in power relations and gain agency in the learning process, through expressing themselves and investing their different competencies in learning. However, English seems to be the language that best develops their imagination and imagined identities by comparison to Arabic which relates more to their religious and socio-cultural facets of identity (see chapter six).

My understanding is that being multilingual in a foreign language classroom is both positive and negative. It is positive in terms of both their identity and cognitive development. Bringing different cultural and social experiences into the classroom, which occurred in settings where different languages were involved, helps the students to better understand themselves and develop their identities in learning. This situated and socio-cultural learning atmosphere also encourages their cognitive thinking, mainly reflectivity and imagination which they used in designing the collective scenarios and performance onstage. This supports Ivanić's (2006) belief that identity and language learning are shaped by culture and one's social context. Likewise, this supports Levine's (2011) statement on social learning practices, and the use of other languages, that the classroom is part of the students' 'real world', and this type of learning allows the students to better understand their identities. This also meets Lave and Wenger's (1991) situated-learning practices in terms of making the learning of the foreign language open to the students' own social context and experiences, and this may bring their different languages (native, L1, or L2) to learning. Reflecting on the literature, Matsuda (2001) noted that identity is not constructed just in one single language, but every language that individuals speak can shape in them different identities and voices. Therefore, being multilingual in this research was one of the elements that increased the multiplicity of identity and its meaning-making among the participants.

However, multilingualism can also be negative in the EFL learning process. Here I reflect on poststructuralist research on language learning and identity (Norton, 2000) and Bourdieu's (1991) perspective on power relations which are also central to Norton's research. Norton (2000) pointed out the importance of increasing language learners' power relations to ensure their ability to become legitimate users of the target language they desire to access. In my research, the impact of multilingualism on these learners can also be linked to their power and imagined identities. The more they use the languages spoken in their context (French, Arabic/Berber) rather than the target language, the less they can develop power related to English, such as achieving fluency or legitimacy in language learning.

The exploratory course, as the findings showed, could increase their imagined power, and bring their imagined identities into that community of speaking English like natives. Although their narratives and performances were based on their cultural and social context, their interactions involved using a lot of English rather than other languages. French and Arabic (sometimes Berber) were only used in two sessions to probe one of the objectives of this study (see 3.3). However, there was possibly some code-switching to Berber during the community productive task (see chapter four) where they worked in small groups to write the theatrical scripts. This was later reduced and English became the most spoken language (see course sessions in chapter four). Being able to overcome the use of Berber in collective scenario writing tasks might have increased their access to English.

10.2.4 Individual differences and identity roles/positioning

This research looked at both female and male participants' negotiation of self and gender identity, gender roles, and their positionings in the social context. It also considered how these images of self and identities were performed and improvised onstage. The findings showed that the way females gave meaning to themselves in terms of their gender identification contrasted with the way males identified themselves, despite some common identifications amongst both genders. I considered their different gender identifications as marked by individual differences that may connect to their core identities, gender, social, religious, and cultural norms. I note here that the three elements of social context, culture, and religion are mostly used by the participants as non-separate factors that influenced their identities. This meets in a way Grady's definition of gender that I presented in chapter two (see 2.2.9) where he noted that gender has to do with how the society contributes to teaching boys to be boys and girls to be girls.

The findings showed that some of the participants (Lina, Zina, Louiza, see chapter eight) negotiated their gender identities reflecting on their gender roles. For example, Lina revealed the gender roles that her society imposed and shaped in her. Thus, she gave meaning to herself through understanding who she is, in opposition to those gender images imposed on her. The participants' gender identities are sometimes different from the roles they perform in their social context. Religion and cultural norms constrain their gender identities, and imposed on them some roles/positions that they are required to perform and accept because of their gender. For instance, their parents shaped how they should be in the society, but this is not what they themselves want to be. This resulted in less control over their personal and gender identities. This confirms the culturalist and constructivist understandings of identity that were combined in the approach of Holland *et al* (1998, see 2.5) which claims that ones' self-identification and positional identities are marked by non-vanishing elements in the socio-cultural context (e.g. race and gender).

However, not all individuals' gender and personal identities are constrained by the social context, religion or cultural norms. As my findings have shown, one of the females' gender identification (Manel, see chapter eight) interacts with the different supportive dimensions in the context rather than being fully constrained by them. Her 'self' and gender identities are developed thanks to the support and freedom offered by her family. Therefore, the context strengthens her power and agency in shaping her identity development compared to other participants. This is common with males in the study, but it is the element of gender that gave them the self-control to position themselves and be what their core wanted them to be, and not what the society/culture/religion forced them to become (see Walid in 8.1.2.1). Therefore, I would argue that the levels of power relations and agency developed by both genders vary in terms of how free or constrained their identities are within their social context.

Another point that emerged in the findings suggests that one's core and gender identities are conditioned by gender/social identity roles (see Hubbard, 1998, in 2.2.9 on the distinction between gender identity and gender roles). To explain this claim, I refer to Jaja's experience (see 8.1.1.2). Jaja's father imposed a gender identity role on her, which is staying home and helping her mother instead of attending school because she is a female, and this is her father's cultural understanding of females' gender roles. However, Jaja's internal understanding of herself is opposite to that identity her father imposed on her. She viewed herself as a person who should be at school to learn and grow as a student and not a female jailed at home to

perform other social roles. Although she was a child, she could develop a sense of self and make her plan for what she wants to become (this can also be her imagined identity, and not just a personal one). In this sense, I note that Erikson's approach on identity meets this issue of planning on ones' identity since early childhood (see Torres *et al.*, 2009), but I still support the multiplicity of identity rather than its uniqueness. The idea of my use of the verb 'conditioned' above, is that Jaja made her identity plan and resisted her father's decision of stopping her from going to school. She was later allowed to carry on studies on condition that she would continue her female gendered role at home (helping her mother).

Reflecting on the experiences where these identities and roles were negotiated both in the participants' writing and performance, I mention that the findings of this research show that the participants connected their internal and imagined worlds with the real-life experiences they lived in the context. For instance, Lina took the stage as an imagined space where she could perform different roles, among them the role of a man in two different plays (father and fiancée). I consider this as an imagined identity she improvised to satisfy her internal desire of feeling equal with males in her society. She may have wanted to achieve the freedom and agency which she does not find in the roles she is positioning in her real social world. This supports the perspective of Holland *et al* (1998) of figured worlds and how individuals can link their personal and figurative (imagined) identities to their positional and socially constructed ones. Also, this performance in the course reinforces Brewer's (1999) explanation of the importance of theatre in women's lives. As she mentioned, theatre empowers women and allows them to articulate their voices and emotions, to make themselves seen and understood by their society, and increases their awareness of their marginalization. However, she might have viewed the stage as a more social and cultural space where women's voices, agentic-selves, and identities can be recognised and empowered rather than remaining imagined (see Norton, 2000); the stage is where these aspects can be visualized as the findings show.

Lina invested her internal image of self (becoming like men) onstage using her imagination. It is this investment, identification (identifying the self not as what the society viewed her), and desire to be freed from those social and ethnic constraints and involvements in a community where she could articulate her identity and gender voice (stage), which enabled Lina to give meaning to her identity and let it be seen by others. Although my research did not focus on Wenger's theory of identity (1998), the above results meet his perspective of identity which he perceives as a socially constructed concept involving identification and imagination. This

perspective is common amongst poststructuralists and developmental theories such as RMMDI.

10.2.5 Multiple voices and multiple identities

As the findings revealed, the participants' narrated experiences and conversations onstage allowed them to articulate different types of voices, influenced by their intrapersonal attributes and their social contact with others in this setting. This may confirm that individuals' written or spoken voices cannot be only internal or only social, but instead show the dynamics of one's internal and social voices as being marked by the pronouns they use ('I', or other social pronouns such as 'we'), and the views they negotiate. The voices that were developed in the students' written experiences portrayed their cognitive thinking, such as criticising the program introduced in the department of English, evaluating one's inner self (see Bilal in chapter seven), and sometimes were religious or psychological where their emotions were presented in their narratives. The participants' interaction with others in their autobiographical stories and scenarios depicts the way they perceive themselves, their relationship with the external world, and the way the latter influences their self-understandings. The individual and collective tasks that I introduced in the exploratory course may have shaped the participants' ideological thinking and ideological becoming. The participants may become aware of their desires, thoughts, and points of view. Also, they may have felt themselves agents of change who have self-empowerment and an ability to use different utterances in the classroom and shape their identities. As discussed in section (2.3), making the classroom context ideological where interaction between the teacher and students is more internally persuasive rather than authoritative, helps learners' voices to come together and develop (Bakhtin, 1981). Thus, Bakhtin's perspective (see 2.3) of voice and identity in the classroom context supports the findings of this study. Performance onstage enhanced these voices and allowed the students to be heard by their peers, to reflect on them, and share them collectively (see Bakhtin, 1981). This collective work may have resulted in more collective voices and identities as the findings show.

Engaging the students in multilingual writing tasks also allowed them to articulate these voices using different languages. It seems that each language they used may have resulted in changeable and distinctive voices. For instance, those writing in French (such as Manel) enhanced 'a social, imagined and sometimes national voice' in her story, while students who wrote in Arabic developed a religious voice. This enhances Matsuda's (2001) view on voice

that each language we use provides us with opportunities to articulate our different voices, but also to shape our identities.

The findings also showed the influence of these voices on the students' development and visualisation of multiple identities in the course. Identifying the self (using the pronoun 'I'), or identifying the group (using 'we') to negotiate the participants' different past and present experiences, and future desires boosted their multiple identities. These identities covered changeable facets whether personal, social, academic, gender, religious, and imagined. Thus, the findings of this research also show that individuals possibly perform different roles in their external worlds where they make use of multiple voices, whether as the daughter, the student of English, the wife, the worker in a tourism agency, the teacher-trainee at school, or the theatre performer/narrator of personal experiences. All these different positions may have involved the participants' selves interacting as the 'I' or 'me' and being part of a social group/community (e.g. family, friends, classroom, workers). This also supports Bakhtin's (1986) ideological approach to multiple voices and identities that integrate people's multiple I-positions in their social context (see 2.3).

The findings also support Priors' (2001) understanding of voice and identity already discussed in chapter two, namely, that voice is both social and personal and a sign of identity development. This also meets the explanations of voice and identity of Brodkey and Henry (1992), and of Cummins (1994). It also reinforces the poststructuralist view about the multiplicity of identity (see also Ivanić & Camps, 2001, in 2.3.1). Since the participants articulated multiple voices, the identities that connect to these voices are also multiple. Moreover, articulating those different voices and identities increased the participants' positionings and agency in the learning process (Ivanić & Camps, 2001). Therefore, I argue that identity is *fluid* (based on poststructuralist approach); *discursive* as it develops in interaction where agency and power contribute to its articulation (see Bourdieu, 1991); *interactive* as it encourages interaction between one's internal selves and the socially constructed identities in the context (Abes *et al.*, 2007); *imagined* and *enacted* because time, power positionings, cognitive processes, and engagement are involved (see Norton, 2001 and Wenger, 1998).

10.3 English language skills development, identity, and the course

This section discusses the findings that relate mainly to the second aim of this research (see 3.3). It also discusses how the collaborative tasks allowed the students to build their imagined community, and shape their identities, making a link to the main theories presented in chapter two. Finally, I discuss the teachers' thoughts about the course and how their views contribute to the objective of promoting change and innovation in the teaching of English as a foreign language in higher education.

10.3.1 Language development resulted from the course

Before the participants were introduced to the course, they experienced passivity and EFL teachers' talk dominance in the learning process (see chapter one). Therefore, most of the participants attended the course afraid to speak in English in front of others and lacked vocabulary. My subjective assessment of the participants' perceptions showed that involving them in the exploratory course enhanced their speaking and writing skills. Most of them could overcome their fear onstage and could interact spontaneously with others. This interaction was gradually boosted and increased throughout the sessions. The length of the participants' interaction in English involved their use of new words they learned from each other and an improvement in their accent while speaking in the target language (see Louiza's excerpt in 9.2.1.1). The use of English in both the speaking and writing tasks seemed to allow most of the students to increase their fluency and learn more English words, although as mentioned earlier this was not quantitatively assessed.

These findings in relation to language competence support Norton's (2000) understandings of language learning, legitimacy, and symbolic power derived from Bourdieu (1991). The participants in my research may have gained access to the target language, and felt themselves as legitimate users of English, as agents, which may have provided them with power positioning in learning (Vetter & Scheibel, 2016). Although the target language is not spoken in the Algerian context, and the interlocutors are non-natives English speakers, the course offered them a space where they could achieve their desire to speak fluently like natives. One of the things that was more useful in this innovative learning process (writing and drama) was the collaboration of EFL students from different levels and specialties. Based on my findings, I believe that learning English within what I call 'situated and mixed-level community of learners' can also help students to achieve legitimacy and improve their fluency. This is because learners may have different abilities and vocabulary from others. Engaging the students in group work, where real-life experiences are considered, may allow them to bring

their own touch to the group and enhance collective learning. This supports Norton's (2000) notion of power in language learning, Lave and Wenger's (1991) theory of situated-learning practice, and Sawyer's (2012) notion of 'collaborative emergence' that belongs to the socio-cultural theory (see chapter two).

The findings have also revealed the positive effect of the exploratory course on the participants' cognitive development because it involved the tasks of autobiographical writing and theatrical performance. The participants felt that the tasks helped them in many ways: remembering past experiences, creativity (e.g. creating a piece of work either story, poem or script), imagination, reflection, problem-solving, and other cognitive aspects (see chapter nine). This supports Zatzman's (2003) definition of drama, that is about the individual recalling his/her experiences and reflecting on them to create a piece of theatre (see chapter two). However, the course was not just limited to cognitive development, it also served as a social and situated space for different social, cultural, ethnic, religious, and academic experiences from the participants' real world to be shared, negotiated, and developed into more imaginary scenes. This way of learning enhanced social interaction and the 'socio-cognitive' learning skills amongst the participants, which let them become more confident about themselves and overcome fear onstage. This allowed them to learn how to perform different theatrical plays and develop themselves academically and socially. In other words, this may have been an opportunity to develop multiple social and academic identities onstage. Theatre is then a powerful tool that helps learners to empower themselves and bring their voices, identities, and agency to learning. This is what Thompson (2003) noted in his definition of theatre (see 2.2.6). My findings in this realm enhance what researchers on drama note as being a useful method in education.

The idea of including forum theatre techniques in this study also helped the participants' language and cognitive/socio-cognitive development. These are amongst the positive elements this technique promotes (see Kore, 2014 in chapter two). The results of using the triangulated task (narrating life experiences, designing scenarios, and performing onstage) combined different learning aspects that were raised in the theories I introduced at the beginning of this thesis, that is, the socio-constructivist, socio-cognitive and socio-cultural theories (focusing on Vygotsky, Bandura, and Sawyers respectively). As Bandura (1986, cited in Schunk, 1989) noted, individuals learn through connecting their cognitive processes with their social behaviours and the environment. It is this connection that makes them agents who develop themselves and gain self-confidence in learning. Some participants in this research encountered

fear and were less confident about themselves at the beginning of the course. However, being engaged in social and collective tasks increased their self-confidence and self-efficacy (see Bandura 1986 2.2.7.1) which made them able to perform different roles onstage confidently (see chapter nine). This may have contributed to developing their multiple identities.

10.3.2 Imagined community, teaching experiences, and collective learning

The findings revealed that the participants did not just perceive the course as an imagined community of actors/narrators, but they also viewed it as a practical space for the development of teaching abilities, and to negotiate their teacher roles, whether as current teacher-trainees, novice teachers, or in anticipation of their future teacher identities.

Firstly, the results showed that engaging the students in collective work where they shared different stories from their social context and acted them onstage enhanced the sense of group work and self-development. The latter could have been enhanced thanks to their ability to overcome their fear of speaking and acting onstage (see above section). Also, their reflection, imagination, and acting skills onstage may have been developed in group work. These three elements were viewed by the participants themselves as new aspects they achieved and used to develop their multiple identities, but also to enhance their cognitive development.

Secondly, the findings also showed that the course could enhance observational skills amongst the participants in relation to their current/future profession, that is teaching. In other words, some of them found the course as a practice for their teaching skills which they had already developed in their current positions as novice teachers in private/public schools or as teacher-trainees. Sharing, negotiating, and visualizing these teaching experiences onstage may have allowed them to develop their imagined facet of identity as future teachers. The latter was revealed amongst the participants who reflected and observed my (as the teacher-researcher) use of the theatrical techniques to engage them in the tasks, to use them in their future positions as EFL teachers. Therefore, I believe that these elements meet what Wenger (1998) called ‘community of practice’.

Further to these aspects, the group work in the course might have been a space where the participants invested themselves in learning English and achieved different skills (e.g. acting onstage). Their achievement, investment, and the different ideologies they negotiated (see Darwin & Norton, 2015) may have developed their self-positionings in learning. These findings enhance the aspects of imagination and acting in Checkov’s theory, the aspect of ‘collaborative

emergence' in Sawyer's (2012) socio-cultural method of learning, and Vygotsky's understandings of motivation and experiential learning (see 2.2.7). They also support Darwin's and Norton's (2015, see 2.4) investment model and power in language learning, the multiplicity of identity, and the ability of language learners to imagine and shape different communities/identities even if they do not live them in reality, and become able to visualise those identities through performance.

10.3.3 The effect of the innovative course on EFL teachers

The findings of this research showed that some of EFL teachers feel comfortable with their teaching methods, which are either based on traditional approaches or on the learner-centred approaches. In both cases, their methods may limit collaborative learning and reduce students' chances to empower themselves and bring their voices to the classroom. However, other teachers, mainly novice ones, claimed that their methods need change and innovation and they welcomed the use of new approaches and new modules such as drama and autobiographical writing.

The findings also revealed that EFL teachers who welcomed the innovative course/approaches raised an important concern about their need to be trained by "native experts" (this is the phrase they used) on how to innovate their teaching methods and help students to develop themselves in learning. The exploratory course then boosted those teacher participants' voices regarding their need for a change in their teaching. As Booth (1994, cited in Zatzman, 2003) noted on the use of drama in education, teachers need to be skilful in the use of such tools in teaching. Becoming a competent teacher in such innovative methods (e.g. drama) can help students to articulate their voices, develop themselves, their culture, and their needs (see 2.2.5). Similarly, Norton (2001) mentioned that it is up to the teacher to create a space for his/her students to break the walls of the classroom through investing in the imagined communities they desire to take part in. If the teacher is not aware of his/her students' desires, the students will not be able to invest in learning and will lose their motivation (see 2.2.8).

