DRAMA-BASED INTERVENTIONS TO SUPPORT THE INCLUSION OF LEARNERS WITH ADHD IN ALGERIAN ENGLISH AS A FOREIGN LANGUAGE CLASSROOMS

By

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ABSTRACT

While the debate around the conceptualisation of inclusion continues, there remains a paucity of evidence on practical inclusion strategies/interventions for diverse learners in EFL classes. EFL classes require specific attention as learning a foreign language can be very demanding for learners in general, and learners with SEN in particular. This is mainly due to the social, academic, and pragmatic difficulties that learners with SEN, such as ADHD, exhibit. Further, a high value is placed upon EFL classes in non-native English speaking communities. Given that the English language has become a part and parcel of very many fields and vocations, learning English as an additional/foreign language has become very important for non-native English speakers.

Accordingly, drama-based approaches to increasing inclusion in EFL classes were designed and their impact evaluated in this study. The study aimed to develop an intervention to promote learning in a class of students (which included some learners with ADHD). Specifically, the intervention entailed the development of a drama-based programme that employed a set of play and improvisation activities delivered by EFL teachers. The intervention was carried out four times a week over a period of six weeks in an Algerian middle school. In order to evaluate the intervention, a mixed-method explanatory sequential design within a critical realist framework was followed. As such, data were collected at two distinct phases. The initial phase of the study aimed to assess the effectiveness of the intervention. This employed several tools of data collection such as pre and post-intervention Social Inclusion Surveys (SIS), Academic Performance Tests (APT), and classroom observation. The second phase of the study aimed to explore the participants' experiences and perspectives. This employed qualitative tools of semi-structured interviews and focus group

discussions. A total of sixty student participants (10-13 years old), six of which were students with ADHD, and two EFL teachers were recruited in the study.

The findings of the study suggested an overall positive influence of the intervention on the learners' social and academic development. The quantitative findings indicated: (i) an increase in the learners' academic performance in reading, listening, and speaking; but (ii) not in the writing performance; (iii) a decrease in the rejection levels of all the learners; (iv) an increase in the acceptance levels of all the learners. Furthermore, the qualitative data captured different but overall positive experiences of the intervention. Specifically, the findings revealed an increase in the students' engagement, participation, social acceptance, and sense of belonging. Improvements across the social and academic domains were observed in students with ADHD in line with the group as a whole. As a result, the drama-based intervention appears to be of universal benefit in the EFL classroom. Even though the study does not purport to be generalisable, it can be used to inform researchers/practitioners regarding ways of boosting the social and academic inclusion of EFL learners with and without ADHD. The study contributes to our understanding of inclusion that recognises the interaction of academic and social factors, and how drama-based teaching approaches can facilitate this interaction. By considering the Algerian context, the study could contribute to inclusion practices in EFL classrooms and may offer ideas for supporting the social development of learners with ADHD.

DEDICATION

To mum, Faiza,

To dad, Ibrahim,

To everyone who believes that

  'Education must be an equal opportunity for all'

ACKNOWLEDGMENTS

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GLOSSARY

ADHD: Attention Deficit Hyperactivity Disorder

AL: Additional Language

APA: American Psychological Association

APT: Academic Performance Tests

CR: Critical Realism

DIE: Drama in Education

EFL: English as a Foreign Language

LI: Language impairments

MENA: Middle East and North Africa

MMR: Mixed Methods Research

MoE: Mantle of Expert

RD: Reading Disability

SEN: Special Educational Needs

SIS: Social Inclusion Survey

TA: Thematic Analysis

TD: Typically Developing

TEFL: Teaching English as a Foreign Language

TS: Tutorial Sessions

TTT: Teacher Talk Time

UDL: Universal Designs of Learning

CHAPTER 1: INTRODUCTION AND OVERVIEW OF THE STUDY

1.1. Introduction

This research study was set out to design and evaluate the impact of a drama-based intervention on the inclusion of Algerian EFL learners with and without an ADHD diagnosis. To this end, this introductory chapter aims to set up the wider context of the study by outlining my research journey and providing an overview of the background and the rationale for the research. Further, the Algerian context of the study, linguistic situation, educational system, and inclusion practices are outlined. The chapter continues by shedding the light on the overarching research aims and questions that guided the current research. Next, a note on the terminology used in the thesis is presented to the reader to clarify the choices made in the study. Finally, this chapter concludes by outlining the structure of the thesis.

1.2. Motivation for the Study

My research interest started based on my own experience as an EFL teacher in one of the Algerian middle schools. As a novice teacher, I had seen flashes of inspiration from many EFL teachers that I worked with or met during the teachers' training. Those teachers worked tirelessly to create a positive learning environment for their students. They believed in language teaching as a window to the world, and in education as the most important investment in the country. Nevertheless, I had also witnessed instances of rejection and negative attitudes towards students with SEN and a lack of understanding of individual differences. At first, I was thinking that teachers had a role in creating inequalities inside the classroom. However, with time, I realised that part of the problem lies in our teaching practices, lack of awareness, and limited freedom in the choice of pedagogy. As a teacher, I felt that my teaching practices, strategies, and pedagogies were not suitable for all the students

in my class. While some students went along with the class activities as they found them interesting and helpful, others seemed to be less interested and less engaged.

One of the students in my class had Attention Deficit Hyperactivity Disorder (ADHD) and three others displayed behavioural issues and hyperactivity symptoms. I noticed that those students had lower academic scores and were, in some way, rejected by their peers who preferred not to work with them. This was made worse by their parents and teachers who could not understand their behavioural problems and their difficulties and decided to punish them. During my sessions, I felt helpless due to time and curriculum restrictions. However, during the tutorial sessions (TS), I went above and beyond to support the learners' engagement. For the TS, which is a less structured session held once a week, each classroom is divided into two groups. While one group joins the EFL session, the second group joins the French language session. In the following week, the students are asked to switch groups. Thus, the TS allowed me to work with a small number of learners and I used different activities such as plays, songs, and language games to motivate the learners to take part in the classroom activities. After a few sessions, I was surprised to find that more students, including those with ADHD and other SEN, wanted to join the EFL TS each week and refused to switch groups. This experience was the most rewarding part of being a teacher.

It was these experiences, together with the realisation that we have limited knowledge about inclusion practices in the EFL classroom, that sparked my motivation and research interest. The experience I had with my students developed my interest in learning more about ADHD and drama. I realised that captivating the interest of the students is very important in supporting their engagement. Further, this experience increased my desire to explore EFL teaching strategies that have the potential to boost inclusion in the classroom. This study interest, therefore, arose from the desire to create a supportive learning environment for all learners, including those with ADHD, who are the impetus for this research.

1.3. Background and Research Problem

This study seeks to determine the impacts of a classroom intervention on the inclusion of EFL learners including some with ADHD. The purpose of this study is to contribute to research on inclusion practices in EFL settings. Inclusion in many countries is still considered an approach to support people with additional needs (Opertti, Walker, & Zhang, 2014). However, inclusion in broad terms is "a reform that responds to diversity amongst all learners" (Ainscow & Messiou, 2018, p.02). Based on Ainscow's (2006) definition, inclusion in education is a process of development with a focus on identifying and eliminating barriers in the educational context. Its main focus is the presence, participation, and achievement of all learners. However, it pays particular attention to learners with special needs (learners who may be at risk of marginalisation, underachievement…etc). Now and after decades of debate around inclusive education, the field still faces challenges related to ideals and implementation (Haug, 2016). According to Grima-Farrell, Bain, and McDonagh (2011), "there remains a significant gap between our accumulated knowledge… and the extent to which evidence-based practice is used in sustainable ways" (p. 117). This indicates a need for practice-based research on inclusion in education.

Several attempts have been made to develop inclusion practices for children with SEN (see Sainato et al., 2015; Mulholland & O'Connor, 2016). Some of these attempts have investigated strategies and programmes that aim to maximize the educational experience of students with Attention Deficit Hyperactivity Disorder (ADHD). ADHD has been a subject of extensive research worldwide as it is considered the most prevalent, yet controversial disorder (Sayal et al., 2018). In the Arab world, ADHD has a prevalence of 16% among children aged between 3 and 15 years (Alhraiwil et al., 2015). Nevertheless, scientific research on ADHD in Arab countries is quite limited (Alkhateeb & Alhadidi, 2019). Thus, there is a need to explore ADHD in these regions.

Trying to understand ADHD, one may face several explanations based on medical or social conceptualisations. From a medical perspective, ADHD has been linked to delayed maturation of parts of the brain (Berger et al., 2013), which stipulates a link between poor academic achievement and the biological condition. This link is considered, therefore, a biological link (Keilow et al., 2018). On the other hand, the proponents of the social conceptualisation of ADHD argue that ADHD and behavioural issues, in general, are socially constructed, and affected by the social structures (Neophytou, 2004). Following the medical and social models war, the discussion moved to a new level. Thus, a biopsychosocial model was born anew. This model focuses on the systemic and multifaceted intervention approach that considers the biological, psychological, and social aspects that affect human functioning (Pham, 2015).