Norton's (2001) and Booth's (1994) perspectives mentioned above reinforce the current situation in the department of English at Bejaia University where most EFL students' imagined identities and language voices are not considered in learning. The exploratory course, however, revealed that when students are given a space where they freely invest in learning using their own experiences in the social world, realizes what Norton (2001) recommended. Additionally,

the course let some EFL teachers' voices to be articulated and show their awareness of the need for innovation to be developed.

10.4 Summary

This chapter presented a discussion of the findings of this study. It underlined the link to the main theories of the research, the model, and approach that framed it (RMMDI and poststructuralism). It created a strong link to the literature review with slight additions and differences that the findings revealed in relation to how identity is shaped and negotiated in the Algerian EFL context. It also drew my contribution to research on identity and teaching/learning in higher education in Algeria (see chapter 11).

Chapter 11: thesis conclusion

11.1 Introduction

In this final chapter of the thesis, I review the research questions and link them to both the findings and the literature review. I then highlight the originality of this study and my contribution to the research. I also present the main limitations that emerged throughout the different stages of the research. This chapter also presents my own reflection on this study and what I learned so far. I finally end the chapter with essential recommendations and implications for further research.

11.2 Reviewing the research questions

This study introduced five research questions (see chapters 1 & 3). Below is a review of how they were addressed and discussed throughout the thesis, and how the findings met the research aims (see also findings chapters 6-9).

How do EFL students in Algeria make sense of their identities and what factors contribute to the development of those identities? Are the identities they articulate in the course in English parallel to those they articulate in their other languages such as French and Arabic?

The findings of this study support the theoretical framework and the approaches presented in the literature (i.e. the reconceptualized model of multiple dimensions of identity/RMMDI & poststructuralism) that identity is fluid and multiple. However, I was mindful that individuals carry core identities that are influenced by the social context, their internal attributes, cognition, and imagined identities they forge in the different communities they take part in. Participants in this research could acknowledge their different selves (such as Walid: being a person who travels, organizes social events, dreams, and studies English; Samar: being a student of English, a person who reads novels; Bilal: being an EFL student and a person who is defined by his community as 'black'). These different core identities, which may also be viewed as core identity facets, are changeable and most of them are socially constructed. The study also supported the literature in terms of the concept of multilingualism, that every language gives its speakers a changeable identity. Speaking different languages shaped multiple voices and identities in the participants. However, each language may have enhanced the development of

a different identity facet amongst the participants. For instance, English boosted their imagined identities while Arabic fostered their religious facet of identity.

What voices emerge from their narrative tasks and performances onstage and how does imagination shape who they are/their future identities?

Running an interactive theatre and autobiographical writing course in an Algerian EFL classroom (see course details in chapter four) helped the students to articulate their multiple voices and identities that connect to cognitive and personal attributes, and to academic and social influences in their social context. Those voices were hidden and undeveloped before they took part in the course. Identifying those voices in the data analysis (see chapters five and seven) reinforced the findings of previous research that voice is both social and personal, but it also helped me as a researcher to understand how these voices develop and allow the articulation of one's identities. The cognitive voices seem to increase imagination amongst the learners, which was noted in their performance of social, critical, personal thoughts onstage. This made them reflect on their future becoming and what they can do to become agents by positioning themselves in the different communities they want to be part of (e.g. imagined community and community of practice).

How do both males and females in the study negotiate their gender identity in narration and performance?

The introduction of the exploratory course to the department of English at Bejaia University allowed both male and female students to negotiate their gender roles and identities. The findings support the different perspectives on gender in the literature, mainly those related to theatre as a way to help others (e.g. females) to voice themselves. However, this research showed that in the Algerian context, gender identity cannot be given meaning without considering the three intersected concepts of culture, ethnic belonging, and religious norms. These concepts all together shape how men and women should perform in their society. In some situations, Algerian female gender identity is given meaning through the roles the woman performs and the marginality she encounters in her society, which differs from males. However, some of the females in the study showed that they could develop agency and power positionings in their society and similar meaning-making to their identities as compared to males, regardless of the three intersected concepts that may constrain their gender identity

meaning-making, in comparison with the females who felt themselves marginalised and powerless (e.g. Lina and Kahina, see chapter eight).

What is the effect of collective performance on Algerian EFL students' language skills development and cognitive processes? Do they perceive themselves in an imagined community of actors?

The findings of this research revealed that most of the participants felt an improvement in their speaking skills and an increase in their productivity in writing. The participants also reported that the course enhanced their cognitive abilities such as their creativity, imagination, and problem-solving. Their fear of speaking in public was also able to be reduced, because the exploratory course boosted their agency and self-empowerment so enabling to speak confidently and fluently. Therefore, the different aspects introduced by the theories I adopted to frame the course were useful (see chapter two). This research gave insight into the use of innovative and sophisticated methods of teaching and learning English. The idea of a mixed-level community of EFL students in a situated-learning practice where various stories are told/written and performed, enhanced the imagination and reflective skills amongst the students. It also brought them legitimacy as users of the target language, allowed them to navigate their power relations, positionings, and developed their voices and identities. Such innovative EFL classroom activities where these approaches and theories shape different communities in which the learners participate in order to develop themselves, are fruitful for both the cognitive and language development parts of learning. This may allow the students to gain leadership skills and gain more confidence in themselves and facilitate their engagement in future communities, which they may form in their teaching practices or in other contexts.

What perception do current EFL teachers at Bejaia University have of interactive theatre and autobiographical texts as a new course to be integrated in the EFL learning program?

The results of the interviews conducted with eight EFL teachers enhance the recommendations discussed in the literature by Norton (2001) and Booth (2003), that teachers need to be aware of boosting their students' imagination in the classroom (Norton, 2001) and of being skilful in the use of drama (Booth, 2003). Most of the EFL teachers I interviewed revealed their need for a teacher training program by 'native experts' (teacher-participants' word) to help them innovate their teaching methods. They also showed their interest in the integration of the

exploratory course I designed into the EFL classroom. Few of them showed any unwillingness for innovation (see chapter nine).

11.3 Research originality and my contribution

Recognizing one's originality and looking for the significant contribution to research is one of the tough processes in a PhD project. Clark and Lunt (2014) note that to make the research study original, the researcher needs to design original ideas and an original project. They also add that originality can emerge from an existing body of knowledge that the researcher explores to come up with new understandings. These new understandings can be presented in the different stages of the research such as in its theoretical/methodological designs, implications, or in the findings (Willington, 2010). There are many signs that help the researcher to know whether his/her research is original and contributes to the existing knowledge. For example, the application and reinterpretation of others' approaches/theories in a different context; conducting a study that has not been explored/experimented before; repeating a study in a different setting; extending and improving a pre-existing study (Phillips & Pugh, 2010). Phillips and Pugh's aspects above allowed me to define my thesis originality and contribution as explained below.

11.3.1 Originality

As I have already mentioned in both chapters one and two (see Webber, 2008; Zhao, 2011; and Yang, 2014), little research exists on EFL identity development in both writing and performance. Most of the pre-existing work undertaken by the researchers above focused on ESL identity in writing (Zhao, 2011), or EFL (Yang, 2014), but excluding the process of performance. Looking at EFL learner identities within a triangulated process that involves students' real-life experiences articulated in autobiographical texts and theatre performance seems a more elaborate approach that my study explored (see figure 10.1). Further to this, the context where this study took place is multilingual and involves sub-ethnicities and cultures (see chapter one). Although the concept of identity has been massively studied in different settings and countries of the world and in various domains, Algerian EFL identity has not been explored before. Therefore, the idea of conducting this research on identity in this setting contributed to the originality of my work.

11.3.2 Contribution to Knowledge

The contribution that my research adds to the existing body of knowledge and to the context where the study took place is both theoretical and practical; and individual and pedagogical.

Firstly, in terms of theory and practice, I contributed to knowledge on EFL identity through adopting and reinterpreting overlapping theories and approaches that were already developed by other researchers (reconceptualized model of multiple dimensions of identity (RMMDI, by Abes *et al*, 2007 see 2.2.1), and poststructuralism as already discussed in 2.2.1 & 2.9). My findings may add knowledge to how identity is developed and negotiated in EFL multilingual classrooms and in a setting where identity has not been explored before. My findings also extend the RMMDI perspective of identity. For the latter, my research shows that identity in the Algerian context cannot be understood without considering the three concepts of culture, ethnicity, and religion which together shape that understanding. Furthermore, my findings add knowledge to the RMMDI in relation to how each language a person speaks may shape different core identity facets that he/she may have developed in his/her use of different languages. Using Arabic, for example, may shape one's religious self in the Algerian context compared to English which may enhance the academic, social, and imagined identities. In other words, the concept of multilingualism can also be added as a meaning-making filter to this model (see RMMDI in 2.2.1) of identity. Additionally, engaging EFL students in narrating their life experiences and then performing those stories onstage could bring an additional way of looking at identity development, negotiation, and visualization within a 'triangulated process of multiple identities' (see 10.2.1 and figure 10.1).

The diagram below demonstrates what this study has achieved. It brings together the idea of my participants evolving new and changeable identity facets surrounding their core (the darkest point at the bottom of the diamond) influenced by the different external dimensions in their context or by other internal influences. Multilingualism, becoming and time are the meaning-making elements that my study adds to the previous model of Abes, *et al* (2007).

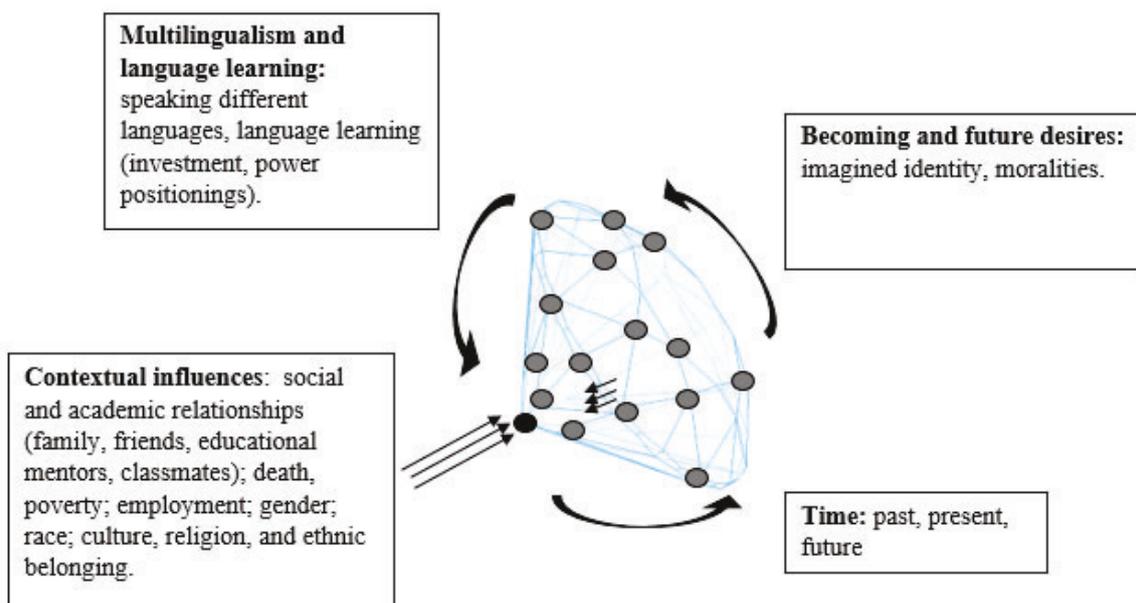


Figure 11.1: a developed model of multiple dimensions (Abes *et al.*, 2007, p. 7) of identity based on the findings of this research.

Secondly, in terms of the individual and pedagogical contribution, this research brought change to both EFL learners' self-understandings and to some EFL teachers' self-evaluation of their teaching approaches at Bejaia University. The exploratory course enabled the development of the students' agency in the learning process. It allowed them to gain self-confidence and self-empowerment through understanding the internal and social identities/voices that can be imposed in their desirable learning/teaching communities. It also resulted in their gaining new skills (acting, narrating, speaking to an audience) and developing their communicative skills which may prepare them for their future positionings within different professions (e.g. teaching). Predominantly, it helped them to see themselves more clearly in those experiences they narrated/performed, which boosted their reflective and self-analytical abilities (see Bilal, in chapter seven). This can be useful for their future career. For instance, the interview transcripts allowed some of the students, namely Sylia, Rasha, Thiriza, and Kahina to think of new teaching techniques such as drama. Some of them used those drama techniques that I introduced in the exploratory course with their students in their teacher-training sessions, and made others think of integrating drama in their future roles as EFL teachers. Another contribution point relates to the different productive tasks (group discussions, collective scenario writing, performance onstage) that my participants were involved in throughout the exploratory course. The latter may have created different communities where the students could take part in and develop themselves. These communities were both imagined (i.e. from their

different imagined performances onstage) and of practice (related to their teaching/teacher training experiences). I would consider those communities as part of an innovative learning environment for EFL students in classroom contexts, which may enhance both their identity development/language voices and language skills.

Introducing the exploratory course could change some of the teacher-participants' views of their teaching methods which they think may need innovation. It also made them aware of the need to be trained by 'native experts' (teacher-participants' word) to learn how to innovate their teaching methods and use them competently, such as learning about the use of drama. For instance, the head of the department, who was among the teacher-participants in this research, asked for a copy of my thesis to analyse the results of the course on the students to find out how the innovative course of autobiographical writing and performance might be integrated.

11.4 Limitations of the study

I have acknowledged that a number of limitations emerged in relation to the different stages I undertook to fulfill this research. Some of them are related to the methodological stage, the data collection and analysis, and to my role in the exploratory course. The sub-sections below provide more details about those stages and the limitations I faced.

11.4.1 Limitations of the research methodology

I consider that my selection of the sampling method, the data collection tools, the setting, and the research paradigm as elements that resulted in some limitations. First, in terms of selecting the participants (see chapter three), random sampling would be more appropriate in terms of selecting a representative sample to the whole population of EFL learners and assume generalizability of the data. I neglected this sampling method and focused instead on purposive sampling and opportunity sampling both for the participants to meet the selection features of the study and to enlarge my sample in a short time. However, the participants took part voluntarily in this study, and all of their details were confidential, which may enhance the validity and reliability of the findings.

Second, and in terms of the setting, I assume that if other universities in Algeria were taken into consideration and the study was conducted in two or three other universities instead of the University of Bejaia itself, this might enhance the reliability and generalizability of the findings. However, this was difficult due to the lack of time in which to design the program of

each university under a coordinating timetable. This is why I applied opportunity sampling, in combination with purposive sampling as mentioned above, to enlarge the sample in the same setting.

Third, and in terms of the research paradigm, my study ignored experimental procedures such as questionnaires and controlled groups to explore the students' language development and perceptions about the course. Applying mixed methods may also foster the validity and reliability of the data, but I found that this would be time consuming. I would have needed two classrooms and this was not possible because of the nature of the setting (the unavailability of an additional classroom and the students' full planning). Also, the whole research project was based on personal and subjective data rather than numerical data. Therefore, I opted for the qualitative interpretivist paradigm rather than a quantitative one.

11.4.2 Limitations of the data collection and analysis

During the data collection stage, I faced several obstacles that were out of my control. Time was the major limitation. Some sessions in the exploratory course required extra time of 20 to 30 minutes; either due to participants who arrived late or the length of the performances of the plays, and other factors such as other researchers' and teachers' need to use the media room at the same time as that scheduled for my sessions. I also faced other difficulties in relation to the use of data projection during the brainstorming tasks. Some of the videos I planned to introduce in each session of the course did not function well because of technical problems in the projector. However, I overcame that through my flexibility in motivating the students and bringing their reflections to learning. Also, I managed to do ten sessions instead of 12 as I had planned before embarking on fieldwork. This is because of the students' heavy workload. The last session of the course was meant to use the thinking-aloud protocol; however, I did not manage to collect useful data from this session because some of the students found difficulty in verbalizing their thoughts while writing. I then struggled to record their speeches and collected incomplete essays. Thus, I did not include the data collected from the thinking-aloud method in this thesis.

I was mindful that in the audio recording I used during the interview stage, the noise of other students/teachers outside interrupted the attention of some participants during the interview. Interruptions also occurred during the sessions I conducted in a normal classroom, when other students (who did not take part in my study) came into the room and caused a distraction.

During the analysis stage, I struggled to understand the handwriting of some of the participants. Thus, I was obliged to exclude some of the narratives due to their illegibility. These could have added more information to the findings, but because I could not make sense of what was written, I had to ignore them after many attempts to contact the participants via email for more clarification. These participants did not reply to my concern. I was also mindful of important aspects in the data analysis that needed to be extended to explore their meaning. If I had been able to pay attention to those elements while I was undertaking the fieldwork, I would have collected deeper data to enhance the analysis and findings. My role as an interpretivist allowed me to re-contact the participants to extend their thoughts/narratives on these aspects, but the majority of them did not reply to my e-mails.

11.4.3 Research limitations as connected to my role in the course

As I mentioned in chapter four, I played the role of a teacher-observer during the course. I both taught the participants and performed my researcher role. This was a challenge for me as a non-experienced teacher in drama and a beginner researcher. I relied both on my knowledge obtained from my readings on drama and new teaching approaches to design the course. However, some elements, such as the timing of the sessions, may have affected the way I managed the classroom throughout the course. If I could run the course again, I would design two different sessions (narration and performance separately), to provide all students with sufficient time to produce their pieces of writing and to contribute to the performance of their plays onstage rather than selecting few plays and few students for performance. Another point relates to the activities I designed for the course as some of those activities were amended. The reason for this amendment was because of the non-functioning computers and absence of the internet during the fieldwork. For instance, some tasks required the use of Ted Talk videos which I could not access. Other reasons relate to the students' needs which pushed my flexibility and creativity to introduce other tasks that motivated the participants to write and perform their life stories.

11.5 A reflective account: what I learnt and what I would do in future research

Conducting a research study is a great endeavour especially for a beginner researcher like me. I had to read about every process involved in this thesis, either theoretical, methodological, or practical. However, understanding the context where this study was undertaken, increased my reflexivity which made the work smooth and then enhanced my ability to create connections

between every aspect of the research. However, I was aware that undertaking qualitative research and delving into people's personal/social experiences might introduce subjectivity and biased findings. For instance, listening to the participants' stories during the interviews may have affected me as a person and in some ways diverted the focus of my research that should have been more objective. I could have investigated more important points rather than showing some tolerance towards the participants' emotional experiences. This mainly happened in some participants' talks about their parents' death or family issues. Acknowledging points that may introduce bias into the findings made me aware of how to perform as a qualitative and interpretivist researcher in future projects. For example, in studying peoples' experiences, I should consider how to turn that subjectivity and emotional situations emerging from the participants' speech into research questions that may encourage a deeper investigation of the issue rather than ignoring it.

I also learned that my questions during future semi-structured interviews should be direct to the point rather than being indirect and leading to answers that shift from target aims/objectives. If I could re-interview my participants again, I would reformulate some of my questions to enhance the data and ignore some of those I asked during the actual interviews.

I was also mindful that what we adopt as theories at the beginning of the research may not be fully applicable to the data we collect at the fieldwork stage. There are always changes to be made and other theories to be considered. Enlarging the scope of the research increases its complexity and fruitfulness. This may open the door for other research questions that can be used to start a new research project in the future. For example, at the beginning of this research, I considered the participants as EFL students and focused on their 'learner identity' side while I ignored the fact that some of them are already teachers. Their teaching experiences then became part of my findings which enabled me to look at theories/research perspectives on teaching practices such as 'communities of practice' by Wenger (1998). This has also increased my reflexivity towards future research that I am interested in. The latter relates to 'teacher identities' and experiences.

11.6 Future recommendations and research implications

Some points that were raised in the findings of this study might be further considered in future research. Among these, I should mention the teacher participants' claim, which they pointed out in the interviews; that is, the advantages of having a teacher training program taught by

native teachers who are experts in education and innovative teaching methods. This point is worth considering at Bejaia University. Meanwhile, it can be undertaken as a future research project where different explorations can be considered. This is what researchers in the literature recommended (e.g. Booth, 2003; Norton, 2000). Booth (2003) recommends that teachers need to be skilful in the use of drama, while Norton (2000) recommends that language learning classrooms require teachers who provide their students the chance to imagine and invest in learning. These researchers' recommendations seem applicable in this context.

Another element I would recommend consists of taking into consideration the nature of the context where the current study was conducted. Because the Algerian context involves intersecting elements (i.e. culture, ethnicity, and religion), there is a need for other research studies that may bring extended understandings of identity development, namely gender identity, and delve into female representation of self in different sectors, not just education (e.g. teaching, administration, business). Thus, it would be interesting to undertake further research studies on their positions and identities. Also, I would recommend future research on students who become novice teachers, to explore how their imagined identities were either influenced or remained the same when they started their teaching profession. I intend to explore this last point as a post-doctoral research topic in the future. I also intend to analyze the data I gathered from the thinking-aloud procedure, which was not feasible in this research, in future studies or in paper presentations.

11.7 Summary

This chapter concludes the thesis by providing a brief review of the research questions and their link to the findings. It also presented the limitations that were raised during the research process and how I coped with them. My originality and contribution to knowledge were further outlined with reference to the conceptualization of the project and the findings. I also reflected on how what I learned throughout the research can be useful to my/other future research in the Algerian context. I completed this chapter by emphasizing some significant aspects for further research studies.

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Appendix 1: A sample of the lesson planning of the exploratory course

Lesson Plan (7)

| Lecturer's Name: Souad Smali | | Lesson duration: 2h | | |
|---|---|---|---|------|
| Course: Autobiographical reflective task writing and theatre Practice | | Level: Master's and Bachelor's | | |
| Session 9: self-representation. | | Date: 09/03/2017 | | |
| Lesson Aim: Exploring students' identities in their autobiographical essays. | | | | |
| Lesson Objective: Allowing the students to discover themselves and self-images. | | | | |
| Teaching and Learning Materials: Computer & projector, audio-recorder, whiteboard, whiteboard pens, stage. | | | | |
| Activity Number | Teacher roles and activities | Students' roles and activities | Time | |
| 1 | Brain-storming (hook) | | | |
| | Starting the session with some reflective questions (describe your character, what is your favorite novel/movie, what makes them different from others...). | | 3mn | |
| | Introducing a Ted Talk video on self-representation (see video at: https://www.youtube.com/watch?v=MY5SatbZMAo&t=141s). | | 17mn | |
| | Students discuss the video. | | 3mn | |
| 2 | Teacher's role Involving the students in individual writing task. | Individual learning Students work individually and write about themselves/free topic/a special experience they lived. | 40mn | |
| | | Group/Peer learning Students discuss and share their samples. | | |
| 3 | Engaging the students in classroom interaction. | Students can work individually and prepare a short talk to give onstage. | Students select samples and split themselves into small groups. Each group works on a story sample and write a scenario. | 15mn |
| 4 | Teacher observing and encouraging the students to perform onstage. | Individual talk onstage. | Performance onstage. | 35mn |
| Summary/Closure | Asking the students about how they found identifying the self and self-images tasks. | | Students' perceptions. | 7mn |

Appendix 2: Call for interactive theatre course



Call for Interactive Theatre Course (Appendix 2)

Teacher/Researcher:
Miss Souad Smali, University of Northampton.

Autobiographical Reflective Writing and Theatre tasks
09/02/2017

Content of the course

Dear EFL Students,

I am glad to invite you to an innovative course which will start on the 9th of February 2017 at the Department of English, ~~Egyptia~~ University. The workshops are organized by myself: Miss Smali Souad, a PhD researcher at the University of Northampton, United Kingdom.

The course consists of a series of lessons on autobiographical writing, and theatrical task performance. If you take part in this event, you will learn how to write stories and essays about various experiences you may have encountered in everyday life. Furthermore, you will learn how to design scripts and how to perform plays within team work.

This course concerns Master and third year Bachelor students of different specialties in the department of English.

Your writing samples during the course will be collected and used to fulfil my PhD project on EFL multiple identities (more details will be given, to you in the information sheets and consent forms).

Your participation is voluntary.

If you are interested in taking part, then kindly email me at:
Smali.souad@northampton.ac.uk or smalisouad1990@gmail.com

You will receive the information sheets and consent forms via email. Hard copies will also be given to you if you agreed to take part.

Below is the time table for the workshops, and registration details.

Your collaboration is much appreciated.

Thank you

PAGE 1

Appendix 3: Codes sample from the diaries

Appendix 3
 2017 January Tuesday 31
 feminist role at home
 1.00 having the responsibility of her sister's son's care
 the oldest of them. Still that to Sister's son
 3.00 I was a child or maybe more; able to face any
 difficulty and never give up.

10.00 It's right that everybody change through time
 and they become either better or worse than how they
 were but I know that I changed to the best, my
 character changed deeply and that thanks to religion;
 12.00 now I have a strong faith that led me to change
 to the best; kindness, mercy, forgiveness, comprehensive
 15.00 patient, modest, and dynamic. religious effect on
 self

2.00 8 Yes, I feel capable and independent to
 take care of myself, may experience just through
 3.00 in my life pushed me to be able to face different
 situations, depends on no one to lead my life
 4.00 and take my own decisions. I feel able rely on
 myself in anything I do, depending not on my parents
 5.00 or sisters or even my friends. Capable to solve

NOTES

FEBRUARY '17

| SU | MO | TU | WE | TH | FR | SA |
|----|----|----|----|----|----|----|
| | | | | 1 | 2 | 3 |
| | | | | 4 | 5 | 6 |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | | | | | | |

27

Appendix 4: Codes sample from the diaries

Appendix 4

2017 February Thursday 2 week 5 (093-332)

of God, I know that Allah's mercy is greater than his wrath, but we should not forget that Allah gives us rules and obligations to take into account and steps to gain Allah's mercy and paradise, and if we don't respect them, we will end up punished by Allah and for for us Jannah hell to be.

→ becoming religious 35

when I became more religious, I became more aware of things that I was so far from, neglected and completely ignored, I didn't know their importance now was I able to perceive their purpose of existence.

Alhamdulillah - Thankful to Allah - that now I am have been guided and I discovered many wonderful things in religion. A light of peace and calmness entered my heart and life. I felt the importance of being close to Allah, that inner peace, that you were already as if

NOTES

✓ Convincing for parents about prayer 29

| MARCH '17 | | | | | | |
|-----------|----|----|----|----|----|----|
| SU | MO | TU | WE | TH | FR | SA |
| | | 1 | 2 | 3 | 4 | 5 |
| | | 6 | 7 | 8 | 9 | 10 |
| | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | | | | | | |

Appendix 5: Codes sample from the diaries



Appendix 6: Codes sample from the diaries

17:31 10-03-2017

→ expressing emotions 34

it a Weekend I am at home, I am happy
because I saw my mom, my brother cherif but
at the same time I said, I don't know why
I feel darkness, sadness end...

I feel something bad will happen I don't know
what & whom & when but I am a fan about
the future

↓
fear from
the future
and loss
of another
member
of her
family



→ contradiction in feelings

17 36

Appendix 7: Codes sample of the diaries (part two)

Appendix
It's the end
11-04-2017
10346

→ practicing English (1)

I want to say to Soad thank you so much because you gave us the opportunity to practise English language and share & perform our talent, capacities, abilities

Performing talents + capacities

With soad I developed the four skills especially speaking and writing → skills

groupness → developed speaking

We performed many scenes. We write many scenes, I developed my critical thinking, my speaking skill, my vocabulary, my way of writing English languages

developed writing style

vocabulary → developed critical thinking

Unfortunately I am master 2 students, so I will not have other chances. but I am (1)

Appendix 8: Codes sample from the diaries

Appendix 9

2017 February Tuesday 7

known, but I think this is the important thing
 that points out that we're unique, that we're not
 everybody, we're Khalifa.

12

expressing
 the self
 via
 drawing

CEX

~~draw~~ draw the
 name of Allah.

NOTES

33

| MARCH 17 | | | | | | |
|----------|----|----|----|----|----|----|
| SU | MO | TU | WE | TH | FR | SA |
| | | | 1 | 2 | 3 | 4 |
| 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 | 31 | |

Appendix 9: Sample of the reflective questions asked to each participant following the interviews

Post-interview reflective questions

Hello Manel

Following our face to face interview I have some points that need further exploration. I would be pleased if you can answer the following questions. You can write your answers in the diary (part one) as a written record.

- Why are you interested in attending academic talks such as seminars?
- What are your academic dreams?
- How can you describe your society? Are you satisfied with yourself as a woman in this society? If not, what would you change?
- Why are you interested in reading and writing novels/short stories?
- How do you find theatre? Which dreams, personalities you could not live or realise in society/real life, but you could in theatre?
- Which character/personality did the interactive plays give you?
- Can you describe karima as a child? How was your personality?
- How did your character changed now compared to childhood?
- Do you feel capable and independent to take care of yourself, and take your own decisions in life?
- Can you talk a bit about your ethnicity (being Kabyle, white, and sharing many things with Berber society that Arabs do not have them...)?
- What does it mean to you being a Kabyle woman?
- Add anything related to life events you lived or you are living every day, either personal, social, educational or cultural.

Appendix 10: Story coding sample

ST. 5 (Bilal): A dark side of my life!

I always felt like I am well placed to talk about **racism**. A phenomenon that many people have been suffering from all over the world. Myself, I have been a victim of that bad treating for years during my childhood even though **I hate to call myself a "victim"**. Well, the story began when I was born in 1993 in a north-African country. At that time, I did not realise that I was different from the majority of population in my country since I was too young for that, and since I was surrounded by my **father who is black** and my **mother who is white, and then my father's family who were mixed and my mother's family who were purely white**. Then at the age of four, I started to go out, obviously, because no one is asked to spend his whole life at home (you know, at a certain age you must get in touch with the world outside; school, sport ... etc). **And then, all of a sudden, I face the reality. I was the only one to be different from the neighbours, classmates, my parents' friends and amongst the community, in term of colour obviously.** It's like all hell flames were open. A black guy amongst a white community. Sounds shocking, doesn't it? **People started to call me by names related to my skin colour and then started to laugh at me.** I have faced lots of expressions. I can quote as examples the followings: "What a black guy you are, You're black, you're not from here, Comeback to your country ...". This was certainly harmful at that time. Surely not physically, but emotionally! When you are a child, this can be awfully damaging. You can't face them with the opposite and try to change the truth. You're trying, but not quite. That was a truth and a sad one. All you can do is pretend to be not hearing then whilst you're just absorbing all those words inside you and turn it into a hate towards white people. Well, not quite, to be honest, my mother is white and my best friends are too, come to think of it, all my friends are white. So, **Is it fair enough to say that this would prevent me from hating all the community!!** To be honest, all the support I got at that time from some of my close friends, was some expressions like "do not listen to them" and "don't pay attention to them". But I would say, **the major support I had was from my mum; My dearest mother, who kept telling me that they were jealous, and they could do nothing to me. Still, the biggest and the most influencing expression she gave me was: "dear son, bear in mind that if someone treats you or judges you based on a fact not an act, this person, then, is looking for that thing in you and they couldn't reach it".** And that was a **dark side of my lifetime.**

 Souad Smaïï
Childhood/past identity/image

 Souad Smaïï
Belonging to a mixed race

 Souad Smaïï
Feeling different

 Souad Smaïï
Other's perceptions

 Souad Smaïï
Mother's support

Appendix 11: Samples from the Observation field notes and coding

| Sessions Time & Date | Observation field notes | Note number | Coding |
|---|---|-------------|--|
| Session One: Introduction to the course 09/02/2017 10h-12h | <p>The first time all of the participants sat on the chairs (there was no tables in the multimedia room), I noticed signs of fear on the faces of some of them, and kind of confusion or question marks directed by their faces and behaviour. I introduced myself to them and explained the study and what they are supposed to learn. I noticed that they were stressed because some of them play with their fingers.</p> | N1 | Fear and anxiety |
| | <p>During this greeting task, I noticed interaction between them. There were few students whom I heard switching to Kabyle and French when they cannot express themselves in English. The Kabyle accent seems outstanding in their use of English as well. However, the rest were talking only in English. I noticed enthusiasm and motivation towards this task, because they did not want to stop talking. They asked me to add them 2 more minutes to finish their talk.</p> | N2 | Interaction Use of Kabyle Native accent influence Motivation |
| | <p>I noticed their concentration. Also, they were working collaboratively with each other and with me.</p> | N5 | Collaborative work |
| | <p>The three students who performed the play used gestures and body movements and face expressions to make the play look real. I noticed the use of imagination and transferable skills such as problem-solving while performing the play. For example, one of the students took a piece of handkerchief and used it as a cup to serve milk, also as bottle of water. They also expanded the paly through adding imaginary ideas to the story.</p> | N6 | Use of gestures Imagination Problem-solving |

| | | | |
|---|---|-----|---|
| <p>Session (9): Writing and performing life experiences in French/Arabic 04/04/2017 10h-12h</p> | <p>During the writing task I noticed that the student's production in French and Arabic went so slowly compared to their English one where their production increases.</p> | N29 | <p>Slow written production in other languages compared to writing in English.</p> |
| | <p>During their discussions, they used lot of illustrations from the real world to explain their experiences. Manel, however, used her imagination to write and discuss her story. She said 'I have seen visitors coming to my city and took pictures for the biggest house in the mountain which was built by the French colonizers, and from this I said why not to turn it into a touristic project, yes I can open an agency for that...'</p> | N30 | <p>Imagination Imagined identity</p> |

Appendix 12: Teachers' interview transcript and coding sample

Researcher: Can you give me an overview on teaching methods adopted by EFL teacher at Bejaia University?

Teacher1: As a teacher, I can say that the methods used by most of our teachers are not appropriate for our students because I think before adopting any method we need first to apply what we call 'needs analysis' to find what are the students' needs and on this basis we design and think of the methods, but I think this step is not respected by our teachers.

 **Souad Smaili**
Teacher's methods are not suitable for students

Researcher: are the module taught in here given by the ministry of higher education or the teachers are free to teach what they want?

Teacher1: We are given the guidelines only by the ministry but there is then a kind of flexibility and teachers are free to add and teach what they find suitable for their programs.

Researcher: How about the students' level. Do you find that the program help them to develop the English?

Teacher1: well, when they get their degree I think that they have acquired a certain level in their studies.

Researcher: do you think there should be some innovation in the way English is taught here in Algeria?

Teacher1: I think that everything new is attracting for the learners and would be beneficial for their learning development especially if it would help them get rid of boring classes.

 **Souad Smaili**
Welcoming innovative methods/positive perception on innovation

Researcher: actually, I am running an exploratory course on theatre performance and reflective writing which is based on both productivity and performance, so I would like to know your perception on this module? Do you think you as a teacher will appreciate it and adopted it as an innovative method to teach English? Or to implement it a new module in our University?

Teacher1: I think this is a very interesting topic because it engages learners in writing and theatre so there is a kind of cultural part in it as you dealing with theatre and writing skill which is important in learning so it will enhance students speaking and writing as if you are killing two birds with one stone and also creating interculturality which is missing in our classrooms. So, following your findings we will be happy to apply your course in the department of English.

 **Souad Smaili**
Welcoming innovative methods/positive perception on innovation

Researcher: Is there any drama classroom in this University or a module that teaches drama?

Teacher1: well, there is only one contact that our students have with drama which is a module taught in Master degree within literature stream only but it is an introduction to theatre in a theoretical way.