In education, children diagnosed with ADHD are classified under the Special Education Needs (SEN) category (Peer & Reid, 2021). In schools, children with ADHD exhibit poor social skills and lower academic outcomes (see DuPaul & Jimerson, 2014). Most importantly, research has focused on the language impairments that coexist with ADHD (Cohen et al., 2000; Redmond, 2016). To date, different studies have focused primarily on the diagnosis of ADHD, conceptualisation of ADHD, attitudes towards children with ADHD, or on setting and evaluating behavioural and social interventions for children with ADHD, with less attention paid to classroom practices. Literature regarding the classroom interventions and practices developed for children with ADHD is quite limited. Most of the ADHD practice-based research focuses on the behavioural aspect of ADHD (Pfiffner & Haack, 2014; Lopez et al., 2018), the social aspects (Daffner et al., 2019), or the academic aspects (Murray et al., 2008) of ADHD. However, these studies ignored the fact that social and academic developments are two dimensions of inclusion and, therefore, these two complete each other.

In this regard, research suggests that the social inclusion of students boosts their academic achievements (Colum & Mcintyre, 2019).

In the world of education, different studies have been carried out to develop classroom practices that meet the growing demands in the field. The call for active learning strategies and student-centeredness gained momentum in the world of academia. One of the strategies that have long been advocated by researchers in education is drama. Drama in Education (DIE) has a long history in English Language teaching (notable developed by Dorothy Heathcote & Gavin Bolton – see below). Recently, education research emphasized the role of drama in facilitating active learning (Zhang, 2013), its role as a therapeutic behavioural and social intervention (Feniger-Schaal & Orkibi, 2019), and its role in boosting academic achievement (Belliveau & Kim, 2013). Many existing studies advocate the use of drama-based interventions with EFL students in the school setting. Although, in the main, most of these studies report a positive and significant impact of drama on academic performance, communication and language skills, and motivation of students, the impacts of drama on students with special needs are still to be investigated. Furthermore, the experiences of students and teachers of the EFL subject and their perceptions regarding the use of drama in teaching and learning EFL remain unexplored. It is worth noting that in the Algerian educational context, role-play is the only drama activity that has been reported to be used in the EFL classrooms (see Othmane & Bouyakoub, 2020). Different studies advocated implementing new teaching approaches in Algerian EFL classrooms (Othmane & Bouyakoub, 2020). Thus, there is a need to explore the impacts that other drama strategies could have on the students.

With reference to current research in education, one might ask: *How to reinforce the inclusion of children with SEN in the EFL classroom? What are the impacts of drama on students with SEN? Can we use drama in teaching children with ADHD? What are the*

perceptions of teachers and students about using drama in teaching EFL? These are very broad questions which helped in narrowing-down the focus of the study and formulating the research questions. This study is set out to design and evaluate the impacts of a drama-based intervention. This study, therefore, intends to explore the influence of the intervention on EFL learners including some with ADHD. It seeks to obtain data that will help to address the research gap by investigating practice-based inclusion strategies. Further, the study seeks to examine ways of increasing the inclusion of all the learners in the EFL classroom, with a particular focus on students with ADHD.

1.3.1. Why EFL Classrooms?

This research is driven by the confidence that all learners should have an equal access to education. However, it targets inclusion practices in EFL classrooms in particular for a number of reasons. First, EFL classrooms are considered vital in non-English speaking communities. Students in English native countries show low levels of motivation in learning a foreign language because of the 'English is enough' message triggered by the international status of English (Coleman et al., 2007). However, learning an additional/foreign language (mainly the English language) has become a must for non-native English speakers. In today's increasingly globalised world, the English language is used almost exclusively as the language of science (Drubin & Kellogg, 2012; Getie, 2020). In addition to the fact that English is the most widely used language in the world, it is considered a key in different fields and for different purposes. In terms of academic purposes, English has a privileged role in accessing and communicating data (Bitetti & Frerras, 2017). Consequently, educational institutions around the globe nowadays put the accent on teaching English. Second, learning a foreign/additional language can be very challenging for all the students in general, and students with SEN in particular. Teaching foreign language to learners with SEN is seen by some educators as the ultimate foreign language education challenge (Difino & Lombardino,

2004). Many SEN difficulties tend to affect the students' language learning skills which necessitates specific classroom interventions (Lowe, 2016). Further, the area of SEN has received limited attention from EFL teachers (Lowe, 2016). This is mainly due to their lack of relevant skills and knowledge to cater to students with SEN, which decreases their self-efficacy and attitudes to inclusion (Nijakowska, 2019). The fact that research literature is dominated by English-speaking countries could be another explanation for the paucity of research on SEN in EFL classrooms.

1.3.2. Who are the Students Concerned?

As it has been previously highlighted, this study advocates an inclusion for all approach as the central message of inclusion is that "every learner matters and matters equally" (UNESCO, 2017, p. 12). Based on this claim, the intervention is developed for EFL learners, in general. This study seeks to outline the influence of the intervention on all the participants. Nevertheless, as inclusion in education devotes particular attention to students who may be at risk of rejection and underachievement, this study focuses on students with ADHD. Students with ADHD are the focus of the study as they make a good example of learners with SEN who display pragmatic, academic, and social difficulties. The students concerned, therefore, are EFL learners aged between 11 and 13 years old, including some with ADHD. Overall, both students with and without ADHD are involved in the study.

1.4. Overview of the Algerian Context of the Study

Up to now, far too little attention has been paid to inclusion in education and inclusive practices in the Middle East and North Africa (MENA) region in general and Algeria in particular. This section is set out to provide a general background of the Algerian context of the study by highlighting Algeria's country profile, linguistic situation, disability and inclusion in education, and DIE in the Algerian EFL classrooms.

1.4.1. Algeria's Country Profile and Linguistic Situation

Located in the Northern part of Africa, Algeria is the largest country in Africa and the Arab world. It covers an area of 2.4 million km² with a population of 43.9 million (CIA, 2021), and it is a gateway between Africa and Europe. Algeria has had a long history of invasions that shaped the sociocultural and linguistic situation in the country. It is considered a multilingual country where several linguistic varieties are used, such as Modern Standard Arabic, Classical Arabic, Colloquial Arabic, and Berber and its varieties (Chawi, Mzabi, Tergui), French, and some Spanish and English (Kerma, 2018). However, Arabic and French are the dominant languages. This could be linked to the 132 years of French colonisation and its impact (Le Roux, 2017; Benrabah, 2007). The French colonisation worked hard to blur the symbols of the Algerian identity and the language was the first goal. During the French colonisation, the French language was the only official language while the Arabic language was banned from official use (Al-Khatib, 2008). After the declaration of independence in 1962, the policy of linguistic Arabisation in schools was initiated by Algeria's first president, Ben Bella (Benrabah, 2007). In 1991, it was legislated that all school disciplines are to be taught in Arabic at all levels. The French language was introduced in grade 4 and English as a Foreign Language (EFL) was introduced in level 8 (Le Roux, 2017). At the university levels of education, the Arabic language has been imposed on the humanities fields but remained "virtually non-existent in scientific and technical specialities such as medicine, the hard sciences, and engineering. In these fields French has generally remained the language of tuition" (Le Roux, 2017, p.122).

The English language in this context, as asserted by Dennis Ager (2001), "finds itself in the strange situation of being a language without connotations of domination, without a political past and (...) a convenient way of getting the job done" (quoted in Benrabah, 2013, p. 87). Reading Benrabah's (2013) "Language conflict in Algeria: From colonialism to post

independence", one might conclude that languages status and languages competition in

Algeria is a result of empires competition. Benrabah (2013) argues that the French

colonisation in Algeria began with the rivalry between the United Kingdom and France as

imperial powers. After the Algerian independence and as part of the Arabization policy, the

English language has been adopted as the second foreign language for two reasons. First, the

English language has been considered the most commonly used language in the world. As

highlighted previously, the English language has a particular economic, scientific, and

employment value in non-native English speaking communities. Second, the English

language was seen as the arch-enemy of the French language (Benrabah, 2013).

From 1975, Algerian administrators started negotiating the possibility of replacing

French with English. This debate was further triggered in the 90s as English proved to be of

significant use in the scientific fields at the higher education levels. Calls for replacing French

with English in education have not proved successful. However, the Minister of Education

decided to give parents the opportunity to choose between English and French for their

children entering grade 4 starting from 1993. The Ministry of Education argued that most

students preferred to study English rather than French. Surprisingly, within the same year, the

Ministry of Education conducted a public survey of parents and teachers and proclaimed that

"over 73% of the parents polled agreed with the maintenance of French as the first foreign

language in schools" (Benrabah, 2013, p. 93). As a result, by the end of the 90s Algeria

became the second-largest Francophone community after France (Asselah-Rahal et al., 2007;

Benrabah, 2013).