 **Souad Smaili**
Ignorance of drama in other levels

Appendix 13: A revised coding sample of the students' semi-structured interviews

| Researcher's questions | Participant's answers | Revised codes |
|---|--|--|
| Can you tell me a bit about your linguistic profile, like your native language? | My native language is Arabic, and my L1 is Kabyle since I grow up in Kabyle community. Simply because my parents are Arabs, but I grow up in Kabyle speaking context so I speak Arabic home with my parents but I speak in Kabyle outside with people. However, there is a funny thing (.) when I go to Annaba for holidays sometimes I speak in Kabyle while when I come back here to Bejaia I speak Arabic like I am so confused what is my native language. | Linguistic and ethnic identification |
| Which one represents who you are? | I always tell people that I am 60% Arab and 40% Kabyle because I feel Arabic is slight dominant. The fact I lived here in Kabyle setting I feel not fully Arab and not fully Kabyle. My dad actually is from Palestine while my mum is from Annaba. | Identifying the self as a having mixed origins |
| Do you still preserve the Palestinian traditions at home? | Oh yeah mainly food, and sometimes the language my father uses is bit Palestinian. Also, our behaviour at home. We do watch Jordan TV and Palestinian one a lot. Especially Jordon TV because we have relatives in there and even I already travelled in there. Food too like there are some dishes that are Palestinian and my mum leaned how to cook them from my parental mother. | Cultural identification |

 **Souad Smaili**
Linguistic and ethnic identification

 **Souad Smaili**
Identifying the self as a mixed race

 **Souad Smaili**
Cultural identification

Appendix 14: A sample of the thematic categorization of codes and initial emergent themes from the students’ semi-structured interviews and diaries

| Patterns of meaning from the transcripts | Codes | Categories | Initial/subthemes | Emergent theme |
|--|--|---|--|---|
| <p>Manel: ‘Now I am a student of English so I am trying my best to achieve this dream of speaking like native speakers’</p> <p>Manel, Zahar (mentioned the same thing) ‘I used to listen to my cousins who live in America when they visit us at home I just say to their English wow’</p> <p>Most of the participants: ‘I do that in English mainly on social media’</p> <p>Zina: ‘My dream is to write a book’</p> | <p>Desire to master English</p> <p>Influence of English-speaking relatives</p> <p>Using English on social media</p> <p>Why English</p> | <p>Factors behind the desire to master English like native speakers</p> <p>strategies to develop English (online, social, task-based)</p> | <p>EFL efforts to speak English like natives and the factors behind their desire</p> <p>Online community</p> | <p>Speaking like natives: from factors to strategies</p> <p>Strategies and factors to master English in learner’s community</p> |

Appendix 15: A sample from the emergent codes and themes from the idiographic case-by-case analysis of the 12 participants’ stories

| Extracts from the stories | Notes/codes | Initial themes | Themes | Subordinate themes (final case-themes) |
|---|--|--|--|---|
| <p>Rasha: My family has made who I am today, with my family I knew life, I knew love, I knew care and everything... My dad is my superhero...</p> <p>“My dream of becoming an English teacher accompanied me since childhood. I want to be a great teacher so that I can teach every student... to be a teacher means I can do useful things to the society”</p> <p>“My first language is Arabic but I love writing in English”</p> <p>“thanks to my mum she pushes me to write and interpret my feelings in English...”</p> <p>“It was one of the biggest achievements in my life...”</p> | <p>The role of her family in building her self</p> <p>Desire to become a teacher of English</p> <p>Desire to spread knowledge in society</p> <p>Favouring English</p> <p>Getting support from her mother in writing in English</p> | <p>Family role in self-development and education</p> <p>Becoming a teacher of English spreading knowledge in society</p> <p>Academic Investments and achievements influence in</p> | <p>The ideology of student identity in learning: Family role and academic achievements/investment</p> <p>Student’s imagined identity</p> | <p>1. / EFL multilingual ideologies of ‘Learner identity’ development</p> <p>2. Real and imagined social roles (mother, husband, wife, male...)</p> <p>3. Gender discourses of identity</p> <p>4. Past and Present images of self</p> |

Appendix 16: Reflective notes from the analysis

In *Lina's* story (autobiography), family life in Algeria and problem along with parents' sufferance to provide a good life to their children was used as a factor by Lina to negotiate her identity mainly as a daughter and a student of English; also, her choice of English language was made after being influenced by her English teacher at middle school. Lina's narrative voice revealed family and teacher's impact as factors adopted to give sense to her self-development. Another story written by Lina "Autobiographical essay" revealed her critical voice towards the norms and traditions of her conservative Berber family and community where she feels powerless as a female as opposed to males who can travel alone and study abroad and express their point of view which is not the case with her as a female. She showed her desire to be like a male or to live in an open society where there is an equality between both genders. Thus, she revealed her desire for gender equality in the Berber society. She also went through describing her ethnic belongingness and physical appearance which might be taken as features for racial and ethnic identity negotiation.

09/01/2018

Today I had to read the 7 interviews I coded before. I found that the codes are long and some of them meaningless.

I did a careful rereading for each answer of the participant in each interview I come to modify the codes and I could link the codes to what the participant means in his/her answer.

Each time I read and code the answer of the participant I reflect of on my literature review and my research questions. Sometimes I feel I have more questions that I want to ask again to my participants.

I ignored some data that I found not relevant to my research questions (reduction of data).

11/01/2018

Today I carried on coding my interviews. Each time a new code is created I feel like I will have too much themes.

During my coding process I decided to open a new word and type notes that I get from coding each interview; I believe that would help me later when I start the categories, themes, and the description.

Appendix 17: A sample from the coding of the six participants' solicited diaries (part one & two)

| | | | |
|--|--|--|--|
| <p>'When I was in primary school, I liked the session of drawing, but for some reasons I didn't carry on. Because my father was against it. He told me that I should focus on my study... I was happy because I achieved something exceptional... Poverty was not a handicap for me; I can say that this situation encouraged me a lot in order to go deeper in my studies. I entered to study in secondary school... I entered University I found it another World. I was obliged to stay at the residence for the whole week. I found difficulties during y first year because everything was in English. I decided to go to private school in order to have some additional courses'</p> | <p>personality and adulthood one. Awareness towards herself, family and studies Becoming a women</p> | <p>Zina's DY Part two</p> | |
| <p>'He loved me a lot and he wanted that I will be his wife, but my brother refused his suggestion. He refused our marriage because he had no job and was very poor...'</p> | <p>Challenges Student journey in studies</p> | <p>We explored our imagination and abilities We have developed our speaking skill</p> | <p>Imagination Developing speaking skill</p> |
| <p>'I decided to began new life and to focus only on my studies ...'</p> | <p>Poverty as a factor for success in studies</p> | <p>We developed the writing skill Avoiding fear onstage</p> | <p>Developing writing</p> |
| <p>Louiza's DY Part one</p> | <p>Living far from home</p> | <p>Improving our ability to work in group... we learned how to work in team</p> | <p>Overcoming fear</p> |
| <p>'I have chosen to study English to satisfy my father's envy to not go outside the Wilaya'</p> | <p>Taking the decision to improve the level in English</p> | <p>I think that introducing interactive theatre to the field of learning and</p> | <p>Developing sense of group work</p> |

Appendix 18: Diaries coding sample (Thiriza's translated quotes)

Appendix 18

2017 February Tuesday 14

Valentine's Day *Thiriza's Inspirational Quotes* (week: 045-320)

8:00 If you are unable to love, you are a poor person!

10:00
 11:00 *فقط أن تكون قريباً من الله وأن تصبر
 برؤيته فإنه إن شاء الله
 الأجل إنه توسل في كل وقت
 وقتك واحفظه في حياتك اليومية.*

1:00 It's beautiful to be close to Allah, and feel his mercy upon us everywhere we go. Most beautiful is to live by often remembering Allah each minute, time and moment.

4:00 *أنا في يقين بأن الله قريب لنا
 في كل وقت وفي كل مكان
 أنا متأكد من أن الله قريب لنا
 في كل وقت وفي كل مكان*

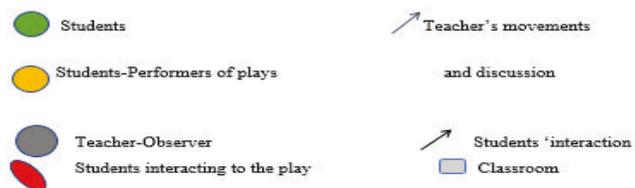
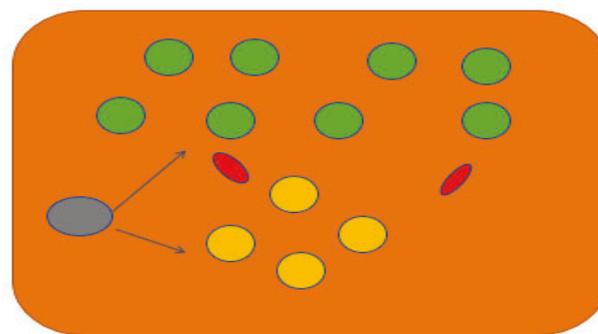
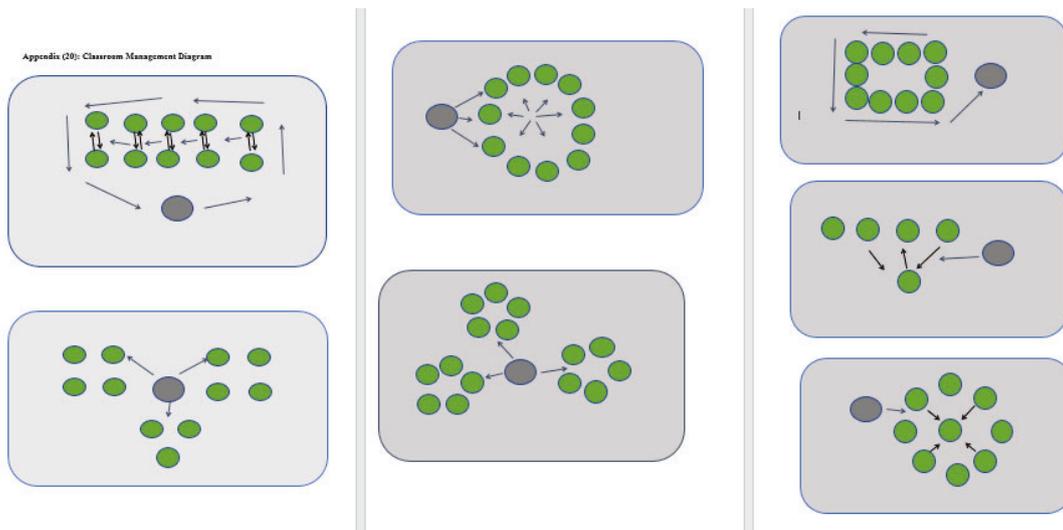
5:00 I'm conscious and pretty sure that Allah has labels for us the good things wherever we are. This is my faith and trust in Allah Almighty.

NOTES
 might mean planned

38

| MARCH 17 | | | | | | |
|----------|----|----|----|----|----|----|
| SU | MO | TU | WE | TH | FR | SA |
| | | | | 1 | 2 | 3 |
| 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 | 31 | |

Appendix 20: Classroom management diagram of the course



Appendix 21: "This is Algeria", theatrical script coding sample

Appendix 21

Title: This is Algeria

Characters: ~~AM1~~ Od (A1), ~~AM2~~ (Ab)
~~AM3~~ Oz (A2).

Describe the scene: ~~AM1~~ and ~~AM2~~ are in the care. A1 drives and A2 her sister is going to give birth, so they are running to the hospital. Ab is a man who drives a care too, he drinks and stop in mid road then to make traffic.

AM2: It's not fine, she wants to arrive to the hospital as soon as possible.

Ab: Stop in mid road and drinks the bottle of beer and listen to music.

AM1: "Don't worry my sister, I will go to see what's happen with this man"

AM2: "Oh, Oh please hurry up, I will give birth here in the care, please call police"

AM1: "OK, Oh oh please don't do that, just keep him there. OK I will call the police"

AM1 is gone to see what's the matter with that man. and she says: "Oh my God, He is there in his care stop in mid road and drinking" then she calls the police. *imagined social roles*

AM2: Is crying and tells oh, oh, oh...

The police arrives (AM1 plays the role of the policeman)

M1: knocking on the windows of the care of the man.
 "Hello, sir. give me your papers"

Appendix (22): Exploratory course summary

| Session number | Date | Time | Setting and classroom design to feet in the task | Number of participants | Brainstorming task | Initiate task (Productive) | Follow up task (collective, performative) | Strengths | Weaknesses |
|----------------|------------|--------------|---|------------------------|---|--|---|---|---|
| 1 | 09/02/2017 | 9:40h-11:40h | This took place in the media room. Three designs were created: Line by line, circular and chair movement around the room (see Appendix 4). | 14 | 10 minutes greetings. video show (see lesson plan 1 appendix 1). Students and I discussed the video collectively. | 40 minutes free writing task (self-productive). | Sharing and discussing the samples One story was turned into a scenario. Three played the scenario onstage. | Students mostly used English in their writing and performance. Students were reflective through the tasks. Collaboration . | Video projector problems. Some students arrived late. Some uses of Berber and French. Some students feared to speak. |
| 2 | 16/02/2017 | 10h-12:30h | Media room. A big circle was | 18 | 50 minutes of collective discussion and | Students spent 20 minutes writing down essays on the | Students were divided into 6 small groups. each | Use of English in their interactions | Electricity cut which hindered the |

| | | | | | | | | | |
|---|------------|-------------|---|------------|--|--|---|---|--|
| | | | designed to engage the students in a collective discussion | | listening to each student story. | experiences being told orally. | group contained 3 students, and discussed their writing samples. Reporting each group's stories Selecting stories and turning them into scenarios. Three plays were performed onstage. | and performance onstage. High classroom interaction. Motivation and enjoyment. Students' high imagination facilitated the session. | projection of the video. Students used their mother tongue while writing the script. |
| 3 | 21/02/2017 | 9:40-11:40h | Normal classroom in TD Building. Students sat in a circular way. | 10 females | I introduced a video on childhood memories using my laptop. Students discussed the video and used examples from | 40 minutes spent on autobiographical essay writing on childhood. | Group work and sharing essays. Reporting the stories. Selecting stories for the play. | Spontaneous Interaction from the student-audience to stage. English was still dominating the talks. | Uses of mother tongue while writing the play script. Time limitation for performance onstage. |

| | | | | | | | | | |
|---|------------|--------------|-----------------------------|---|--|---|--|--|--|
| | | | | | their childhood stories. Reflective questions | | Two scenarios were performed. | collaboration and enjoyment. | |
| 4 | 23/02/2017 | 9:40h-11:40h | 15 (2 males and 13 females) | Media room. Students sat in the form of a rectangle. | Introducing a Ted Talks video. Reflective questions on students dreams. Students noted their dreams on a sheet of paper. | Students spent 60 minutes writing their autobiographical reflective essay about their life dramas in the past, present and what they dream to be in the future. | Each student was invited onstage to report his/her story. Students interacted with each other. Two stories were performed onstage. | English was tremendously used throughout the talks and discussions. Students used their cognitive skills and memory. The session finished on time. | Uses of Kabyle and other languages while writing the play is still predominant. Students arriving late. |
| 5 | 28/02/2017 | 10h-12:20h | All the students attended. | Media room. Students sat in a circular way. | I shared a story from my life experience with the students. Then, we opened a discussion on it. Students reflected on | Students moved around the room and spent 40 minutes writing an essay on an experience they encountered in relation to the topic of ethnicity. | Students came on stage one by one and reported orally their story. An interaction | Students used English. Interaction. Collaboration Critical thinking | Students were noisy while negotiating their traditions. Native language use while |

| | | | | | | | | | |
|---|------------|---------|------------------------------------|---|---|--|---|--|--------------------------|
| | | | | | <p>their own experiences.</p> <p>I asked the students to think of an event they lived before, then sharing it in pairs.</p> | | <p>occurred at this stage.</p> <p>Students selected Four essays and turned them in to theatrical scripts.</p> <p>The four groups performed their plays on stage</p> | <p>Problem-solving.</p> | <p>writing the paly.</p> |
| 6 | 02/03/2017 | 10h-12h | 17 students attended this session. | <p>Media room was used. Students formed four circles.</p> <p>In this session, I engaged the students in a classroom discussion about social problems.</p> <p>Students noted those points on the large papers I stuck on the wall.</p> <p>A video on social problems</p> | <p>Students spent 40 minutes writing their essays.</p> | <p>Sharing and discussing the samples. Community productive task (designing the scripts).</p> <p>Three plays were performed.</p> | <p>English is always dominant in students' discussions and performances onstage.</p> | <p>Students sometimes shifted to their native language while working the scripts.</p> <p>Time limitation</p> | |

| | | | | | | | | | |
|---|------------|-------------|--|---|--|--|--|--|--|
| | | | | | in Algeria was introduced. | | | | |
| 7 | 09/03/2017 | 10h-12h | 12 students attended (11 females and 1 male) | Media room was used Students sat in a rectangle way. | I have introduced a video which was about telling self-experiences to an audience. I used this video as a brainstorming technique to introduce them the next task. | students moved in the classroom and wrote an essay about a free topic in relation to themselves. | Sharing and discussing the samples. Three students performed individually onstage. Two groups of students performed two plays. | Use of English. The video helped the students to be more reflective and learn new vocabulary. | Not all of the participants could attend due to their time table. |
| 8 | 16/03/2017 | 9:40-11:40h | 8 (females only) | Media room was used. Students formed a circle | Sharing my university life experience with the students. Students reflecting on their experiences. | Use of other languages in writing Some samples were written in English. Two samples were written in French and one sample written in Arabic. | Sharing and discussing the samples. Working on the script of the play to be written in French. Performing a play in French. | Students ability to perform the tasks in different languages. Managing time during the session Easy work with few numbers of participants. | Electricity cut in the building which bothered the students' production. |

| | | | | | | | | | |
|----|------------|--------------|--|--|---|--|--|---|---|
| 9 | 04/04/2017 | 9:40h-11:40h | 7 | Normal classroom was used. Students formed a circle. | No use of English in this session as it was planned for the use of other languages that the students master. I introduced a video using my laptop on an Algerian Comedian on YouTube Students reflected on their real-life experiences. | Students spent 40 writing their experiences. Two students preferred to write in French while the rest wrote in Arabic | Sharing and discussing the samples. Students worked as one group and wrote the script in French. Later, 3 students played it onstage while there was an interaction from the audience. | Time management of the session. | Less motivation. Students were noisy compared to the sessions where English was used. |
| 10 | 6/04/2017 | 13h-15h | 5 students attended (4 females and 1 male) | Media room was used. | In this session, I introduced the thinking-aloud writing procedure. I used audio recorder. I started the session explaining this method. Later, I | The students spent almost 40 minutes writing and verbalizing their thoughts. Meanwhile, I moved around each student to record his/her voice. | Each student took a chair and sat at the front facing the rest, and reported his/her story. Meanwhile, I kept the record open and I asked questions to | Two students kept using English when they were verbalising their thoughts. I could finish all of the thinking-aloud tasks. | Three Students found a difficulty in verbalising their thoughts while writing. Only two students managed to |

| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|---|
| | | | | | <p>ran a pre-interview with each student individually for 5 to 10 minutes. I also conducted a post-interview after the writing task.</p> | | <p>each one of them. These questions are parallel to the post-thinking aloud interview. Two students performed their story individually using English.</p> | | <p>do the task. However, there was three females who remained silent in the writing task.</p> |
|--|--|--|--|--|--|--|--|--|---|

Appendix 23: Walid's story sample

TS. 19 Walid Appendix 23

Today, I want to speak about my self; I want to express, describe and say what I learned, where I travelled and what are the experiences that I learned or I saw during my life.

By the end of this writing I want to arrive to a conclusion that is "I want ~~from~~ to know who I am; what I want? and what ~~is~~ looking in this wonderful life?"

- ~~Who~~ who I am?

My name is ~~_____~~, now I am 23 years old, but when I was borned I was saying to my self that each mom on the world gave birth to a child, but I was sure that my mom gave birth to a Legend; I am not saying that I have a special strength like a super-hero, but I wanted to be someone good, Helpfull and different in a ~~good~~ way; I like to feel my self special; ~~and~~ even my mother pushed me to work hard and she was always repeating for me that I should work hard until my signature become an autograph for being someone important in the society; but unfortunately I did not heard for her cause. I am disappointed. I found my self out-side of all what she said for me to do, I am not saying that I am a bad person but I want to say that I did ~~not~~ ~~do~~ a lot of things that are not my choices, like I do them because maybe I am obliged or I do them because I am disappointed in me, (I love travelling, writing and discovering, ~~and~~ by that ~~way~~ way, I am discovering myself and my personality. I am building my personality, I ~~like~~ like the sea, it is a vague world that I couldn't found the words to express my feelings when I see the vagues, it is something wonderful. Code: Shaping the self through "Traveling"

Appendix 24: Kahina's story sample, "My angry brother"

ST. 7 My angry brother Appendix 24

In a spring day, I was born. I was the 6th member in my family after my brother who was very angry and jealous. When I was in primary school, he was playing with me. He was taking care of me but at the last year of my primary school, he started hate me and envy of me. His only business at that time was to ~~surry me~~ ^{brother's authority} surring in morning and evening and hitting me whenever he found me doing some thing bad (as he think). I was young and ~~was~~ afraid of him, I grew up with this fear ~~thinking~~ wishing that he will change his behaviour towards me but, unfortunately he did not. I pass to Middle School and I found him there because he left me with 2 years. It was an other struggle and suffering ~~in~~ to me. I was first year Middle School, I was happy to meet other friend of differe Countrysides and Cities but his being there made me upset because I knew that I was going to suffer from his job angry, machess, radical and strict. In fact, I was right to think so. He dectated to me all what I should do there How I should behave, what I should wear, The way I should portray and even with whom I should hangout.

Appendix 25: Manel's story sample, "May dream, is Me"

ST. 13 by
Manel My dream is, Me

Appendix
25

I saw her. I saw her runes everywhere. Every moment. I told myself who is she? Who can do this? *imagined identity (1)*

I replied it's me its amel. ~~Amel~~ a young Algerian woman who wants to create, who wants to discover, who wants to feel what she shapes. Some people tell me you are young but when you speak to with ~~we~~ feel ourselves as we are with someone mature. I try to explain them why I am like this. It's true that I am 23 years old but I feel I have lived for a long and a long time. I told them my secret in life is that, I tell myself that "I have to learn from each day in my life" *Family* my personality is shaped from my family in a family where all is permitted, be yourself, be the one you want. *Mother* My Childhood was all about dreams. all is about what I want to be in the future we like have a family meeting when all the members speak about their experiences *in Barbery* their dreams and their feelings. I liked this I liked the way we share our thoughts and the way we *her identity and future become* try to understand each other, I like when I am a home and I starts the speech and each one listen to me and to my point of views and the more excited is that they try to discuss my views then they give me that chance to explain to express myself. *Influence of English speaking redactive (2)*

I have ever told to my father, my mother and my sister I want to speak English fluently as the native speakers do, i was affected by my cousins that come from America I admired them how they speak and they could move their tongues that way, how they are able to speak a language we do not understand, so that I have understood that I need to study this language in order to succeed and to achieve my goal to speak English and to understand when the others speak in front of me and especially to go broader in order to help my mom. *desire to speak like natives (3) desire to go abroad to help her man (4)*

But the strong amel took a risk to destroy all and to let away all what she runes for. amel fell in love. amel saw a man, amel risked her life, get married and still home without any diploma. I am in love of a man who was 30 years he is had finished his study and work, and me 19 years old I was in a secondary school, I admired him all the time, I cried every moment I see him and I pray God to meet us one day because I have no courage to tell him I love you and I want to be with you, One day as the others I gathered all my power and courage to him the truth, so I decided to call him but to never tell the man my identity because I was afraid, finally I composed his phone number and call that mysterious lovely man, ring ring ring as the phone makes sound, the man answered I felt my heart will leave my body my heart starts to do daf, daf, daf, my voice is trembled and changed, my lips are in a yellow color. I tell myself ohh my God I do it, I discussed with him for a moment, he tried to know who I am but never told him, as I have ever said I am mature and I was like this since my young age. I have just expressed my feelings for him, we have discussed during all the night as a real couple then I understood that I still no dreams for this man, he explained to me that he had finished his studies and he want to get married and live as the most Algerian do, at that time I understood that he is not for me, because I told him that me as young I have dreams and I want to realize them and I want to help my mom and travel in a foreign country, that man was honest with me and the same thing for me, he said this is good, you have to do what you project and help your mom because this is so important, at that time I told myself Amel you have to carry on what you have projected and let yourself free of these ideas that impeded my projects!

falling in love (feminist sufferance: response) (5)
desire to travel abroad to help her mother (6)

Appendix 26 a: Lina's autobiographical essay (part one)

ST.14 ^{Lina}
Autobiographical essay Appendix 26a

~~_____~~ is girl of 25 year old, fat and tall one, she looks like a woman when you see her, but she still young, her hair is brown, with semi black skin and brown eyes. she has a fat nose, everything in ~~_____~~ is big.] physical appearance

I'm a kabyle girl, speaking Tamazight language and celebrate kabyle traditions, since my family are a conservative family came from the mountain of Tizi ouazou which called "Ath. Yanni", so, in this case we are a berbere people with a berber mentality. Although, I'm not really agree with them for many things, but I'm a kabyle person.] ethnicity

My ethnic group are those people who do not accept discussing on what we called "traditions, Coutume" and they're very severe and difficult to manage with them, they respect the traditions and believe strongly in Islam religious, for them every subject and gesture is related to religious. My family conserve every traditions either foods, they always prefer tradition foods rather than modern ones, they celebrate each event that berber people does and even clothes, all the women in my family used hijab when they go out and

Appendix 26 b: Lina's autobiographical essay (part two)

Appendix 26 b

they always put dresses, not skirts or jeans, and for
they wear "burnous" in winter season, so they are a
Conservative family.
↳ ethnic feel (dress) ↳ belonging to a conservative Berber family

I'm not against my family or my race but I'm quite nervous of their closeness, a lot of things are forbidden in my family and in berber people, that I can't understand, why they (Consider that boys and girls) they give more importance to the boys and not girls or they should put them equal, why boys can travel to study, visit and not girls, why boys can express their selves and their points of view and girls don't.

if I have chance to be in another race, I will be probably in
↳ falling out out ↳ feel powerless as a female in the
great Britain, in America, where boys and girls are equal, Berber community
↳ doesn't live a different country where there gender equality

the girls has the right to travel, to see the world, to say what she is feeling and choose their way of life. There are some families that are open minded, if I have the opportunity to be among them, I will do, for example my uncle "Cherif" he is a Journalist, married with a woman from "gidi Aichi" desire to be free from family rules and do what she a doctor, they live in happiness, they had a baby, you do a girl

when I spent a week with them in Algiers, I noticed that my uncle is totally different from the others, they said to me, even that you're a girl and you're motivated in this life to do things that you feel interested in, do it! especially studies, knowledge, he encourage me to do more efforts
↳ uncles encouragement

Appendix 27: Drawing sample



Appendix 28 a: Theatrical script sample (Kabyle traditions, part one)

This play aims to explore some of the Kabyle rituals and traditions. The objective is to highlight them in this following performance.

The characters: Samira: The mother-in-law.

Karima: Sister-in-law

Nedjla: Sister-in-law

Kamila: Daughter-in-law.

Appendix

28 a

imagined social
roles

Kamila: [Enters the dining room and sits near her mother-in-law]
Good morning mother.

Samira: Good morning my daughter. How are you doing?

Kamila: Hm, pretty well

Samira: What are you doing this morning? Do you know that you should prepare something with baking powder, that is our traditions in order to depict your fate with my son.

Kamila: [shows her anger by hearing this], But mother in my culture a bride never starts the chores till after a week

Samira [shocked by her daughter-in-law's response], this is your culture and here in my house you should follow mine! So stand up and go to the kitchen immediately to cook what I have told you. [she turns to her daughter and shouts] You too go with her to the kitchen

Kamila: [starts preparing the ingredients] please, Nedjla come with your sister and help me.

Karima: you must use the baking powder and add also some oil.

Nedjla: [addressing her sister] look she doesn't even know how to prepare it [they laugh].

Kamila: [After she prepared the bread she took it to her mother] Here it is mother, I made it very well. look!

Appendix 28 b: Theatrical script sample (Kabyle traditions, part two)

Samira: Do you call this a bread, it looks untable, you didn't succeed in using the baking fucker, this is a bad omen to you and your husband. it signifies that your marital life would not be successful. Appendix 28 b

Kamilia: [Very sad and weeps when hearing all this, she went directly to her room and brought her son] Don't cry for baby, your mom is here.

Samira: Give it to me. we are going to bathe him, this is his 40th day

Kamilia: in this way you are going to kill him, is this what you want!

Samira: Don't teach what to do, that is how I bred his father.

[She calls Kamilia] bring me a fan or

Kamilia: Mom, what is the use of this fan?

Samira: This is in order that he will be educated in the future, and we put also Hanna in his front to give him the wealth of gold and silver.

Medyka: Mama, did you do this to me when I was younger?

Samira: Of course, I did this to you and all your siblings, look here

Kamilia you should learn our forefathers rituals, traditions and sacrament in order to perpetuate them to your coming children, that is what a good wife does.

Kamilia: yes, mother I will try, thank you very much.

Samira: Take your baby, he wants to sleep and you go mind your business

The end:
Codas, Kabyle traditions
imagination
by: Kamilia BOUKACEM.



Appendix 29: Mourad’s story sample “A short autobiography of my life”

Appendix 29 ST.21 Mourad: A Short Autobiography of my Life

In summer, in a very hot day, before down prayer, in one of Bejaia's high mountains, a small and a humble family which was composed of the father who was an Imam, the mother and three children was bestowed by a little baby boy who was given the name (*removed for ethical consideration*)³ born on July 16th,1984.

First of all, let me tell you that this baby is now the one who is writing these short lines trying to briefly tell you about the most outstanding stages that marked his life.

Unlike all children of my age, I lived a very hard childhood, born to a very poor family. My father was an Imam and my mum remains home to cook and take care of us. My father’s salary was not enough to cover all my expenses at school such as books. The only thing I had to do was working to support myself. I thought this would help in my studies. I wanted to succeed and become a professional to help my parents when I grow up. Therefore, I started work at age of twelve. I used to work during the holidays, in farms, in construction workshops and in different fields. I think this was what taught me how valuable my school was. I was a very brilliant pupil who used to rank the first among his classmates, I remember those wonderful moments when I see a shining smile in my parent’s faces for my best marks. This gave me courage to work hard and pass to middle school.

In middle school, I found it hard to make a decision whether to opt for the literary or the scientific stream; nevertheless, as I was good enough in literary subjects and since I hated mathematics, I preferred the literary stream. I had a deep interest in foreign languages, the fact that motivated me to make some extra efforts so as to have the opportunity to study English at university. Eventually, in 2004 I became a student of English at the university of Abderrahman Mira in Bejaia, and I got my BA degree after four years of hard work in 2007.

My dream in life is to provide people with guidance, to help and counsel them; I do not want to die without leaving my touch in my society. For this reason, I thought that teaching might provide me with the best atmosphere to achieve my goal. Being in direct contact with adolescents permits me to show them the straight path and the best attitudes to adopt, as in this period of life, teenagers need someone who understands and guides them.

 Soud smail
Childhood image

 Soud smail
poverty

 Soud smail
working

 Soud smail
Academic career

In 2008, I started teaching English as a foreign language in the petroleum company “ENTP-SONATRACH” at the rig 198 in Ilizi. It was a good experience for me as a new teacher to deal with people of different ages, and different ethnic backgrounds, it let me work on some international methods like “New headway” and “New Interchange”, however, I didn’t feel comfortable in teaching those workers since they didn’t show any interest in learning English for they were forced by their officials.

 Soud smail
teaching (can go under identity in practice)

In 2010, and after twenty nine months of teaching in Ilizi, I decided to leave the Sahara and to look for another job in the north, so as to be closer to my beloved parents. Unfortunately, I didn’t get a job in my field of study but I was lucky to work as a manager in ECI Houdiah International Trade Company. In this period, I learned a lot about the world of business. In 2011, I got married to a very wise, kind and shy girl that I didn’t know before, she was really a precious gift from Allah. Personally, I did not know her neither spoke to her. That all happened when I left Ilizi and got this from my parents as a surprising news. They told me your sister found a good wife for you. I then felt happy but worried as I did not know her. However, I told myself this is inherited from our culture and our ancestors who got married in similar way and lived a happy life with Allah’s blessings. I just supplicated Allah to bestow me with the right one and he did. My parents asked my sister to accomplish the task and have a talk with the girl as in our region it was not allowed for man to talk with women for religious norms. When my sister approached her, she showed no signs of objection but she was afraid that her parents will refuse as in their traditions she cannot get wedded unless her oldest sister gets engaged. We both prayed ‘Istikhara’ as all Muslims do whenever they are confused and seek help from Allah to enlighten the way for them and guide them towards taking the right decision. Alhamdulillah, her parents and brothers agreed on our marriage.

 Soud smail
Achieving new skills at field work

My wife knows what a man is, what marriage is. Importantly, I asked Allah to grant me a chance to be accompanied in the rest of my life with a person who seeks for Allah’s satisfaction and who fills in her heart with Quran. In 2012, Hiba, my first daughter was born, she changed my life and later, she let me hear for the first time the word “yaya” i.e. dad. Three years later, in 2015, Nour el houda, my second daughter was born, and Hiba got her sister, as a natural reaction, she became very jealous. My new life became very amazing as Hiba and Houda were in it.

 Soud smail
Achieving the role of a father

Last April, I took part in the national teachers’ recruitment contest, luckily, I was selected among the best candidates and today I’m a teacher of English in ALLALI middle school in Setif, and my dream has come true.

 Soud smail
Winning the teaching contest and becoming a teacher (This can go under achievements)

Appendix 30: Bilal's story sample "A dark side of my life"

Appendix 30

ST. 5 (Bilal): A dark side of my life!

I always felt like I am well placed to talk about **racism**. A phenomenon that many people have been suffering from all over the world. Myself, I have been a victim of that bad treating for years during my childhood even though **I hate to call myself a "victim"**. Well, the story began when I was born in 1993 in a north-African country. At that time, I did not realise that I was different from the majority of population in my country since I was too young for that, and since I was surrounded by my **father who is black and my mother who is white, and then my father's family who were mixed and my mother's family who were purely white**. Then at the age of four, I started to go out, obviously, because no one is asked to spend his whole life at home (you know, at a certain age you must get in touch with the world outside; school, sport ... etc). **And then, all of a sudden, I face the reality. I was the only one to be different from the neighbours, classmates, my parents' friends and amongst the community; in term of colour obviously**. It's like all hell flames were open. A black guy amongst a white community. Sounds shocking, doesn't it? **People started to call me by names related to my skin colour and then started to laugh at me**. I have faced lots of expressions. I can quote as examples the followings: "What a black guy you are, You're black, you're not from here, Comeback to your country ...". This was certainly harmful at that time. Surely not physically, but emotionally! When you are a child, this can be awfully damaging. You can't face them with the opposite and try to change the truth. You're trying, but not quite. That was a truth and a sad one. All you can do is pretend to be not hearing then whilst you're just absorbing all those words inside you and turn it into a hate towards white people. Well, not quite, to be honest, my mother is white and my best friends are too, come to think of it, all my friends are white. So, **Is it fair enough to say that this would prevent me from hating all the community!!** To be honest, all the support I got at that time from some of my close friends, was some expressions like "do not listen to them" and "don't pay attention to them". But I would say, **the major support** I had was from my mum; **My dearest mother, who kept telling me that they were jealous, and they could do nothing to me. Still, the biggest and the most influencing expression she gave me was: "dear son, bear in mind that if someone treats you or judges you based on a fact not an act, this person, then, is looking for that thing in you and they couldn't reach it"**. And that was a **dark side of my lifetime**.

 **Souad Smaili**
Childhood/past identity/image

 **Souad Smaili**
Being different

 **Souad Smaili**
Belonging to a mixed race

 **Souad Smaili**
Feeling different

 **Souad Smaili**
Others' perception

 **Souad Smaili**
Mother's support

Appendix 31: Mimi's story sample "A parcel of myself"

Appendix 31

ST.5: A Parcel of Myself (Mimi)

I was born on December 19th, 1995, in a city called Abbeville, situated in Belgium. My birth (by the way) beginning was considered to be a curse but later on a miracle. When I was six months in the belly of my mum, she lost the use of her two legs, meaning that she was unable to walk on her feet and was depending on someone else's services. My father working in a factory, and who was the only child in his family, could not afford my mother the necessary entertainments. So, he decided to send her back to her parent's home, where she could find the needed support. After nine long and infernal months of suffering my mother finally gave birth - at midnight - to a girl whose name is Yasmine (ME). The most incredible and miraculous in my story is that at six o'clock of the morning, right after my birth, my mother was found walking by her own. She had recovered her moving ability, and neither the doctors nor the faith healers could have had an explanation to furnish for this phenomenon.

When I was about to reach eleven years old, I realized that it is so much impressive how life can play you up and down, especially when you are a girl whose family is modest but large (four brothers and three sisters). If I had to describe my childhood, I would say that it was the most wavering and unstable period of my life. I have lost my mother in a car accident, that tragically marked the end of my fairy tale. It brought me against a wall which is known to be reality: I found myself with my two elder sisters and brother, whose ages were no more than eighteen years old, the only head of our house and by the same way, we became like young adults, housewives and -housepar. The most painful in our situation was that our father, who survived from the accident, was so shocked that he grew up on living, he grew up to his demise, he was so much broken and touched by the loss of his wife, that he even accused himself of killing her. Being young children and not mature enough to understand our father, seize and handle this delicate but also new situation, and instead of trying to lift him out of his black hole, we just accumulated some resentment and hate toward him. Fortunately, we were not completely alone facing this dramatic post-mortem situation, we had our grand-mother who came to settle in our home bringing with her all the light, tenderness, warmth, protection that a mother could never bring to her own children. As a matter of fact, some six months later, I left the primary school and moved into the middle school, and later on -after four years- into the secondary school.

Eleven years now that my mother passed away, my father has married a second wife with whom he still has no children. He has somehow gone beyond his torments, offering himself another chance to appreciate the life he is having with his family (us). About my own self, I have succeeded at my baccalaureate exam and adopted English as an option to study at university. Making the decision to study English rather than one of the other languages I had access to at my secondary school, had more to do with one part of my personality, which is the need to be different from my family members who all opted for the French language. What I was not expecting while tracing my destiny, was that through my studies I was going to find myself a new world, a new personality and new objectives, but also was I going to

dig deeper into my soul to find new talents and capacities to develop, like music writing and singing. Maybe it is true that I am still going along my first stages of learning this foreign language, but what I am totally sure about is that I have the will, capacity and confidence to make great achievements within this language, which are only some among other numerous reasons that explains my interests for this language rather than others.