Recently the language debate in education was brought forward with the call of social

media users, educators, and higher education students for replacing French with English in

schools and administrations. The USA played a great role in spreading the English language

in Algeria through different teaching programs (Belmihoub, 2017). Furthermore, as part of

encouraging the spread of the English language, the first Algerian British educational institution called the British Study Centre (BSC) has been launched in 2019 in Algeria.

1.4.2. Disability and Inclusive Education in Algeria.

It is believed that disability and inclusion studies are based on Western-based assumptions which can lead to the misrecognition of disability voices in other parts of the world (Meyers, 2019). This signals the need for a shift in the focus of disability studies. This study attempts to take a step towards decolonising disability by addressing inclusion and disability in Algeria.

Much uncertainty still exists about disability prevalence and inclusion practices in Algeria. It has previously been suggested that disability studies in the MENA region are characterized by a dearth of information (Benomir et al., 2016; Rohwerder, 2018). In Algeria, the available evidence suggests a 5.5% disability prevalence in the population (Humanity and Inclusion, 2016). Nevertheless, a considerable amount of literature suggests that disability is underreported in the country (HI, 2016; Rohwerder, 2018). This was further asserted by the Algerian Ministry of National Solidarity and Family who claimed that the available disability statistics do not reflect reality. Furthermore, it has conclusively been shown that people with disabilities are often stigmatized in Arab countries (Khalil & Yasmeen, 2020). Lack of awareness, lack of disability knowledge, the stigma attached to people with disability, inaccessible environment, and lack of services are considered as some of the direct reasons that lead to the marginalisation of people with disabilities in North African societies (Rohwerder, 2018). Several studies suggested a need for scientific research on disability and inclusion in the MENA region. It is worth highlighting that most of the reviewed studies hold an individually focused perspective in defining disability. Medical terms are used in those studies to refer to disability.

In terms of the legal system, Algeria is considered one of the first countries that ratified the convention on the rights of people with disabilities in 2009 (Rohwerder, 2018). Starting from 1985, the country passed a large number of legal provisions to protect people with disabilities in the country. In 2002, the country passed law no 02-09 which states the rights of people with disabilities including the right to schooling. In a report submitted to the UN Committee on the Rights of Persons with Disabilities (CRPD) held in August 2018, the Algerian Ministry of National Solidarity claimed that the number of children that were integrated into the school system was 37,000 children from which 23,500 were integrated into mainstream schools. The review of the report of Algeria outlined that the experts took a positive idea regarding the Algerian laws and provisions that protect the rights of people with special needs in the country. There were concerns, however, about the wide gap between laws and practices in the country. This claim has also been expressed in literature as "things seem more theoretical than practical" (Bessai, 2018, p. 371) and those provisions were not effectively enforced (USDS, 2017). This was made worse by the fact that the Algerian laws, which aim to protect the rights of people with disabilities, included 'derogatory terms', as it has been described in the UN review. The review described Algeria to confound the term inclusive education with the term integrated education. This can be noticed in the report submitted by the country. This leads to myriad problems in the education sector. Like most Arab countries, Algeria has made slow progress towards the inclusion of persons with disabilities (Hadidi & Al Khateeb, 2015). Therefore, there is a need to explore, through research, disability and inclusive education in the country.

In the 2019/2020 school year, 9.56 million students were enrolled in Algerian schools (Statista, 2021), 31,700 of which were identified as students with special educational needs (Algeria Presse Service, 2019). According to the Ministry of National Solidarity and Family, 20% of children with special needs are supported by one of the educational institutions in the

country (the national education, specialized public centres, and private integrated classes) (Bessai, 2019). Further, it appears that most of the programmes take place in special centres and not in the public schools of the national education (USDS, 2017). No study, to my knowledge, has examined inclusion practices in the Algerian schools.

1.4.3. Drama in Education in the Algerian Schools

Education in Algeria is free and compulsory from ages 6 to 16. This system is divided into three main stages: primary, middle, and secondary school. The Algerian educational system has witnessed a range of reforms since the Algerian independence in 1962. From the 1980s onwards the EFL teaching and learning in Algeria has reached an alarming situation due to what Benadla (2013) calls 'the spoon-feeding' nature of the teaching pedagogies used. Bouhadiba (2006) asserts that the English language has been restricted by the learners to classroom use only. The learners started learning the language only to pass to the next level (instrumental motivation to learn the language) (Cited in Benadla, 2013). Also, learners struggle with the language as it is not authentically used in their society (Bouzenoun, 2018). As outlined earlier, the EFL is introduced in the first year of middle school (6th grade). Thus, there is a need to develop new strategies and teaching pedagogies that supports an active engagement of the students and boosts their motivation to learn the language.

Nowadays, drama exists as a school subject and as a tool for teaching different subjects. Drama in Education (DIE) is used in different countries as a way to facilitate the active learning of the language. In Algeria, literature regarding the teaching pedagogies and activities used in the EFL classrooms is very scarce. The textbook plays a major role in identifying the type of activities used in the EFL classrooms. Through reviewing the textbook of level 2, one can safely conclude that role-play is the only drama activity used in the classroom. Furthermore, drama activities (such as school plays) are usually encouraged in the

Algerian schools at the end of the school year or on national and international occasions (such as the 1st of November and April 16th science day) as a way of celebration. Furthermore, drama is used as a discrete school subject in different countries. However, it is not the case in Algeria where drama is not considered core knowledge. Thus, the content of the drama-based intervention is new for the students in the Algerian classrooms.

1.5. Research Aims and Objectives

To date, several studies have focused primarily on the task of understanding ADHD and defining inclusion. However, far too little attention has been paid to developing classroom practices and pedagogies with the aim of boosting the inclusion of students with SEN, including students with ADHD. The overall goal of this study, therefore, is to design and evaluate the impacts of a classroom intervention. The study attempts to address inclusion through an interdisciplinary approach (inclusion, disability, EFL, and arts). Based on this overarching aim, the objectives of this research are fourfold: (i) to explore the impacts of the intervention on the students' inclusion in an under-researched context (decolonising disability); (ii) to outline the social and academic opportunities that drama affords in the EFL classroom (interdisciplinarity); (iii) to examine how EFL learners in general and learners with ADHD, in particular, engage with DIE (universal learning); (iv) to investigate the teacher and student participants' experiences of the intervention (perspectives of experiences).

1.6. Research Questions

As outlined earlier, it is my experience of teaching EFL that has driven this research. As a novice teacher, I have worked closely with students with SEN and noticed that considerably more work needs to be done to support their learning. I was constantly asking myself, "*How can a teacher promote a positive inclusive learning environment ?*" Hence, I started this project with a general research question that laid the foundation of my initial inquiry. With this question in mind, I started reviewing the literature on inclusion in education and inclusion

practices. The literature review allowed me to identify gaps in the literature, and to narrow down my research focus. As such, the literature review served as a basis for formulating the following research questions that the present study will seek to answer.

1.   *What are the impacts of the drama-based intervention?*

- *Upon the social inclusion of individual EFL students including some with ADHD in Algeria?*

- *Upon the academic inclusion of individual EFL students including some with ADHD in Algeria?*

2.   *What are the teacher participants' experiences of the drama-based intervention?*

3.   *What are the student participants' (ADHD and typically developing peers) experiences of the drama-based intervention?*

By using multiple data collection tools, it is hoped that a deeper understanding of the role of drama-based intervention in the EFL classroom can be generated. Furthermore, by answering the research questions, the study outlines the social and academic outcomes of EFL learners with ADHD in the Algerian classroom. Besides, findings to questions one and three might provide an insight into the differences/similarities between students with and without an ADHD diagnosis in terms of drama impacts and experiences.

1.7. Notes on Terminology

The terminology used in academic writing has a fundamental role in shaping our understanding of the context, the theoretical, and/or the methodological orientations of the study. Therefore, in this section, an overview of the terminology used in this thesis is provided (see glossary section for the used terms, abbreviations, and technical words).

To start with, the concept of ADHD is used in the thesis to refer to children diagnosed with Attention Deficit and Hyperactivity Disorder. The term is used as it is the most widely used conventional label that refers to children characterised by short attention span and hyperactivity. Further, although literature concerning ADHD in Algeria is scarce, the term is used in schools and other organisations. It is worth highlighting that ADHD is considered an under-diagnosed disorder in Algeria. Therefore, there is no clear evidence regarding the ADHD diagnosis criteria adopted in the country.

However, the use of the term does not imply the adoption of a medical perspective of ADHD. Based on a biopsychosocial lens, the use of the term 'ADHD' is in no way meant to imply an agreement with the use of this label as I believe that it has a negative connotation. The study adopts a biopsychosocial position and, therefore, uses combined concepts from the medical, psychological, and social perspectives of understanding ADHD. Consequently, terms such as the condition and the disorder could be used in the study when referring to the medical conceptualisation of ADHD. For recruiting participants, I rely on the formal diagnosis of ADHD for two reasons. First, this criterion aims to prevent assumptions and issues related to conceptualisation. Second, students who exhibit ADHD symptoms in Algerian schools are referred for psychological and medical assessment (Bensafia, 2012). It is worth highlighting that most of the research conducted in the context of the study report the use DSM V in terms of diagnostic classification. Thus, medical and psychological diagnoses play a great role in identifying children with SEN. As a result, students regarded as students with ADHD in this study are only those who have a medical diagnosis (Methodology chapter). Herein, I acknowledge that the medical approach had an influence on the selection of the participants but not on the overall stance of the study (see section 2.2.1).

Furthermore, through this research thesis, I use the concept 'learners with ADHD' or 'children with ADHD' and not 'ADHD learners'/ 'ADHD children' based on a recognition

that the quality of being a learner or a child is the most important thing in the study and that students should not be identified with their disability. The quality of being a student or a child (human) is used before the term ADHD in order to emphasize the focus on human quality rather than the type of disability. The person-first language is advocated by the American Psychological Association (APA) to reduce bias in writing (APA, 2019; Dunn & Andrews, 2015). Although it is criticised by identity-first proponents, this language "fosters the notion that disability may be part of the person but by no means defines the person" (Dieringer & Porretta, 2013, p.190).

1.8. Structure of the Thesis

To provide a comprehensive view of the research problem, the theoretical and methodological choices, and the fieldwork findings, the present thesis is divided into eight chapters.

Chapter 1: Introduction

The introductory chapter briefly presented an overview of the research, including the research background and problem, the context of the study, the research aims and questions, and the organisation of the thesis.

Chapter 2: Literature Review

The literature review chapter of the thesis critically reviews the empirical evidence and sets up the academic foundation of the study. This chapter serves as a basis for exploring the research objectives and formulating the research questions. The chapter is set out to outline what is already known and to identify gaps in the literature. The chapter is divided into three sections. The first section provides a discussion of inclusion in education highlighting inclusion practices in the EFL setting. The second section sheds light on ADHD and outlines inclusion interventions for students with ADHD. The section brings into focus language difficulties in students with ADHD. The last section examines the use of drama in education

as an EFL teaching pedagogy and provides empirical evidence of the role of drama activities in supporting the academic and personal development of EFL learners. Thus, the chapter aims to situate this study in literature and to identify the research gap in these three areas (Inclusion, ADHD, and drama). The chapter concludes by elaborating on the research questions.

Chapter 3: Methodology

Developed in response to the research questions, the methodology chapter provides a detailed account of the philosophical underpinnings of the research. Further, the chapter provides a comprehensive methodological framework of the study based on a mixed-method explanatory sequential research design. It sets out the data collection tools, sampling and recruiting criteria, and data analysis methods used in the quantitative and qualitative phases of the study. Moreover, the chapter outlines the intervention procedure and the ethical considerations of the study. Finally, the chapter discusses the validity, reliability, and trustworthiness of the research based on its methodological approach.

Chapters 4, 5, and 6: Findings

Chapter 4 of the thesis presents the research findings regarding the study's outcomes and implementations. The chapter outlines the research findings collected during the initial phase of the study utilising the Social Inclusion Surveys (SIS) and Academic Performance Tests (APT). Further, the chapter presents the classroom observation findings. The classroom observation findings are divided into three phases: pre-intervention, during-intervention, and towards the end of the intervention. The chapter focuses on the outcomes of students with ADHD and their TD peers.

Chapter 5 of the thesis provides the results of the second phase of the study concerning the teachers' experiences of the intervention. This chapter addresses the teachers'

expectations, their views regarding the impacts of the intervention, and the challenges and future directions.

Chapter 6 of the thesis deals with the student participants' experiences of the drama-based intervention. The chapter is divided into three sections. The first section presents the themes generated from the non-ADHD participants regarding their expectations, experiences, and recommendations. The second section highlights the experiences of students with ADHD. The thirds section presents a between the themes generated from the two groups.

The findings in the three chapters show the advantages as well as the limitations of the intervention in relation to the participants' social and academic developments. Further, the findings shed light on the impact of the intervention on the teachers' assumptions and attitudes.

Chapter 7: Discussion

This chapter widens the discussion of the study findings and relates them to previous research. Furthermore, the chapter develops a framework for understanding the intervention's impact on the students' inclusion. Moreover, the chapter highlights the study's contribution to knowledge and implications.

Chapter 8: Conclusion

The conclusion chapter is sought to conclude the discussion by highlighting the answers to the research questions. It also outlines findings that are beyond the scope of the study. The strengths and limitations of the study are also acknowledged in the final chapter.

CHAPTER 2: LITERATURE REVIEW

2.1. Introduction

This chapter seeks to identify and review research and theory pertinent to the objective of this project, i.e. investigating classroom practices that can foster the inclusion of EFL learners. Following Galvan and Galvan (2017), this chapter seeks to accomplish two purposes of literature review: (i) to yield "a comprehensive and up to date review of the topic", and (ii) to highlight "a thorough command of the field" of research (p.12). The literature review chapter in this study is "the driving force and jumping-off point" for this investigation (Ridley, 2012, p.3). The aim of this chapter is to introduce relevant research and theory, identify research gap, provide supporting evidence for drama-based intervention, and formulate the research questions. Therefore, the review is not a simple reiteration of the previous arguments and findings, but a critical reflection on their applications.

In the pursuit of an extensive review of literature, library facilities at the University of Birmingham, and public libraries of Birmingham were of major assistance in accessing different sources and materials. Moreover, substantial use was made of internet and online resources/databases and search engines. A narrative approach to literature was deployed to identify relevant research combined with some targeted systematic searches. As presented in Figure 2.1, the structure of the literature review is based on the intersection of four main areas of literature, which are inclusion, drama, ADHD, and EFL development. The chapter is, thus, divided into three main sections and a conclusion.

- In the first section, I critically explore the concept of inclusion in literature. In doing so, I highlight the dimensions of inclusion, inclusion practices including drama, and inclusion in the EFL classroom. Furthermore, I provide an overview of inclusion in the context of the study, Algeria.

- In the second section, I investigate literature on EFL learners with SEN, mainly focussing on ADHD. Thus, I provide an overview of academic and social difficulties of EFL learners with ADHD, language difficulties associated with ADHD, interventions for learners with ADHD, and ADHD in the context of the study.

- In the third section, I focus on drama and how it has been used in the field of language teaching and learning. In this section, I discuss empirical literature to obtain a clear understanding of drama as a teaching pedagogy.

- Finally, I identify the gaps in literature to situate the focus of the study. The chapter concludes by summarising key findings of the literature, bringing together the main aspects that form the study. A rationale is given for the need of developing an intervention for students with and without ADHD that is based on drama, after identifying the gap in knowledge. I conclude by re-visiting (and elaborating upon) the research questions that the research seeks to answer.
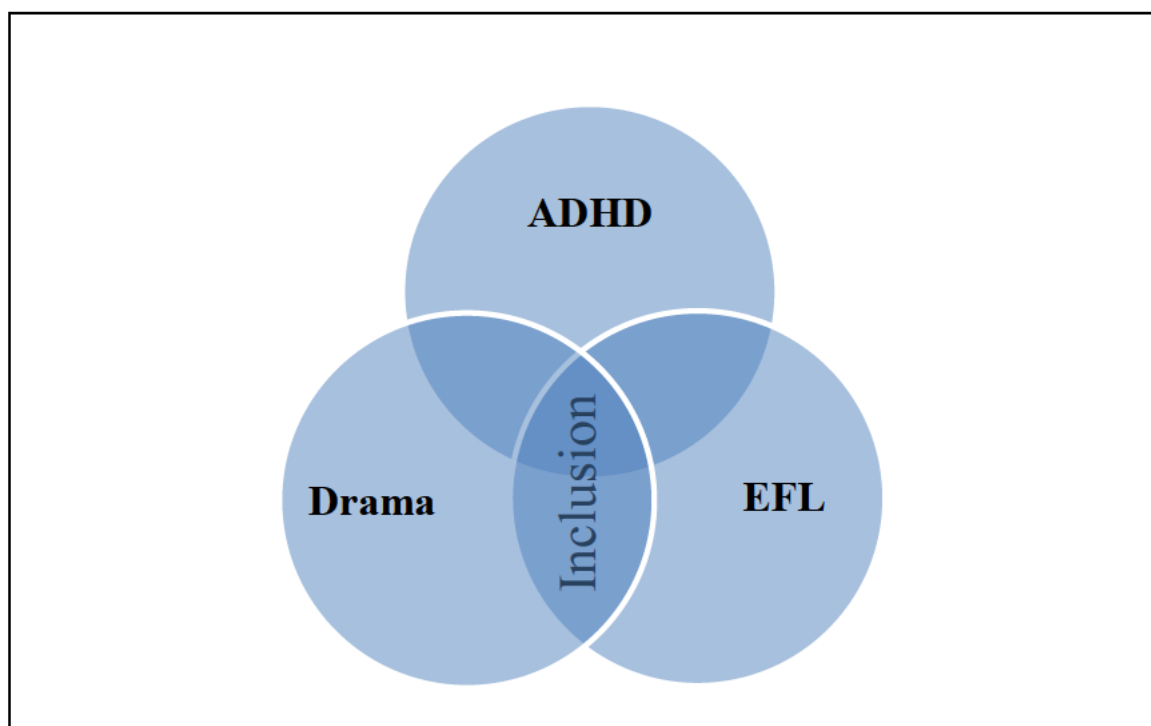
Figure 2.1. **Organisational pattern demonstrating the overlapping relationships of the research areas.**