Not to say much, the death of my mother was the experience that determined the parent I have become nowadays. I assume that if my mother was still here, I would never have developed the same mental and psychological abilities, as Einstein once said: "In the middle of difficulty lies opportunity." Thanks to the misfortune that hid my life, I have grown responsible enough to take care of myself, to take my own decisions, to have my own perspective about the life I want to have in the future, and also the person I want to be and not people want me to be, because it is so fundamental for me to look upon myself as an independent person who has the control over her fate and choices.

02/16/2017

Sound 5-mell
Seeking to build the self and trace objectives through studies.

Sound 5-mell
Influence of mother's death on self-development.

Sound 5-mell
Choosing to study English to be different from her family.

Appendix 31 a: Story sample written in French

Je suis de retour à l'université après une deux semaine de vacances. Je me sens perturbé, un peu fatigué, j'aime pas dire le mot fatigué ou bien triste car je ne suis pas la personne qui se plaint beaucoup j'aime dire que je veux faire des choses réaliser des rêves, imaginer de faire des projets mais aussi j'aime travailler, j'aime courir derrière mes ambitions. Ah

Aujourd'hui je dis que je suis un peu fatigué de réfléchir sur ma fait de la peine de le dire mais c'est la réalité ça va faire plus de deux ou trois mois que je réfléchis sur mon avenir, ce que je veux faire dans ma vie. C'est la fin d'un de la cinquième année de puis que je suis dans la fac je prépare un diplôme de master et je suis au bout de terminer cette dernière année donc la question que je me pose aujourd'hui, quel est ce que je veux vraiment? dois je poursuivre ce chemin? dois je changer de chemin et d'endroit? C'est pour cela que ma tête risque de s'exploser, je risque de perdre mon souffle à chaque fois que j'y pense.

Je sais que celui qui nous a créé Dieu ne va pas nous abandonner mais n'empêche qu'on doit tracer un chemin, n'empêche qu'on doit savoir ce qu'on veut pour aller loin. Cette période m'y paraît difficile à la supporter mais je pense que je dois le faire, je dois y penser.

Pendant ces vacances, j'étais à la montagne avec quelques membres de ma grande famille pour une escalade et aussi faire un picnic en famille. En montant à cette montagne de

Appendix 32 a: Lina's story sample (part one)

Lina Appendix 32.a

my ethnicity influence me a lot mainly
← negatively rather than positively, being a
feeling fearless kobyle female in Algeria like being in
cage of birds, every thing are decided by
my parents, a lot of things are not really
acceptable in my family. So there are some
dreams that I can't achieve because of my
ethnicity. and these dreams if I have a
ethnic chance to realize them, at this time I can
restricted develop my personality, change what I am
rules now, yes, going a broad is one of my dream
and that I can not reach, but I'm not doing any
their impact
on Lina

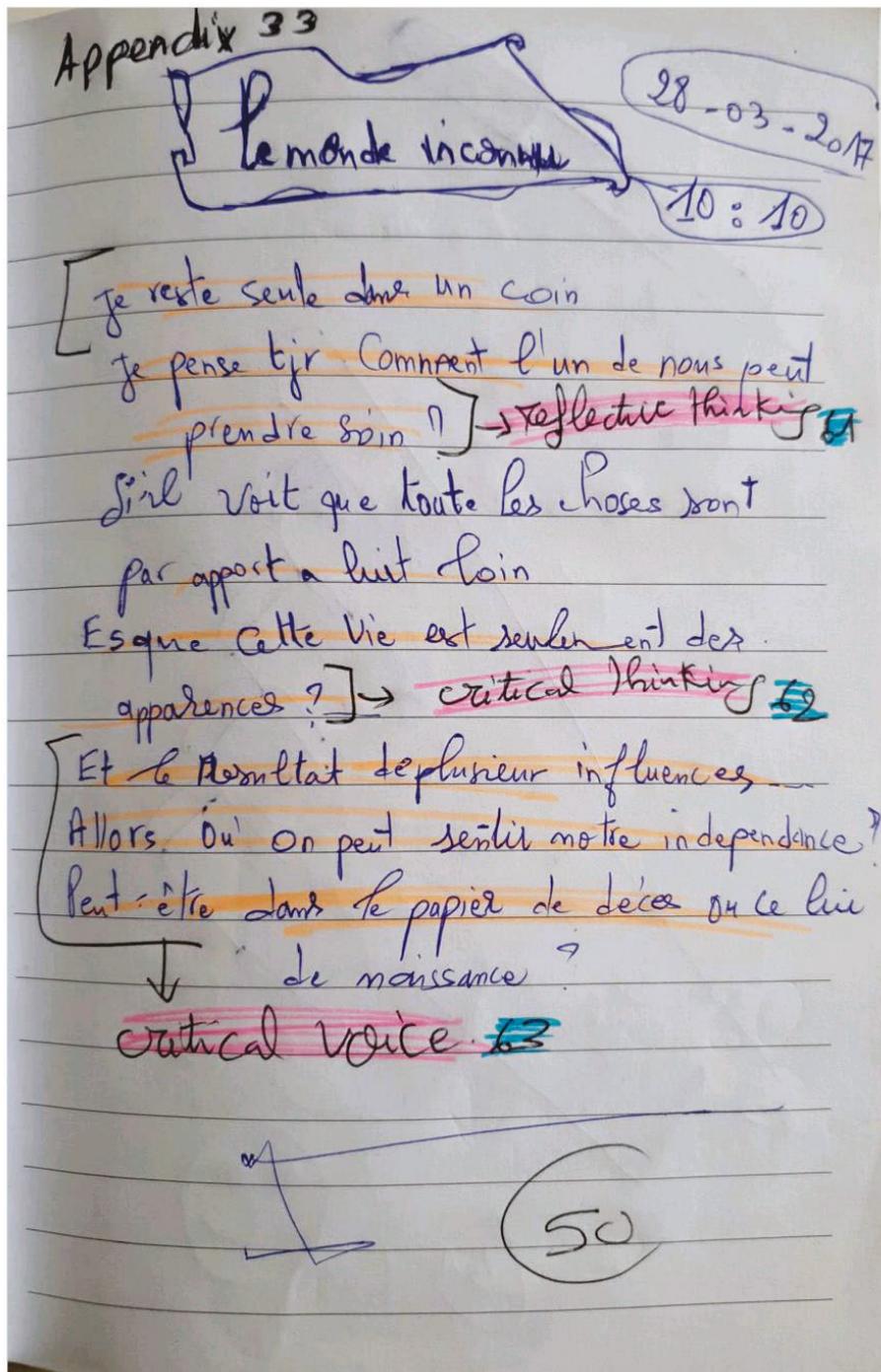
Appendix 32 b: Lina's story sample (part two)

Appendix 32 b

what I want to achieve in this marriage
is to have two babies (a girl and a boy)
teach them, work for them, buy them clothes
prepare for them foods, a lot of things I must
do for them, ~~but~~ it's my job. this is my dream

Feeling powerless → Now, I'm a girl of 25 years old, master two
Family strict rules → students, live with strict family, a lot of things
are forbidden, I'm not really free to be as I want
but if I have chance to change something, I
wish to become free from those constraints → will be a free person, continuing my studies
abroad, have my own way of living things.

Appendix 33: Kika's poem sample written in French



Appendix 34: Participants' information sheet for EFL students and teachers of Bejaia University

Participant information sheet for EFL students and teachers of Bejaia University

School of Arts and Humanities

Title of the study:

From narration to performance: an exploratory study of Algerian EFL multiple identities.

About the researcher

My name is Souad Smaili. I am a postgraduate student in the school of Arts and Humanities at the University of Northampton, United Kingdom. I would like to invite you to participate in my research study, which explores the teaching of autobiographical writing via interactive theatre and its effect on students' identity development. Prof. Janet Wilson and Dr Dave Burnapp from the University of Northampton are supervising this research funded by the Algerian Ministry of Higher Education and Scientific Research.

Aims of the research

The general aim behind this research is to investigate the impact of autobiographical writing and theatrical performance on EFL students' language skills development. Furthermore, I will be exploring the students' narrative abilities, voices and multiple identities. The study will also introduce a theatrical method to help students perform their autobiographies, and raise the sense of social interaction the classroom.

The main objectives of this project are:

- A. Exploring the students' narrative voices expressed in their autobiographical samples and performed in an interactive theatrical classroom.
- B. Understanding whether these students' narrative voices and imagined identities differ from their other language voices and identities.
- C. Using the findings of this research to recommend to the department of English innovative approaches to the teaching and learning of writing in EFL classrooms.

Required Information

The current study requires me to conduct a range of data collection procedures so as to achieve the aim of the project. Thus, I will use the following research tools to collect data:

- Pilot study (one week with few participants who will not take part in the main course).
- An exploratory course (about 12 sessions).
- Semi-structured interviews (with both students and teachers).
- Classroom observation (students only).

- Two Thinking aloud sessions (this will include pre and post-interviews with students only).
- Students' solicited diaries.

The above procedures will take place at the University of Bejaia in the agreed time. The pilot study, exploratory course, classroom observation and thinking aloud sessions will require from the participants to attend autobiographical writing lessons in a classroom. This will not give the students credits for their degrees, and only the students who agreed to participate in the research will follow the course. It is expected that they will be attracted by the innovative methods which directly relate to them as prospective teachers themselves. However, the interviews are optional. In case I couldn't interview all of the participants face- to face, then skype or telephone interviews will be a substitute at the time that suits the participants.

Do you have to take part?

Taking part in the study is voluntary and participants who do choose to be involved in the study will have the right to withdraw at any point during the work. Thus, taking part in the study is your decision. You do not have to be in the study if you do not want to.

What will you do in the project?

In this research you will either choose to attend a pilot study for one week or take part in a two months exploratory course that involves autobiographical and drama sessions at the University of Bejaia. This will include writing of students' personal life stories and diaries along with a set of theatrical activities based on their autobiographical samples. Furthermore, you will take part in two-thinking aloud sessions where you will be asked to think aloud about your personal life stories and experiences. You will also be involved in the study's interviews and diary writing.

Why have you been invited to take part?

You have to be EFL Master or third year Bachelor Students at the University of Bejaia to take part in this study.

What are the potential risks to you in taking part?

There are no potential risks that the study may result during your participation. The study is beneficial for the participants learning outcomes, and no harm or danger will affect them. The individual participants will pay no costs, and will not receive any payment for their participation.

What happens to the information in the project?

Participation in this research is confidential. In other words, Study information will be secured, and anonymously stored within the University of Northampton. Individual participants do not need to give their real names or age. All of the tools used during data collection such as audio recorders, diaries and autobiographical samples will be destroyed directly after the study.

The findings of this study might be used in the PhD thesis, conference and poster presentations, publications, and on NECTAR at the University of Northampton.

What happens next?

The success of this project depends on your help and support. Therefore, we hope you will choose to take part in it. If you choose to participate, please sign the **attached consent** form and return it to the email address indicated below.

Once the project is completed, you will be given a short-written report of its findings, with the option of further verbal communication.

This study was granted ethical approval by the School of Arts and Humanities Ethics Committee at the University of Northampton.

I would be very grateful if you give me your consent, and we are happy to answer any question you may have about the study. My and supervisor details are written below.

Kind Regards

Souad Smaili

Consent Form (English French & Arabic Versions)

- Information sheet (to be kept).
- Consent form to be signed and returned to the researcher.

| | |
|------------------------|---|
| Name of the researcher | Smaili Souad |
| Research title | From Narration to Performance: The Study of Identity Development Amongst EFL Students at Bejaia University, Algeria |

Participant's full name:

- **Occupation:** Teacher in the department of English

Student in the Department of English

please, tick in the appropriate column above.

- I acknowledge that I have read and understood the invitation letter.
- I acknowledge that I have read and understood the research aims and objectives.
- I understand that my participation in this project is voluntary and I can withdraw from the research at any time.
- I give consent to the interview being recorded.
- I give the consent to the researcher to observe me and take notes during the study.
- I give consent to the researcher to use the findings of this study in the PhD thesis, conference and poster presentations, publications, and on NECTAR at the University of Northampton.
- I understand that the information that I will give will remain confidential and will not be used in other studies and/or for other purposes that are not mentioned in this project.
- I understand that the course will not be credit carrying, and only students who agreed to participate will attend the it.
- I understand that the researcher will ensure that my answers remain confidential and anonymous.
- I give permission for my views to be used in the current study and I understand that they will not be used for any other purposes.
- I have carefully read and understood all of the above points and I wish to take part in this project.
- I freely give my consent to participate in this research study and I have been provided with a copy of this form for my own information.

Signature:

Date:

Annexe 34 : Formulaire de consentement pour confirmer la participation à l'étude (versions anglaise, française et arabe)

- Feuillelet d'information (à garder).
- Formulaire de consentement à être signé et retourné au chercheur.

| | |
|-----------------------|--|
| Nom du chercheur | Smaili Souad |
| Titre de la recherche | Une étude exploratoire sur l'enseignement de l'écriture autobiographique chez les étudiants algériens EFL dans l'enseignement supérieur. |

Nom complet du participant :

- Profession : Enseignant dans le département d'Anglais
- Des étudiants dans le département d'anglais
S'il vous plaît, cochez dans la colonne appropriée.
- Je reconnais que je l'ai lu et compris la lettre d'invitation.
- Je reconnais que je l'ai lu et compris les buts et objectifs de la recherche.
- Je comprends que ma participation à ce projet est volontaire et je peux retirer de la recherche à tout moment.
- Je donne le consentement à l'entrevue enregistrée.
- Je donne le consentement au chercheur m'observer et prendre des notes pendant l'étude.
- Je donne le consentement au chercheur de faire des enregistrements audios au cours de ma participation.
- Je comprends que les renseignements que je donnerai resteront confidentielles et ne seront pas utilisées dans d'autres études et / ou à d'autres fins qui ne sont pas mentionnés dans ce projet.
- Je comprends que le chercheur veillera à ce que mes réponses restent secrètes et anonymes.
- Je donne la permission de mon point de vue à utiliser dans l'étude en cours et je comprends qu'ils ne seront pas utilisés à d'autres fins.
- J'ai lu attentivement et compris tous les points ci-dessus et je souhaite prendre part à ce projet.
- Je donne librement mon consentement à participer à cette étude et j'ai fourni une copie de ce formulaire pour ma propre information.

Signature: Date:

الملحق 34: نموذج الموافقة لتأكيد المشاركة في الدراسة

- استمارة الموافقة للتوقيع عليها وإعادتها إلى الباحث
- نسخة من الاستمارة للاحتفاظ بها

| | |
|-------------|---|
| اسم الباحث | سماعيلي سعاد |
| عنوان البحث | دراسة استكشافية على تدريس كتابة السيرة الذاتية بين طلاب اللغة الإنجليزية كلغة أجنبية في التعليم العالي بالجزائر |

اسم المشارك:

المهنة:

- مدرس في قسم اللغة الإنجليزية

- طالب في قسم اللغة الإنجليزية
- ضع علامة (x) في الخانة المناسبة أعلاه

- أقر بأنني قد قرأت وفهمت محتوى الدعوة
- أقر بأنني قد قرأت وفهمت أهداف البحث وغاياته
- أفهم أن مشاركتي في هذا المشروع طوعية وأستطيع الانسحاب من البحث في أي وقت
- أعطي الموافقة على المقابلة المسجلة
- أعطي الموافقة للباحث بأن يلاحظني ويدوين الملاحظات أثناء الدراسة
- أعطي الموافقة للباحث بأن يستخدم جهاز التسجيل أثناء مشاركتي
- أفهم أن المعلومات التي سوف أعطي ستبقى سرية ولن يتم استخدامها في دراسات أخرى أو لأغراض أخرى غير مذكورة في هذا المشروع
- أفهم أن الباحث سيضمن أن إجاباتي ستبقى سرية ومجهولة المصدر
- أعطي الإذن لجهات نظري باستخدامها في الدراسة الحالية، وأفهم أنها لن تستخدم لأي أغراض أخرى
- لقد قرأت بعناية وفهمت كل النقاط المذكورة أعلاه وأتمنى أن أشارك في هذا المشروع
- بكل حرية أعطي موافقتي على المشاركة في هذه الدراسة البحثية ولقد تم تزويدي بنسخة من هذا النموذج للحصول على المعلومات الكافية

التوقيع:

التاريخ:

Appendix 35: Invitation letter for students and teachers (English, French & Arabic versions)

Dear participants,

My name is Souad Smaili. I am a postgraduate student in the school of Arts and Humanities at the University of Northampton, United Kingdom. I would like to invite you to participate in my research study. The title of the project is: An Exploratory Study on the Teaching of Autobiographical writing among Algerian EFL Students of Higher Education. This study is supervised by the University of Northampton, and funded by the Algerian Ministry of Higher Education and Scientific Research.

The general aim behind this research is to investigate the impact of autobiographical writing on EFL students' language development. Furthermore, I will be exploring the students' narrative abilities, voices and multiple identities. The study will also introduce a theatrical method to help students perform their autobiographies, and raise the sense of social interaction the classroom.

The main objectives of this project are:

- A. Exploring the students' narrative voices expressed in their autobiographical samples and performed in an interactive theatrical classroom.
- B. Understanding whether these students' narrative voices and imagined identities differ from their other language voices and identities.
- C. Using the findings of this research to recommend to the department of English innovative approaches to the teaching and learning of writing in EFL classrooms.

The current study requires me to conduct a range of data collection procedures so as to achieve the aim of the project. Thus, I will use the following research tools to collect data:

- A. Pilot study (on week).
- B. Exploratory course (two months).
- C. Structured and semi-structured interviews (with both students and teachers).
- D. Classroom observation (students only).
- E. Tow Thinking aloud sessions (this will include pre and post interviews with students only).
- F. Students' diary.

The above procedures will take place at the University of Bejaia in the agreed time. The pilot study, exploratory course classroom observation and thinking aloud sessions will require from the participants to attend autobiographical writing lessons in an independent class. However, the interviews are optional. In case I couldn't interview all of the participants face- to face, then skype or telephone interviews will be a substitute at the time that suits them.

Participation in this research is confidential. In other words, Study information will be secure, covert and anonymous. Individual participants do not need to give their real names or age. All of the tools used during data collection such as audio recorders, diaries and autobiographical samples will be destroyed directly after the study. The study is beneficial for the students learning outcomes, and no harm or danger will affect the participants. The individual participants will pay no costs, and will not receive any payment for their participation.