2.1.1. Approach to Literature Review

This section provides a retrospective overview of the review process of literature. It is a widely held view that reviews of literature come in different formats and types (Hempel, 2020). Literature review takes different forms such as narrative reviews, critical reviews, systematic reviews, expert reviews, and meta-analyses reviews. Nevertheless, much of the previous research in social sciences has focused on narrative and systematic approaches to literature review (see Thomas, 2017). Narrative reviews seek to provide a comprehensive synthesis and critical review of what is already known about a topic (Bryman, 2016; Ferrari, 2016). In contrast, systematic reviews of literature seek to provide less biased evidence-based conclusions through reviewing all empirical evidence that meets the inclusion criteria (Koutsos et al., 2020; Pare & Kitsiou, 2017). A narrative approach to literature, combined with some targeted systematic searches, was adopted in this study to pull different sources of information into a readable format with the objective of providing a broad perspective on the topic (Green, Johnson, & Adams, 2006).

In developing my literature review, I followed a six-steps process developed by Efron and Ravid (2019). First, I chose my literature review topic which was the inclusion strategies for EFL learners with SEN. Reading different resources helped me in narrowing down my focus and breaking down my topic into different areas (inclusion, ADHD, drama, EFL). Next, I started locating literature sources. In doing so, substantial use was made of the library and online resources/databases and search engines. Further, search engines such as FindIt@Bham (the University of Birmingham search facility), Google Scholar, Research Gate, Google Books, and Education Resources Information Centre (ERIC) were used. Following that, I started analysing and evaluating the quality of sources. At this phase, I started organising and synthesisng the literature, identifying gaps in research, and building arguments. Next, I sought

to bring all the literature into a coherent whole following academic writing conventions. Finally, I started writing and editing my review.

2.2. Section One: Inclusion in Education

I started reviewing literature based on a very broad research question: *How to promote a positive and inclusive EFL environment*?

This section provides the basis of the background data to construct the theoretical framework of this research. It aims to discuss the different developing issues arising from the notion of inclusion. Furthermore, the section critically reviews the different dimensions of inclusion and the most recent inclusion practices. Then, the section brings into focus the inclusion practices developed for the EFL classroom. Finally, the section introduces inclusion in the context of the study, Algeria.

2.2.1. Understanding Inclusion in Education

"The central message is simple: Every learner matters and matters equally".

(UNESCO, 2017, p.12)

The ideals of inclusive education can be traced back to the civil rights movements of the 1960s (Topping & Maloney, 2005), and to works against segregation as early as 1960s. These works include Goffman's 'Asylums' (1968), Dunn's 'Special Education- is much of it justifiable?', and Lyden's 'Psychologists and Segregation' (the 1970s) (Thomas & Vaughan, 2004). Inclusive education, therefore, has been everywhere before it had a name (Slee, 2018; Taylor, 2006). The Salamanca statement, crafted in 1994, had a major push towards "education for all" (Woodcock, 2020) and marked a distinct shift in the education of students with SEN (Hernandez-Torrano, Somerton, & Helmer, 2020). It set out an overall vision for inclusive schools and highlighted basic principles and ideals for inclusion (UNESCO, 2020).

Following the Salamanca Statement several countries adopted inclusive education as a premise to secure equal rights to education for all (Haug, 2016).

However, regardless of the emerging literature and the growing policy and legislations, defining the concept of inclusion is not an easy task. Now and after decades of debate around the conceptualisation of inclusion, there is not a single definition on inclusion (Ainscow, Dyson, & Booth, 2006). The conceptualisation of inclusion, as well as inclusive practices, differs across and between different settings and countries (Hernandez-Torrano et al., 2020; Mitchell, 2005). As early as 1995, Clark, Dyson, and Milward defined inclusive education as extending the perspective of ordinary schools in order to include children of different diversities. Inclusive education aims to "provide a principled and systematic approach to identifying and dismantling barriers for vulnerable populations" (Slee, 2020, p.6). In practical terms, inclusion is defined as a process that allows learners to "adapt to homogeneous education systems and curricula, regardless of their differing circumstances and abilities" (Opertti, Brady, & Duncombe, 2009, p. 206). Based on these definitions, inclusive practices are ought to enhance all the students' presence, engagement, and performance in schools. It, as Slee and colleagues (2019) tell us, has two key components. The first is related to the need of providing a comprehensive understanding of the impacts of exclusion. The second component is related to the need to design strategies to mitigate exclusion practices in the society and the school. In their recent edited book, Schuelka and colleagues (2019) present a set of indicators as a mean to expand the definition of inclusion in education. These indicators included: treating all the students equally, all the students enjoy the lessons and feel welcome, all the students can easily access the school and the lessons, and all the students learn together in a supporting environment.

However, despite the endeavours to increase the students' inclusion in schools, several educators questioned the practicality of inclusion approaches as they operated at the

individual level by addressing individual differences instead of converting school structures (Florian, 2014). The field of inclusive education is characterised by ambiguity and appears to be a troubled and contested field (Allan, 2014). Furthermore, Qvortup and Qvortup (2018) argue that inclusive education lacks an operational definition. This resulted in an ambiguity regarding how to create inclusive educational settings (see Allan, 2008). Moreover, the challenge in inclusive education has been linked to the gap between inclusion ideals and inclusion actions (Haug, 2016). As a result, the current debate in the field has transcended the conceptualisation of inclusion. The focus has shifted towards a more practical vision of inclusion, i.e. how can inclusion be implemented and how teachers can best cope with diverse classrooms (see European Agency for Special and Inclusive Education, 2014). This indicates a need to explore inclusion practices in different settings.

2.2.2. Dimensions of Inclusion in Education

The academic literature on inclusion in education has revealed the emergence of several discussions around what I am going to call 'dimensions of inclusion'. The dimensions of inclusion bring to the fore the importance of addressing inclusion based on different domains. Addressing the different dimensions of inclusion contributes to our understanding and implementation of inclusion strategies. Furthermore, these dimensions highlight the core values of inclusion which should go "beyond merely counting students to evaluate success, but should include measures of educational quality, outcomes, and experiences" (Schuelka, 2018, p.2). These dimensions are integrated in Figure 2.2, where they influence each other in generating inclusion in education.
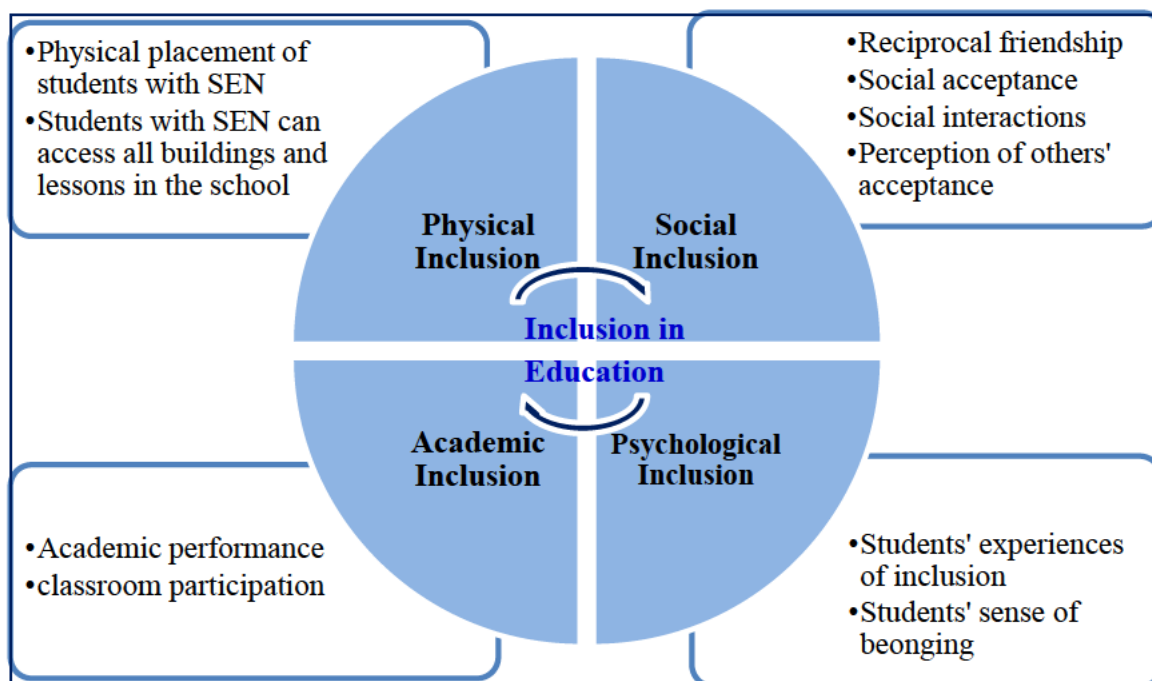
Figure 2.2. **Embedded inclusion in education model.**

At an academic level, or the academic dimension, inclusion refers to meeting the educational needs of all the students. As early as 1985, Semmel and Frick suggested that academic inclusion can be measured through academic performance and classroom participation. Academic performance is usually used interchangeably with academic success, learning attainment, competencies and the acquisition of desired skills (Masud et al., 2019). It is defined by Martinez (2007) as "the product given by the students and it is usually expressed through school grades" (Quoted in Lamas, 2015, p. 353). In addition to academic performance, classroom participation is considered as an integral part of the learning process (Abdullah et al., 2012). Classroom participation is considered "an aspect of engagement" and "is frequently used to describe students' inclination to participate in class activities" (Aziz, Quraishi, & Kazi, 2018, p. 211).

From a social developmental perspective, inclusion refers to more than the physical placement of students with SEN (Juvonen et al., 2019; King & Ryan, 2019). The term 'social inclusion' has been "derided as a pleonasm" in literature as the term implies that inclusion in

education should incorporate a social dimension (Colum, 2019, p. 23). The term 'social participation' is usually used in literature to capture the social aspect of inclusion (Avramidis et al., 2018; Avramidis et al., 2022). Proponents of the social perspective refer to reciprocal friendships, the frequency of interactions between the students, acceptance of students with SEN by their non-SEN peers, and the social status of students with SEN in inclusive classrooms in defining social inclusion (Vyrastekova, 2021). It is proposed that the main objective of social inclusion is ameliorating the social participation of students with SEN, who are more often segregated (Schwab et al., 2014). In order to measure the social inclusion of students with SEN, researchers tend to use different sociometric techniques such as the peer nomination method, the peer rating method, and the social cognitive mapping method (see Avramidis et al., 2017). The importance of social inclusion is evident in the detrimental impacts of peer rejection, peer victimization, and other social challenges that students with SEN experience in the classroom (Juvonen et al., 2019; see section 2.3.1.1 on the social difficulties of children with ADHD).

In addition to the academic and social levels of inclusion, a number of studies have begun to examine the psychological dimension of inclusion. Following the debate regarding the definition of inclusion, Qvortup and Qvortup (2018) suggest an inclusion matrix based on three dimensions. Within this, the authors consider the physical and the social inclusion of the students. In addition, the authors account for 'the psychological' level of inclusion. In their paper, the authors refer to the psychological inclusion as the "experience of being included or excluded" (Qvortup & Qvortup, 2018, p. 810). The authors also account for the students' sense of belonging as an indicator of psychological inclusion. In a similar vein, Braun (2019) considers the psychological level of inclusion by exploring the students' feelings of belonginess. Thus, psychological inclusion is therein defined as "a student personally feeling like they are an integral part of their school" (Braun, 2019, p. 68). It is argued that

psychological inclusion is tied to the experience of feeling accepted and valued in the school community which increases the student's feelings of belonginess (Braun, 2019). Bringing together the abovementioned psychological considerations of inclusion, psychological inclusion reflects on the students' experiences of inclusion and their views regarding their sense of belonging in the school.

In short, numerous studies have attempted to define inclusion in education based on different perspectives. In this study, I adopt the conceptualisation of inclusion outlined by Nilholm and Göransson (2017) based on their reviews of four diverse uses of the concept. These were related to (i) inclusion as the placement of student with SEN in general schools; (ii) inclusion as accommodating the academic and social needs of students with SEN; (iii) inclusion as meeting the academic and social requirements of all the students; (iv) inclusion as the creation of inclusion communities inside the schools. In the view of all that has been outlined so far, my view is that a successful inclusive education is one that creates a positive learning environment that assists all the students' academic, social, and emotional/ psychological development.

2.2.3. Working Towards Inclusion

Inclusion in practice is signalled in literature as a troubled and contested field (Allan, 2014). Although bridging the research-to-practice gap is seen as challenging (Volonino & Zigmond, 2009), some studies have investigated inclusion practices. Research on implementing inclusion emphasizes the role of a continuous transformation of educational design and values (Schuelka, 2018). Implementation practices are divided into classroom-level, school-level, and policy-level practices. At the classroom level, strategies such as differentiation in instruction, use of technology, student collaboration and peer-mediated instruction, cooperative group learning, partner learning, promoting self-determination, administrative leadership, and co-teaching are some of the successful inclusive practices that have been

discussed in literature (Villa et al., 2005; Kilanowski-press et al., 2010; Volonino & Zigmond, 2009). Further, evidence-based classroom practices of social inclusion such as the peer mediated interventions, social skills training, pivotal response training, and video modelling have gained momentum in research on social inclusion (Silveira-Zaldivar & Curtis, 2019). At the school level, different practices were developed as a response to inclusion needs. Nevertheless, whole-school multidisciplinary interventions were found to yield most successful outcomes (Morris et al., 2021; Goldberg et al., 2019; Vreeman & Carroll, 2007). Finally, at the policy level, strategies such as Education Management Information Systems (EMIS) and curricular flexibility (Schuelka, 2018) were reported in literature. In addition to technology-based interventions, arts interventions gained momentum in the field of education. Several studies have investigated the effectiveness of arts interventions in promoting social inclusion, mental health and well-being, stress management (Cortina & Fazel, 2015; Margrove, 2015). Allan (2014) argues on the potential for reviving inclusive education through the implementation of arts.

2.2.4. Drama in Inclusive Settings

Drama has been used in a variety of settings (mainstream education, special education, and inclusive education) with a large variety of students including those with learning and behavioural disorders (McCaslin, 1990). Kempe and Tissot (2012) highlight the role of drama in "maintaining the flexibility necessary to make learning meaningful. The use of drama provided an avenue for this" (pp. 12-13). Drama has been associated with the improvement of social interactions in children with learning and social difficulties. A study conducted by Chang and Liu (2006) showed that creative drama boosts the social abilities, enhances the communication skills and the body language, and increases the confidence as well as the group solidarity of children with ADHD. Further, drama is regarded as a social activity that has four principles; (1) it involves communication through the use of a 'dramatic medium';

(2) our identity can be constantly changed as it is seen as a 'personal narrative'; (3) it allows us to understand ourselves; (4) it plays a great role in changing our behaviours and attitudes as it is not real and has a distance from reality (Somers, 2008).

Previous studies reported the efficacy of drama in boosting the social competence of children with learning disorders (De la Cruz, Lian, & Morreau, 1998; Folostina et al., 2015). The importance of drama lies within its capacity to make us learn real-life experiences through the imaginative situation, to relate various areas by linking the reality to the fantasy and to see things from different perspectives. It encourages creativity and imagination. Also, it gives children the chance to challenge, investigate, and reflect (Bowel & Heap, 2013). A number of studies moved beyond the use of drama as an educational strategy to the use of drama in education as a social intervention for students with learning disorders. Recently, a study conducted by Beadle-Brown et al. (2017) illustrated the feasibility and the efficacy of using drama to develop the imagination, the communication, and most importantly the social interaction of children with learning disorders. This intervention was called 'Imagining Autism'. As its name implies, 'Imagining Autism', is a drama-based method which aims at developing the social competence and the imagination skills of children with Autism. Social cognitive processes have been successfully addressed through the use of drama as an intervention for Autism, ADHD and other disorders (Sheratt & Peter, 2002). Social Competence Intervention Program (SCIP) was a study conducted by Guli et al. (2013) and examined the social interaction difficulties in youth with social impairments including ADHD. The results of the intervention suggested that creative drama made a positive shift and a valuable improvement in the social interaction of the participants.

Interestingly, a study of dramatic playwright conducted by Lukavská for students with ADHD in Czech schools, shows that the students respond to music and enjoy acting the content of songs (Hvozdíková, 2011). Moreover, the study reveals that those children who

were encouraged by the physical contact with their teachers showed more respect behaviour to the classroom regulations and enjoyed group works. The researcher claimed that children with ADHD showed lower aggressive behaviour during the research (Hvozdíková, 2011). The results of this research may suggest that the use of drama with children with ADHD may decrease the students' disruptive behaviours and boost their social skills.