Taking part in the study is your decision. You do not have to be in the study if you do not want to.

The success of this project depends on your help and support. Therefore, we hope you will choose to take part in it. If you choose to participate, please sign the attached consent form and return it to the email address indicated below.

I would be very grateful if you give me your consent, and we are happy to answer any question you may have about the study. My and supervisor details are written below.

Kind Regards

Souad Smaili

Annexe 35 : Lettre d'invitation pour les étudiants et les enseignants (anglais, français et versions arabe)

Chers participants,

Mon nom est Souad Smaili. Je suis une étudiante de troisième cycle à l'école des Arts et des Sciences Humaines de l'Université de Northampton, Royaume-Uni. Je voudrais vous inviter à participer à mon étude. Le titre du projet est : Une étude exploratoire sur l'enseignement de l'écriture autobiographique chez les étudiants EFL Algériens de l'enseignement supérieur. Cette étude est supervisée par l'Université de Northampton, et financé par le ministère algérien de l'Enseignement Supérieur et de la Recherche Scientifique.

L'objectif général derrière cette recherche est d'étudier l'impact de l'écriture autobiographique sur le développement de langue des étudiants EFL. En outre, je vais d'explorer les capacités narratives des élèves, des voix et leurs identités multiples. L'étude mettra également en place une méthode théâtrale pour aider les étudiants effectuent leurs autobiographies, et augmenter le sens de l'interaction sociale de la classe.

Les principaux objectifs de ce projet sont :

D. Exploration des voix narratives des élèves exprimé dans leurs échantillons autobiographiques et réalisée dans une salle de classe de théâtre interactive.

E. Comprendre si les voix narratives de ces élèves et les identités imaginaires diffèrent de leurs autres voix et des identités linguistiques.

F. En utilisant les résultats de cette recherche pour recommander au département des approches novatrices en anglais à l'enseignement et l'apprentissage de l'écriture dans les classes EFL.

L'étude actuelle exige de moi de mener une série de procédures de collecte de données de manière à atteindre l'objectif du projet. Ainsi, je vais utiliser les outils de recherche suivants pour recueillir des données :

A. Etude Pilot (une semaine).

B. Un cours de deux mois.

C. B. Des entretiens structurés et semi-structurés (avec les étudiants et les enseignants).

D. C. observation en classe (étudiants seulement).

E. . Deux sessions de Penser à haute voix (cela inclura des entrevues avant et après avec les étudiants seulement).

F. Analyse de journal écrite par les étudiants.

Les procédures ci-dessus auront lieu à l'Université de Bejaia dans le délai convenu. L'étude pilote, observation en classe et de penser à voix haute sessions auront besoin des participants pour assister à des cours d'écriture autobiographique dans une classe indépendante. Cependant, les interviews sont facultatives. Dans le cas où je ne pouvais pas interviewer tous les

participants en face à face, puis Skype ou entrevues téléphoniques seront un substitut au moment qui leur convient.

La participation à cette recherche est confidentielle. En d'autres termes, l'information d'étude sera sécurisée, secrète et anonyme. Les participants individuels ne doivent pas donner leurs noms réels ou l'âge. Tous les équipements utilisés lors de la collecte de données tels que les enregistreurs audios, des journaux et des échantillons autobiographiques seront détruits directement après l'étude. L'étude est bénéfique pour les élèves des résultats d'apprentissage, et aucun dommage ou de danger aura une incidence sur les participants. Les participants individuels ne paieront pas de frais, et ne recevront aucun paiement pour leur participation.

Prendre part à l'étude est votre décision. Vous ne devez pas être dans l'étude si vous ne voulez pas.

Le succès de ce projet dépend de votre aide et de soutien. Par conséquent, nous espérons que vous choisirez de prendre part. Si vous choisissez de participer, veuillez signer le formulaire de consentement ci-joint.

Je serais très reconnaissant si vous me donnez votre consentement.

Sincères amitiés

Souad Smaili

الملحق 35 : دعوة للطلاب والمعلمين (نسخة مترجمة)

عزيزي المشارك،

اسمي سعاد سماعيل. أنا طالبة دراسات عليا في كلية الآداب والعلوم الإنسانية التابعة لجامعة نورثامبتون، المملكة المتحدة. وأود أن أدعوكم للمشاركة في دراستي. عنوان المشروع: دراسة استكشافية على تدريس كتابة السيرة الذاتية بين الطلبة الجزائريين للغة الإنجليزية كلغة أجنبية في مجال التعليم العالي. ويشرف على هذه الدراسة من قبل جامعة نورثامبتون، وبتمويل من وزارة التعليم العالي والبحث العلمي.

الهدف العام وراء هذا البحث هو دراسة تأثير كتابة السيرة الذاتية على تطوير اللغة الإنجليزية كلغة أجنبية. وبالإضافة إلى ذلك، استكشف مهارات السرد لدى الطلاب، والأصوات وهويات متعددة. الدراسة تتضمن أيضا المسرح التفاعلي لمساعدة الطلاب على استكمال السير الذاتية الخاصة بهم، وزيادة شعور التفاعل الاجتماعي في الفصول الدراسية.

وتتمثل الأهداف الرئيسية لهذا المشروع في:

- استكشاف الصوت السرد للطلاب في عينات سيرتهم الذاتية، والتي أجريت في الفصول الدراسية و المسرح التفاعلي.
- فهم إذا صوت السرد من الطلاب وهويات وهمية مختلفة من أصواتهم الأخرى والهويات اللغوية.
- باستخدام نتائج هذا البحث سنقترح أساليب مبتكرة لتدريس اللغة الإنجليزية وتعلم الكتابة في فصول اللغة الإنجليزية كلغة أجنبية.
- تقتضي مني الدراسة الحالية إجراء سلسلة من البيانات من أجل تحقيق أهداف المشروع. وسوف تستخدم أدوات البحث التالية لجمع البيانات:
 - حصص حول الكتابة السردية .
 - المقابلات المهيكلة وشبه المنظمة (مع الطلاب والمعلمين).
 - المراقبة (طلاب فقط).
 - دورتان من التفكير بصوت عال (مع طلاب فقط).
 - تحليل مذكرات الطلاب.

إن الإجراءات المذكورة أعلاه تجرى في جامعة بجاية في الوقت المتفق عليه. و حضور المشاركين في الدراسة التجريبية والملاحظة الصفية و جلسات التفكير بصوت عال يتطلب اختيارية. في حال لم أتمكن من مقابلة جميع المشاركين وجه لوجه، سكايب أو المقابلات الهاتفية ستكون بديلا عن وقتهم الخاص.

المشاركة في هذا البحث هي سرية. وبعبارة أخرى، فإن دراسة المعلومات تكون أمانة سرية ومجهولة المصدر. ليس علي المشاركين أن يقدموا أسمائهم الحقيقية أو السن. جميع المعدات المستخدمة في جمع البيانات مثل مسجلات الصوت والصحف وعينات السيرة الذاتية سوف يتم تدميرها على الفور بعد الدراسة.

لا ضرر أو خطر يؤثر على المشاركين. لن يدفع المشاركون من الأفراد الرسوم ولن يتلقوا دفعة لمشاركتهم.

المشاركة في هذه الدراسة هو قراركم. ليس عليك أن تكون في الدراسة إذا كنت لا تريد.

نجاح هذا المشروع يعتمد على مساعدتكم ودعمكم. ولذلك فإننا نتمنى أن تختار المشاركة. إذا اخترت المشاركة، الرجاء التوقيع على استمارة الموافقة المرفقة .

وسأكون ممتنا للغاية إذا كنت تعطيني موافقتك، ونحن سعداء للرد على أية أسئلة قد تكون لديكم حول الدراسة.

مع أطيب التحيات

سعاد سماعيلي

Appendix 36: Consent form (English French & Arabic Versions)



Consent Form (English French & Arabic Versions)

- Information sheet (to be kept).
- Consent form to be signed and returned to the researcher.

| | |
|------------------------|--|
| Name of the researcher | Smaili Souad |
| Research title | From Narration to Performance: The Study of Identity Development of EFL Students at Bejaia University, Algeria |

Participant's full name:

- **Occupation:** Teacher in the department of English

Student in the Department of English
please, tick in the appropriate column above.

- I acknowledge that I have read and understood the invitation letter.
- I acknowledge that I have read and understood the research aims and objectives.
- I understand that my participation in this project is voluntary and I can withdraw from the research at any time.
- I give consent to the interview being recorded.
- I give the consent to the researcher to observe me and take notes during the study.
- I give consent to the researcher to use the findings of this study in the PhD thesis, conference and poster presentations, publications, and on NECTAR at the University of Northampton.
- I understand that the information that I will give will remain confidential and will not be used in other studies and/or for other purposes that are not mentioned in this project.

- I understand that the exploratory course will not be credit carrying, and only students who agreed to participate will attend the course. (this is for students)
- I understand that the researcher will ensure that my answers remain confidential and anonymous.
- I give consent to the researcher to take pictures and videos during the sessions, and to use them for this research.
- I understand that the pictures and the video records will not be used for other aims that are not mentioned in this form.
- I give permission for my views to be used in the current study and I understand that they will not be used for any other purposes.
- I have carefully read and understood all of the above points and I wish to take part in this project.
- I freely give my consent to participate in this research study and I have been provided with a copy of this form for my own information.

Signature: Date:

Annex 36 : Formulaire de consentement pour confirmer la participation à l'étude (versions anglaise, française et arabe)

- Feuille d'information (à garder).
- Formulaire de consentement à être signé et retourné au chercheur.

| | |
|-----------------------|--|
| Nom | Smaili Souad |
| Titre de la recherche | Une étude exploratoire sur l'enseignement de l'identité dans les essais autobiographique chez les étudiants algériens EFL dans l'enseignement supérieur. |

Nom complet du participant :

Profession : Enseignant dans le département de l'anglais des étudiants dans le département d'anglais

S'il vous plaît, cochez dans la colonne appropriée.

- A) Je reconnais que je l'ai lu et compris la lettre d'invitation.
- B) Je reconnais que je l'ai lu et compris les buts et objectifs de la recherche.
- C) Je comprends que ma participation à ce projet est volontaire et je peux retirer de la recherche à tout moment.
- D) Je donne le consentement à l'entrevue enregistrée.
- E) Je donne le consentement au chercheur m'observer et prendre des notes pendant l'étude.
- F) Je donne le consentement au chercheur de faire des enregistrements audios cours de ma participation.
- G) Je comprends que les renseignements que je donnerai resteront confidentielles et ne seront pas utilisées dans d'autres études et / ou à d'autres fins qui ne sont pas mentionnés dans ce projet.
- H) Je comprends que le chercheur veillera à ce que mes réponses restent secrètes et anonymes.
- I) Je donne la permission de mon point de vue à utiliser dans l'étude en cours et je comprends qu'ils ne seront pas utilisés à d'autres fins.
- J) J'ai lu attentivement et compris tous les points ci-dessus et je souhaite prendre part à ce projet.

Je donne librement mon consentement à participer à cette étude et j'ai fourni une copie de ce formulaire pour ma propre information.

Signature: Date:

الملحق 36: نموذج الموافقة لتأكيد المشاركة في الدراسة

- استمارة الموافقة للتوقيع عليها وإعادتها إلى الباحث
- نسخة من الاستمارة للاحتفاظ بها

| | |
|-------------|---|
| اسم الباحث | سماعيلي سعاد |
| عنوان البحث | دراسة استكشافية على تدريس كتابة السيرة الذاتية بين طلاب اللغة الإنجليزية كلغة أجنبية في التعليم العالي بالجزائر |

اسم المشارك :

المهنة:

- مدرس في قسم اللغة الإنجليزية

- طالب في قسم اللغة الإنجليزية

أقر بأنني قد قرأت وفهمت محتوى الدعوة

- أقر بأنني قد قرأت وفهمت أهداف البحث وغاياته
- أفهم أن مشاركتي في هذا المشروع طوعيه وأستطيع الانسحاب من البحث في أي وقت
- أعطي الموافقة على المقابلة المسجلة
- أعطي الموافقة للباحث بأن يلاحظني ويدوين الملاحظات أثناء الدراسة
- أعطي الموافقة للباحث بأن يستخدم جهاز التسجيل أثناء مشاركتي
- أفهم أن المعلومات التي سوف أعطي ستبقى سرية ولن يتم استخدامها في دراسات أخرى أو لأغراض أخرى غير مذكورة في هذا المشروع
- أفهم أن الباحث سيضمن أن إجاباتي ستبقى سرية ومجهولة المصدر
- أعطي الإذن لجهات نظري باستخدامها في الدراسة الحالية، وأفهم أنها لن تستخدم لأي أغراض أخرى
- لقد قرأت بعناية وفهمت كل النقاط المذكورة أعلاه وأتمنى أن أشرك في هذا المشروع

- بكل حرية أعطي موافقتي على المشاركة في هذه الدراسة البحثية ولقد تم تزويدي بنسخة من هذا النموذج للحصول على المعلومات الكافية

التوقيع :

التاريخ:

Appendix 37: Permission letters to conduct the project (English, French & Arabic versions)

English version

25/02/2016

Mrs. Kaci Fadhila

Head of English Department

University of Bejaia,

Algeria

Dear Mrs. Kaci,

My name is Souad Smaili. I am writing to request permission to conduct a research study at the department of English language and literature in the University of Bejaia. I am currently enrolled at the University of Northampton in the United Kingdom, in the process of conducting a postgraduate research study.

The present research concerns an exploratory study on the teaching of autobiographical writing and identity development among Algerian EFL students of higher education.

The aims and objectives of this research can be summarized as follows:

1. Aims:

- b. Identify the impact of autobiographical writing and theatrical performance on EFL students' English language skills development among.
- c. Explore these participants' multiple/imagined identities articulated in an innovative and interactive space (theatre).

2. Objectives:

- a. Exploring the students' narrative voices expressed in their autobiographical samples and performed in an interactive theatrical classroom.
- b. Understanding whether these students' narrative voices and imagined identities differ from their other language voices and identities.
- c. Using the findings of this research to recommend to the department of English innovative approaches to the teaching and learning of writing in EFL classrooms.
The project will require me to conduct a pilot study for one week and an exploratory course for two months at Bejaia University, it will not be credit carrying, and the participants will be volunteers who will be attracted by the innovative approaches that will be explored. It will also include observation, interviews with both students and teachers of English, classroom observation sessions, tow thinking aloud sessions, diary writing and theatrical activities.

Annexe (37) : Lettre d'autorisation pour mener le projet (Anglais, français et Arabe versions)

25/02/2016

Mme Kaci Fadhila

Chef du Département d'anglais

Université de Bejaia,

Algérie

Chère Madame Kaci,

Mon nom est Souad Smaili. Je vous écris pour demander l'autorisation de procéder à une étude de recherche au département de langue et littérature Anglaise à l'Université de Bejaia. Je suis actuellement inscrit à l'Université de Northampton au Royaume-Uni, dans le processus de réalisation d'une étude de recherche de troisième cycle.

La présente recherche porte sur une étude exploratoire sur l'enseignement de l'écriture autobiographique chez les étudiants EFL Algériens de l'enseignement supérieur.

Les buts et objectifs de cette recherche peuvent être résumés comme suit:

1. Buts

A. Identifier l'impact de l'écriture autobiographique et théâtre sur le développement du langage chez les étudiants EFL.

b. Explorez les capacités narratives et identité de ces élèves tout en s'exprimant autobiographiquement en Anglais via une gamme de méthodes qualitatives.

2. Objectifs

A. Exploration des voix narratives des élèves exprimé dans leurs échantillons autobiographiques et réalisée dans une salle de classe de théâtre interactive.

B. Comprendre si les voix narratives de ces élèves et les identités imaginaires diffèrent de leurs autres voix et des identités linguistiques.

C. En utilisant les résultats de cette recherche de recommander au Département des approches novatrices en Anglais à l'enseignement et l'apprentissage de l'écriture dans les classes EFL.

Le projet va me demander de mener une étude pilote pour une période d'une semaine et une autre de deux mois dans votre département. Il comprendra également des entrevues avec les étudiants et les professeurs d'anglais, des séances d'observation en classe, attelage de penser à voix haute sessions, l'écriture de journal et des activités théâtrales. Cela ne donnera pas les crédits étudiants pour leurs diplômes, et seuls les étudiants qui acceptent de participer à la recherche suivront le cours. Le projet se compose de 12 à 20 étudiants de Master et 3eme année

Licence à participer à mon projet. Les étudiants et les enseignants recevront un formulaire de consentement à signer s'ils acceptent de prendre part à mon étude.

Le projet va me demander d'utiliser audio et enregistreur au cours des entrevues et de penser à voix haute sessions. Cela ne comportera pas de préjudice ou d'inconfort pour les participants ou l'Université. Je discuterai davantage ce point dans le formulaire de consentement.

Les résultats individuels de cette étude resteront absolument confidentiels et anonymes. Aucun frais ne sera engagé soit par votre ministère ou participants individuels.

Les résultats de cette étude pourraient être utilisés dans les présentations Thèses, conférences et affiches, publications, et sur NECTAR à l'Université de Northampton.

Cette étude a reçu l'approbation éthique par l'École des Arts et de l'éthique des sciences humaines.

Votre autorisation de mener cette étude sera grandement appréciée.

Si vous êtes d'accord, veuillez signer ci-dessous.

Je serais très reconnaissant si vous me donnez votre consentement, et je serais heureux de répondre à toute question que vous pourriez avoir à propos de ce projet.

Cordialement,

Souad Smaili

.....

Imprimer votre nom et votre titre ici

Signature

Date

الملحق 37: طلب إذن لإجراء مشروع لبحث الدكتوراه (نسخة مترجمة)

25/02/2016

السيدة قاسي فضيلة

رئيس قسم اللغة الإنجليزية

جامعة بجاية

الجزائر

السيدة المحترمة قاسي،

اسمي سعاد سماعيلي. أكتب إليكم لطلب إذن لإجراء دراسة بحثية للدكتوراه في قسم اللغة الإنجليزية وآدابها في جامعة بجاية. أنا مسجلة حاليا في جامعة نورثامبتون في المملكة المتحدة في عملية إجراء دراسة بحثية للدراسات العليا.

يتعلق هذا البحث بدراسة استكشافية على تدريس كتابة السيرة الذاتية بين طلاب اللغة الإنجليزية كلغة أجنبية في التعليم العالي بالجزائر

أهداف وغايات هذا البحث يمكن تلخيصها فيما يلي:

❖ الاهداف:

• التعرف على أثر كتابة السيرة الذاتية على التطور اللغوي لدى طلاب اللغة الإنجليزية كلغة أجنبية.