2.2.5. Inclusion Practices in the EFL Classrooms

Learning EFL can be challenging for many learners, let alone children with SEN. It is believed that learning a new language may pose significant challenges for children with SEN such as those with dyslexia (Nijakowska, 2019). As a result, research on inclusion put extra emphasis on developing inclusion plans that allow teachers to cater for their EFL learners' special education needs. In EFL settings, inclusion focuses on the importance of inclusion practices such as differentiated teaching techniques (Tomilnson, 2005). The existing body of research on this subject recognises the significance of teachers' experiences, teachers' preparedness, and teachers' training in promoting the inclusion of EFL learners with SEN (Kormos & Nijakowska, 2017; Nijakowska, 2019; Ali, 2018; Perez-Valverde et al., 2021; Bemiller, 2019). Nevertheless, very little attention has been paid to developing inclusion practices that are unique to the EFL classroom.

2.2.6. Inclusion in Education in Algeria

Although inclusion in education has received considerable attention in the MENA region, many of these countries are still struggling to include all children with SEN in their schools (Crabtree & Williams, 2011). Further, very little has been written on inclusive education and/or inclusion practices in the region (Baker, 2014).

Since gaining independence in 1962, the education system in Algeria has been placed in the heart of reformation. A high percentage of the country's resources and budget

(16.3%) have been committed to the sector of education (Rohwerder, 2018). As a result, over 10 million students attend schools nowadays (UNICEF, 2014). There is no clear direct data regarding the prevalence of disability in the country. However, the proportion is estimated as 5.6%, with more concern over 'underreporting disability' (Rohwerder, 2018). As many other countries, Algeria has ratified the United Nations Convention on the Right of Persons with Disability. Moreover, the Algerian law prohibits discrimination and places great emphasis on legal provisions that ensure the right of all children to go to schools (Bessai, 2018). Yet, there is a massive backlog regarding the facilities provided to children with disabilities in education. Most of children with special needs attend special education schools. Bessai (2018) claims that, "there is a lack of mechanisms for their inclusion in the Algerian educational system" (p. 371). Moreover, it is known that the Algerian mainstream schools lack the basic facilities of caring for children with disabilities. 'Education for all: towards the inclusion of children with disabilities in the Algerian educational system' is a project launched in 2010 and aimed to promote inclusive education in Algeria (Bouabdallah, 2013). Shortly after the launch of the project, a study conducted by Bouabdallah (2013) examined the barriers and facilitators to inclusive education in the Algerian context. The study reported teachers' training, the adaptation of school curriculum and pedagogical strategies, and preparing the schools' physical environment as the main aspects to be considered. Nine years after the launch of the project, the Algerian 'Education for all' is still in its early phase and data regarding the implementation of the project is very scarce. In addition, it is claimed that the Algerian schools are not sufficiently equipped to embrace the challenges of inclusive education (Bessai, 2018).

The data provided concerning the legal provisions in Algeria on one hand, and the data found concerning the prevalence of segregation of children perceived as 'disabled' in schools,

on the other hand, make us assume that things are more theoretical and that inclusive

education in Algeria lacks practical interventions (see also Chapter 1, section 1.4.2).

2.3. Section Two: EFL learners with SEN: A Focus on ADHD

To date, several studies have investigated the challenges of teaching EFL to learners with

SEN such as learners with ASD and Dyslexia. So far, however, very little attention has been

paid to EFL learners with ADHD. Thus, this section presents different perspectives on

ADHD, language difficulties in learners with ADHD, and interventions for students with

ADHD.

2.3.1. Understanding ADHD

ADHD is considered as the most frequently diagnosed, yet controversial disorder (Magnus et

al., 2021). The notion of ADHD has been highlighted through two large stands, an

oppositional and a conciliatory position (Bowden, 2014).

In the first stand, the medical orientation perceives ADHD as a bio-medical condition

in which the psychological and the sociological factors are of less importance (Cooper, 1997).

From a medical perspective, ADHD is primarily defined by sustained inattention, over-

activity, and impulsiveness (Nixon & Richardson, 2004; Barkley, 2006). According to

Dykman (2005), the characteristics that are associated with ADHD have been realised in

1863. The symptoms came into view in Heinrich Hoffman's nursery rhyme that describes a

boy called Phil (Weyandt, 2013). Nevertheless, the medical discourse of the condition began

with the publication of the second edition from the Diagnostic and Statistical Manual of

Mental Disorders (DSM-II) in 1968. The revised publication of the third edition of the DSM

demonstrates a change of the label ADD to Attention Deficit Hyperactivity Disorder (ADHD)

(Weyandt & Du Paul, 2013). APA (2013) classifies ADHD as a neurodevelopmental disorder

that starts at early ages and is more likely to affect boys than girls (Paul & Wender, 2000). Silver (2008), defines ADHD as a neurochemical shortage in certain regions of the brain.

On the other hand, the social orientation rejects the medical explanation and asserts that there are no biological elements that can be used to explain the disorder. Timimi and Radcliffe (2005), for instance, assert that "no medical test for it exists, nor has any proof been forthcoming of what the supposed physical deficit is, so diagnosis is based on the subjective opinion of the person making the diagnosis" (p. 9). The sociological discourse questions the veracity of ADHD as a biological condition (Visser & Jehan, 2009) and rejects its medical conceptualisation. Instead, ADHD has been "reified into a biomedical concept" (Visser & Jehan, 2009, p.128). The sociological model advocates that ADHD is a social and a cultural construct. At the heart of the debate, Strydom (2001) claims that ADHD is a mere prattle. In their book, Harwood and Allan (2014) argue that the use of terms such as ADHD contributes to the medicalisation of children

The conciliatory position, as a second stand, affirms that the medical and the social models of understanding ADHD "have some relative anatomy, but are also not mutually exclusive" (Bowden, 2014, p. 425). Following this model, sociologists contend that questioning the existence of ADHD is problematic and probably valueless. Rather one should focus on the "desire for ADHD diagnosis" (Singh, 2002, p. 599). Furthermore, the lack of strong arguments regarding the aetiology of ADHD has led some researchers to advocate a holistic biopsychosocial approach, also called the integrated model, to contextualise the notion of ADHD (Cooper, 2008; Colley, 2010; Richards, 2012; Bowden, 2014). A biopsychosocial approach contends that the concept of ADHD evolves from theoretical perspectives of medical, psychological, and sociological strands and a 'multi-disciplinary approach' can be used to treat it (Cooper, 2001). From a biopsychosocial point of view, ADHD is influenced by the social environment and the biology. ADHD is, therefore, socially

constructed. However, "certain individuals, by virtue of their biological inheritance and social circumstances, are more prone than others to being constructed as being disordered in this way" (Cooper, 2008, p.461).

As this study focuses on ADHD in education, it is crucial to highlight ADHD from an educational perspective. The latest version of DSM-5 classifies ADHD under the learning difficulties category (DSM-5, APA, 2013). In education, it falls under the SEN heading and is believed to occur in 5% to 10% in school aged children (Scahill & Schwab-Stone, 2000). ADHD is often associated with lower intelligence quotient (Mackenzie & Wonders, 2016). It is assumed that academic hardship, difficulty concentrating on schoolwork, engaging socially, and the lack of use of executive functioning skills are examples of the numerous difficulties that ADHD children may encounter (Kain, 2014). As a result, academic underachievement and educational failure are generally associated with ADHD, which may result in the foundation of special education institutes and/or grade detainment (Barkley, 2006). Nevertheless, it is claimed that "their learning difference has its inception in paying attention to almost everything that surrounds them at the same time" (Turketi, 2010, p. 02). Cooper (2008) argues that the school is the best place that provides the necessary tools by which deconstructing ADHD can take place.

In addition to the debate around the conceptualisation of ADHD, several researchers questioned the validity of ADHD. In his book, 'ADHD does not exist: The truth about Attention Deficit and Hyperactivity Disorder', Saul (2014) argues that the symptoms attributed are led by other medical disorders such as mood disorders and learning disabilities. The author suggests that the clinical judgements that are used in ADHD diagnosis are subjective and a tricky endeavour (Toplak, 2015). It is claimed that the Diagnostic and Statistical Manual (DSM) failed to recount for the causal patterns that lead to the symptoms of the disorder (Hinshaw & Scheffler, 2014). Besides, it is proposed that certain elements such

as "the demand for access to school support services and the demand for cognitive enhancement have all contributed to the possibility of over diagnosis" (Toplak, 2015, p. 52). Thus, considering ADHD a scientific fact is usually debated as "no biological abnormality has ever been specifically or unambiguously linked to the aetiology of ADHD through the mechanism of conventional techniques" (Baumeister & Hawkins, 2001, pp. 3-4). Shortly, the debate regarding the legitimacy of Attention Deficit Hyperactivity Disorder, as Quinn and Lynch (2016) highlight in their study, is far from over.

The present study portrays a biopsychosocial discourse resulted from an understanding of the biological and psychological correlates of ADHD (Cooper, 2008). Thus, a special attention is placed upon the educational suggestions resulting from the biopsychosocial perspective. The study aims to highlight the need for developing an effective educational intervention for children with ADHD that aims to increase their inclusion and alter the classroom routines.