• استكشاف قدرات الطلاب السردية اثناء التعبير على سيرتهم الذاتية .

❖ الغايات:

• استكشاف الأصوات السردية للطلاب المعبر عليها في عينات سيرتهم الذاتية ، والتي سوف يتم تمثيلها في المسرح التفاعلي

• فهم ما إذا كانت الأصوات والهويات السردية لهؤلاء الطلاب تختلف عن أصواتهم اللغوية وهوياتهم الاصلية

• استخدام نتائج هذا البحث لاقتراح مناهج جديدة لتدريس السيرة الذاتية باللغة الإنجليزية في الجامعة الجزائرية. المشروع يتطلب مني إجراء دراسة تجريبية لمدة ستة شهورين في قسم اللغة الإنجليزية. كما سيشمل لقاءات مع كل من الطلاب ومدرسي اللغة الإنجليزية ودورات مراقبة الفصول الدراسية دورات التفكير بصوت عال ، كتابة المذكرات والأنشطة المسرحية. هذا لا يعطي الطلاب معدلات في شهاداتهم، و فقط الطلاب الذين يوافقون على المشاركة في البحث لهم متابعة الدورة.

وآمل من إدارتكم أن تسمح لي باختيار 12-20 طلاب الماجستير و الليسانس ليكونوا مشاركين في مشروع. و سأعطي لكل من الطلاب والمعلمين استمارة الموافقة ليقعوا عليها إذا وافقوا على المشاركة في دراستي.

المشروع يتطلب مني استخدام مسجل أثناء المقابلات و دورات التفكير بصوت عال. هذا المشروع لا يحمل أي ضرر أو إزعاج للمشاركين أو الجامعة. وسوف يتم مناقشة هذه النقطة بشكل أكبر في استمارة الموافقة.

ستبقى النتائج الفردية لهذه الدراسة سرية تماما ومجهولة. البحث لا يكلف أي مصاريف لإدارتكم و الأفراد المشاركين

نتائج هذه الدراسة يمكن استخدامها في عروض أطروحات والمحاضرات والملصقات والمنشورات

و NECTAR

موافقتكم لإجراء هذه الدراسة شرف كبير.

منحت هذه الدراسة الموافقة الأخلاقية من قبل كلية الآداب والعلوم الإنسانية لجنة الأخلاقيات.

تحياتي الخاصة

سعاد سماعيلى

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التاريخ

التوقيع

طباعة الاسم و اللقب هنا

Letter (2): Permission letter to conduct the project for the dean of the faculty (English, French & Arabic versions).

25/02/2016

Mr. Backache

Dean of the Faculty of Letters and Languages

University of Bejaia,

Algeria

Dear Mr. Backache,

My name is Souad Smaili. I am writing to request permission to conduct a research study at the Faculty of Letters and Languages in the University of Bejaia. I am currently enrolled at the University of Northampton in the United Kingdom, in the process of conducting a postgraduate research study.

The present research concerns an exploratory study on the teaching of autobiographical writing among Algerian EFL students of higher education.

The aims and objectives of this research can be summarized as follows:

3. Aims:

- a. Identify the impact of autobiographical writing and theatrical performance on EFL students' English language skills development.
- b. Explore these participants' multiple/imagined identities articulated in an innovative and interactive space (theatre).

4. Objectives:

- d. Exploring the students' narrative voices expressed in their autobiographical samples and performed in an interactive theatrical classroom.
- e. Understanding whether these students' narrative voices and imagined identities differ from their other language voices and identities.
- f. Using the findings of this research to recommend to the department of English innovative approaches to the teaching and learning of writing in EFL classrooms.

The project will require me to conduct a pilot study for one week followed with a two months exploratory course at Bejaia University, it will not be credit carrying, and the participants will be volunteers who will be attracted by the innovative approaches that will be explored. It will also include observation, interviews with both students and teachers of English, classroom observation sessions, tow thinking aloud sessions, and theatrical activities.

The research will include 12 to 20 Master's and third year Bachelor's students to be participants in my project. Both students and teachers will be given a consent form to sign if they agree to take part in my study.

The project will require me to use audio and video recorder during the interviews and thinking aloud sessions. This will not involve any harm or discomfort to the participants or the University. I will be discussing this point further in the consent form.

Individual results of this study will remain absolutely confidential and anonymous. No costs will be incurred by either your department or individual participants.

The findings of this study might be used in the PhD thesis, conference and poster presentations, publications, and on NECTAR at the University of Northampton.

This study was granted ethical approval by the School of Arts and Humanities Ethics Committee.

Your approval to conduct this study will be greatly appreciated.

If you agree, kindly sign below.

I would be very grateful if you give me your consent, and I would be happy to answer any question you might have about this project.

Sincerely,

Souad Smaili

.....

Full name

Signature

Date

Lettre (2): Lettre de Permission pour mener le projet (Anglais, Français et Arabe versions)

25/02/2016

M. Bektache

Doyen de la Faculté des Lettres et Langues

Université de Bejaia,

Algérie

Monsieur Bektache,

Mon nom est Souad Smaili. Je vous écris pour demander l'autorisation de procéder à une étude de recherche à la Faculté des Lettres et Langues de l'Université de Bejaia. Je suis actuellement inscrit à l'Université de Northampton au Royaume-Uni, dans le processus de réalisation d'une étude de recherche de troisième cycle.

La présente recherche porte sur une étude exploratoire sur l'enseignement de l'écriture autobiographique chez les étudiants EFL algériens de l'enseignement supérieur.

Les buts et objectifs de cette recherche peuvent être résumés comme suit :

3. Buts :

1. Identifier l'impact de l'écriture autobiographique sur le développement du langage chez les étudiants EFL.

1. Explorez les capacités narratives et identité de ces élèves tout en s'exprimant autobiographiquement en anglais via une gamme de méthodes qualitatives.

4. Objectifs :

D. Exploration des voix narratives des élèves exprimé dans leurs échantillons autobiographiques et réalisée dans une salle de classe de théâtre interactive.

E. Comprendre si les voix narratives de ces élèves et les identités imaginaires diffèrent de leurs autres voix et des identités linguistiques.

F. En utilisant les résultats de cette recherche de recommander au ministère des approches novatrices en anglais à l'enseignement et l'apprentissage de l'écriture dans les classes EFL.

Le projet va me demander de mener une étude pilote pour une période d'une semaine et un cours expérimental pondent deux mois dans le département de l'anglais. Il comprendra également des entrevues avec les étudiants et les professeurs d'anglais, des séances d'observation en classe, attelage de penser à haute voix sessions et des activités théâtrales. Cela ne donnera pas les crédits étudiants pour leurs diplômes, et seuls les étudiants qui acceptent de participer à la recherche suivront le cours.

Je souhaite que votre faculté puisse me permettre recruter 12 à 20 étudiants de Master et 3eme année Licence à participer à mon projet. Les étudiants et les enseignants recevront un formulaire de consentement à signer si elles acceptent de prendre part à mon étude.

Le projet va me demander d'utiliser audio et enregistreur vidéo au cours des entrevues et de penser à voix haute sessions. Cela ne comportera pas de préjudice ou d'inconfort pour les participants ou l'Université. Je discuterai davantage ce point dans le formulaire de consentement.

Les résultats individuels de cette étude resteront absolument confidentiels et anonymes. Aucun frais ne sera engagé soit par votre ministère ou participants individuels.

Les résultats de cette étude pourraient être utilisés dans les présentations Thèses, conférences et affiches, publications, et sur NECTAR à l'Université de Northampton.

Cette étude a reçu l'approbation éthique par l'École des Arts et de l'éthique des sciences humaines.

Votre autorisation de mener cette étude sera grandement appréciée.

Si vous êtes d'accord, veuillez signer ci-dessous.

Je serais très reconnaissant si vous me donnez votre consentement, et je serais heureux de répondre à toute question que vous pourriez avoir à propos de ce projet. Cordialement,

Souad Smaili

| | | |
|---------------------------------------|-----------|-------|
| | | |
| Imprimer votre nom et votre titre ici | Signature | Date |

الملحق 2: طلب إذن لإجراء مشروع لبحث الدكتوراه (نسخة مترجمة)

25/02/2016

السيد الفاضل بقتاش

عميد كلية الآداب و اللغات الأجنبية

جامعة بجاية

الجزائر

السيد المحترم بقتاش،

اسمي سعاد سماعيل. أكتب إليكم لطلب إذن إجراء دراسة بحثية للدكتوراه في قسم اللغة الإنجليزية وآدابها في جامعة بجاية. أنا مسجلة حاليا في جامعة نورثامبتون في المملكة المتحدة، في عملية إجراء دراسة بحثية للدراسات العليا

يتعلق هذا البحث بدراسة استكشافية على تدريس كتابة السيرة الذاتية بين طلاب اللغة الإنجليزية كلغة أجنبية في التعليم العالي بالجزائر

أهداف وغايات هذا البحث يمكن تلخيصها فيما يلي

❖ الأهداف

- التعرف على أثر كتابة السيرة الذاتية على التطور اللغوي لدى طلاب اللغة الإنجليزية كلغة أجنبية.
- استكشاف قدرات الطلاب السردية اثناء التعبير على سيرتهم الذاتية.

❖ الغايات

- استكشاف الأصوات السردية للطلاب المعبر عليها في عينات سيرتهم الذاتية ، والتي سوف يتم تمثيلها في المسرح التفاعلي.
- فهم ما إذا كانت الأصوات و الهويات السردية لهؤلاء الطلاب تختلف عن أصواتهم اللغوية وهوياتهم الاصلية
- استخدام نتائج هذا البحث لاقتراح مناهج جديدة لتدريس السيرة الذاتية باللغة الإنجليزية في الجامعة الجزائرية. المشروع يتطلب مني إجراء دراسة تجريبية لمدة شهرين في قسم اللغة الإنجليزية. كما سيشمل لقاءات مع كل من الطلاب ومدرسي اللغة الإنجليزية ودورات مراقبة الفصول الدراسية، دورات التفكير بصوت عال ، كتابة المذكرات والأنشطة المسرحية. هذا لا يعطي الطلاب معدلات في شهاداتهم، و فقط الطلاب الذين يوافقون على المشاركة في البحث لهم متابعة الدورة.

وآمل من إدارتكم أن تسمح لي باختيار 12-20 طلاب الماجستير والليسانس ليكونوا مشاركين في مشروع. و سأعطي لكل من الطلاب والمعلمين استمارة الموافقة ليقوموا عليها إذا وافقوا على المشاركة في دراستي.

المشروع يتطلب مني استخدام مسجل أثناء المقابلات و دورات التفكير بصوت عال. هذا المشروع لا يحمل أي ضرر أو إزعاج للمشاركين أو الجامعة. وسوف يتم مناقشة هذه النقطة بشكل أكبر في استمارة الموافقة.

ستبقى النتائج الفردية لهذه الدراسة سرية تماما ومجهولة. البحث لا يكلف أي مصاريف لإدارتكم و الأفراد المشاركين.

نتائج هذه الدراسة يمكن استخدامها في عروض أطروحات والمحاضرات والملصقات والمنشورات

و NECTAR

موافقتكم لإجراء هذه الدراسة شرف كبير.

منحت هذه الدراسة الموافقة الأخلاقية من قبل كلية الآداب والعلوم الإنسانية لجنة الأخلاقيات.

إذا كنتم موافقين يرجى التوقيع أدناه وإعادة النموذج الموقع عبر البريد الإلكتروني إلى
وسأكون ممتنا للغاية إذا وافقتم، وسأكون سعيدة بالرد على أي سؤال لديكم حول هذا المشروع

تحياتي الخالصة

سعاد سماعيلى

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التاريخ

التوقيع

طباعة الاسم و اللقب هنا

Appendix 38: Ethical consideration

As my study involves human participants, I have designed the following table which indicates the ethical aspects that I considered throughout my research:

| | |
|------------------------------------|--|
| Location | <p>Bejaia University: data collection (pilot study, exploratory course, observation, interviews, diaries, thinking aloud sessions).</p> <p>Northampton University: writing up of the work and data analysis.</p> |
| Informing participants | <p>Teachers: they were volunteer participants in the interviews, and they have been sent an invitation along with a consent form to sign and return via email.</p> <p>Students: they were invited to participate in the study and they received a consent form to sign to confirm their participation along with an information sheet.</p> |
| Access to Bejaia University | <p>Northampton student card was used for researcher identification.</p> <p>Permission letters to collect data at Bejaia University were given to the dean of the faculty and the department chief.</p> |
| Data protection and storage | <p>Students' and teachers' recorded speech during the interviews remained anonymous and confidential.</p> <p>The records, diaries and written autobiographies are kept in a secure and safe place at the University of Northampton. The researcher only can have access to this place.</p> |
| Informed consent | <p>Informed consents were given to the participants to clearly highlight the aims, objectives and the content of the work including data collection procedures and ethical considerations. They were informed that the findings may be used in the PhD thesis, conference and poster presentations, publications, and on NECTAR at the University of Northampton.</p> <p>Each participant signed the informed consent and returned it to the researcher.</p> <p>Participation in the study is voluntary and nobody has to sign if he/she does not want to.</p> |
| Individual harm | <p>Participants have the right to withdraw from the study at any time.</p> <p>Participants were protected from any harm or risk during the study process.</p> |
| Access language | <p>I used English during data collection. However, Arabic and French were used in cases where the participants face problems when using English.</p> |

| | |
|--------------------------------------|---|
| | Informed consents and invitation letters to take part in the study were written in three languages: English, French and Arabic. |
| Activities | To collect data, a range of classroom activities were designed. These included: Writing personal life stories or poems. Writing diaries. Classroom interaction. Theatrical activities. Performance. Interviews. |
| Theatrical risks | The study involved theatrical activities (performance of student's autobiographies in the form of theatrical pieces). The students had the right to withdraw from this activity at any time. This activity took place in a classroom (normal one/media room) at Bejaia University. This activity involved no risk, no physical or potential harm to the participants. |
| Confidentiality and anonymity | All personal details of the participants remained anonymous and confidential. The participants were asked if they agree to be given pseudonyms during the study. They all agreed on the pseudonyms. |
| Research summary | The participants were given a summary about the data collection process. In other words, they received a form where I explained how their autobiographies, diaries/stories, scripts and records have been used in the PhD thesis, conference and poster presentations, publications, and on NECTAR at the University of Northampton. They were also given a copy for each autobiographical sample, record and diary. |

Table (1): ethical consideration summary.

Appendix 39: Data collection methods

| RQs | Data Collection procedure | Method of analysis | Rational behind adopting the methods of analysis |
|-------------|--|-----------------------------------|--|
| RQ1 & RQ2 | Students autobiographical stories and diaries (part one) | Idiographic case-by-case analysis | This helped me to provide thick description on how each participant negotiated his/her identities, the identities developed in the course, the socio-contextual factors influencing his/her identities, and the multiple voices being developed in both narration and performance. |
| RQ1-RQ5 | Semi-structured interviews (students and teachers), and diaries (part two) | Inductive thematic coding | This method granted me with flexibility during the coding process. I could revise, amend the codes during the analysis. It also helped me to come up with the emergent themes. Data from this category connect to all of the research questions in the study. |
| RQ1 RQ4 | Classroom Observation | Inductive thematic coding | Data from this category supports the semi-structured in rereviews. Therefore, using the same method of analysis was helpful to enhance the findings and emergent themes. |
| RQ1 RQ2 RQ4 | Theatrical scripts | Inductive thematic coding | The data I gathered from the scripts enhanced the emergent themes from the stories, the diaries and the semi-structured interviews. However, I used inductive thematic coding to analyse them because they did not require deep analysis compared with the stories and diaries (part one). |

Appendix 40: Breaking down the chapter themes

| Research questions | Chapter breakdown | Major themes | Sub-themes |
|---------------------------|---|--------------------------------|---|
| RQ (1) | Chapter 6: The journey of learner identity | Factors of Influence | Language learning factors: Influence of English-speaking relatives living in USA and UK. Influence of native academic at conferences. Socio-contextual factors: Death/ support of a family member. Contextual factors: family vs social . Education: Academic mentor (influenced by previous teacher of English/university teachers). |
| | | Obstacles and solutions | Obstacles in learning: influence of native language on the target language development. lack of oral practice inside and outside learning. Feeling powerless to speak in front of teachers. Teachers underestimating their students' abilities to speak like natives. Overcoming the Obstacles: using social media. watching British channels. reading novels. speaking and translating talks into English outside the classroom mirroring technique. |
| | | Development process | Two 'identity cycles: Past identity (poverty, child exploitation). Racial image and others' perception of others. Becoming. |

| | | | |
|--------|--|-----------------------------|---|
| | | | <p>The Triangle informing learner identity: affordances, achievements, investment.</p> <p>Ethnic belonging and cultural identity</p> <p>Life in the campus. Multilingual meaning-making of identity: (Language preferences. religious identity. Multilingual speaking identity.</p> <p>Articulated identities in two communities: imagined vs practice.</p> <p>Multilingual writer identity between progression and repetition.</p> |
| | | Relations of power | <p>Cultural capital. Gaining new Knowledge. Knowing others' cultures. Empowering the self/ self-positioning through attending academic and social event, speaking to native tourist in English.</p> |
| RQ (2) | Chapter 7: The self, the other, and emergent voice | Emergent voices | <p>Cognitive voices. Emotional narrative voices. Religious voices. Multilingual voices. Stage voices.</p> |
| | | I-ness and the other | <p>self-representation. Self-representation through drawing. Discovering the 'other.</p> |

| | | | |
|--------------|---|------------------------------|--|
| RQ (3) | Chapter 8: Gender identity negotiation from two angles (males vs females) | Females' negotiation | Contextual (Family/social) influence on female-students' decision-making: Parents interference in their daughters' career choices/personal decisions. Other family members interference. Females' social roles. Gender identity negotiation from females' perspective. Moment of sufferance and dilemma. Feeling powerless as a female in the Kabyle community. Females resistance against parents' control. Call for freedom. |
| | | Males' negotiation | Males' understanding of self. Cultural and religious meaning-making of life experiences from a male's standpoint. |
| RQ (4) & (5) | Chapter 9: Perceptions on the course: students vs teachers | Students' perceptions | English language skills development: Productive skills development (speaking & writing). Enhancing features of speech and vocabulary learning. Socio-situated and socio-cognitive abilities. Stage skills and identities: The feeling of 'a one community'. Teaching facet of identity. Acting skills. |
| | | Teachers' perceptions | Current teachers' methods. Teachers' perceptions on the course (positive vs negative): Positive attitudes. Negative attitudes. Teachers' recommendations. |