2.3.1.1. Learners with ADHD: Academic and Social Challenges

ADHD in schools is characterised with poor grades, poor reading and writing skills, high score retention, and exclusions from schools (Loe & Feldman, 2007). The relationship between ADHD and lower academic competence has been addressed in different studies (Molitor et al., 2016; Fleming et al., 2017; Arnold et al., 2020). The working memory and severity of hyperactivity have been reported to have pervasive effects on the academic outcomes of learners with ADHD (Rogers et al., 2011; Barkley et al., 2006). Literature evidence demonstrated that "ADHD symptoms impact academic attainment across the lifespan from school readiness to performance at university" (Daley & Birchwood, 2009, p. 461).

In a similar vein, different researchers associate the academic difficulties in children with ADHD to other mental disorders and impairments across several domains. In her book,

Attention/ Deficit Hyperactivity Disorder, Silver (2008) claims that it is uncommon that a single area of the brain gets involved when something devastates the brain during the early months of development. Different studies have long been reporting evidence concerning the comorbidity of ADHD with several other learning and psychological disorders (Biederman, Newcorn, & Sprich, 1991). Garcia et al. (2012) suggest that almost 70% of adults with ADHD are more liable to suffer from at least one comorbid disorder. The term comorbidity is defined in the Oxford Dictionary as "the simultaneous presence of two chronic diseases or conditions in a patient". The Duke University community study reported that while only 36% of preschool children had a 'pure' ADHD, 64% of them experienced other comorbid disorder (Brown, 2009). Huang et al. (2009, p.357) further reinforce this idea by asserting that "20-67% of children with ADHD had the comorbidity oppositional defiant disorder (ODD), 20-56% had conduct disorder (CD), and at least 25% had mood or anxiety disorder". Moreover, Barkley, Murphey, and Fischer argue that over than 80% of children and adults diagnosed with ADHD are more liable to have one other psychiatric disorder and more than 50% are likely to have at least two other disorders (2008, p. 241). In addition, it has been argued that motor difficulties co-occur with ADHD (Brossard et al., 2012).

In addition to the academic difficulties, children with ADHD were reported for impaired social functioning and emotional difficulties (Staikova et al., 2013; Wehmeier et al., 2010; Ozbaran et al., 2018). Research reported that the used treatments for ADHD are effective on the main symptoms of the disorder (hyperactivity, inattention, and impulsivity) but not on the social skills deficits (Staikova et al., 2013). Children with ADHD often experience social interaction difficulties with their family members and peers (McQuade & Hoza, 2015; McConaughy at al., 2011). Pre-school children with the condition were found to be "less socially skilled" and have more "negative social behaviour" (DuPaul et al., 2001, p. 513). Further, teachers were reported to experience less emotional closeness and more

conflicts with their students with ADHD (Ewe, 2019). Nevertheless, literature showed that previous ADHD research on social competence relied solely on adult informants as the backbone of data ignoring peer informants (Hoza et al., 2005) which justifies the lack of a thorough investigation of peer functioning. Cowen et al. (1993) assert that the best method of predicting by whom the psychiatric issues in early adulthood was developed is peers' perception, also called the sociometric method (see the Chapter 3 for more details on the sociometric method).

2.3.1.2. Strengths of ADHD

Several research has investigated the negative effects of ADHD on the students' academic achievements, cognitive development, and social interactions (Marshall et al., 1997; Kent et al., 2011; Barkley, 1997). Despite the fact that it does not seem that children with ADHD have limited intellectual abilities (Reaser et al., 2007), very little attention has been paid to their strengths. In his 'Attention Deficit Disorder: The unfocused mind in children and adults', Brown (2005) presents the case of the child Larry who used to play hockey. Even though Larry demonstrated a poor attention capacity in his school, he was a great example of hyper-focus in engaging in his game. Monica is another example as she showed a hyper-focus in playing games, Monica was able to spend three hours at a time playing her video games without moving. These examples demonstrate that individuals with ADHD can pay intense attention to activities that they find interesting.

While impulsivity has long been regarded as one of the symptoms of ADHD, a study conducted by Tymms and Merrell (2011) suggest impulsivity as an academic advantage of ADHD. The study asserts that 'blurting out answers' can be a positive factor in the classroom as the excitement of an individual may push other students to engage. The idea of impulsivity as a positive factor rather than a negative symptom has been highlighted by Mayer (2004) as an indication of the cognitive engagement of the child with ADHD. As it has been explained

in the previous section, ADHD students may exhibit poor academic achievements. However, White and Shah (2006) noted that persons with ADHD may show better creative performance than non-ADHD persons especially in terms of divergent thinking. Thus, the study conducted by White and Shah (2006) suggests that those with ADHD have the potential for innovation and creativity. In addition, it has been proposed that students with ADHD show a good academic performance as well as an improved behaviour when they are interested in the materials or when the presented tasks are novel and interesting (Carlson et al., 2002). This study will focus on the creativity of learners with ADHD as this can be advantageous and the language teacher, for instance, can effectively use it. As the central aim of the study is to enhance the inclusion of the EFL students including some with ADHD, the study will be built upon the strengths of the students.

2.3.1.3. Interventions for ADHD

There is a sizable body of research literature regarding pharmacological and non-pharmacological interventions developed for individuals with ADHD, whereby the main objective was to reduce the effects of the condition's symptoms. Having said that, this section focuses on interventions and/or practices developed for students with ADHD in the educational setting. Previous educational approaches included psychosocial interventions, Cognitive Behaviour Modification (CBM), and self-regulation interventions (DuPaul, Weyandt, & Janusis, 2011). Some of these interventions demonstrated effectiveness in treating the main symptoms of ADHD and controlling the students' behaviour (Miranda, Jarque, & Tarraga, 2006). The different educational interventions are categorised by Richardson and colleagues (2015) into five categories: reward and punishment, skills training and self-management, creative-based therapies, physical treatments, and other approaches (Da Camara et al., 2018). A different framework provided by Gaastra and colleagues (2016) groups intervention components into the following categories.

a. Antecedent-based intervention: this intervention aims to manipulate 'antecedent conditions' such as the environment and/or instructions.

b. Consequence-based intervention: this intervention focuses on the use of rewards and punishment to reinforce targeted behaviour.

c. Self-regulation intervention: this intervention aims to develop the self-control and the problem-solving skills to control behaviour and cognition.

Recently, thanks to technological advancement, novel approaches were developed to support students with ADHD in schools based on technological tools such as digital interventions and serious games (Guan Lim et al., 2020). Most of the reviewed interventions, however, sought to alter the individual's behaviour through cognitive and affective processes (Da Camara et al., 2018) and failed in reducing the students' academic and social difficulties (Daffner et al., 2020). Further, it is suggested that contextual issues such as the relationships of students with ADHD with their peers and teachers, and stigma experiences of ADHD limited the effectiveness of many of these interventions (Moore et al., 2019). A rapid evidence assessment conducted by Da Camara et al. (2018) demonstrate that non-pharmacological interventions may lead to improvements in some academic outcomes of students with ADHD.

2.3.2. The Comorbidity of Language Impairment and ADHD

In the previous sub-section, literature regarding the aetiology and the conceptualisation of ADHD was critically reviewed. A biopsychosocial model was deemed appropriate for understanding and addressing ADHD in the context of the study. Further, literature suggested that students with ADHD may perform well on interesting and novel tasks. Turning now to EFL, this sub-section is set out to outline the link between ADHD and foreign language learning.

Previous studies suggest that learners with ADHD display Language Impairments (LI) (Bellani et al., 2011; Nilsen et al., 2013; Vaisanen et al., 2014). These deficits generally

coexist with ADHD (Muller & Tomblin, 2012). Muller and Tomblin claim that "ADHD and LI were significantly associated... estimates of comorbidity were between 3 and 5%... Thus, LI and ADHD can be viewed as continuous traits" (2012, pp. 238-239). Similarly, the American Speech-Language-Hearing Association (2008) asserts that speech and language pathologists at schools face a big challenge, which is the co-existing language and speech deficits and ADHD (Al-Dakroury, 2014). However, research findings concerning the prevalence of the comorbidity have been inconsistent. For instance, while a study conducted by Helland et al. (2012) demonstrates that a high proportion of learners with ADHD (80.7%) exhibit LI, Mueller and Tomblin (2012) report a percentage of 5%. Different interesting findings were highlighted by Cantwell (2006), stated in Turketi (2010), who claims that "50% of students with ADHD have different speech and language disorders" (p. 05).

Other studies focus on the type of LI associated with ADHD such as writing expressive skills (Re & Cornoldi, 2010) and reading receptive skills (Paloyelis et al., 2010). A retrospective study conducted by DaParma et al. (2011) reveals that learners with ADHD exhibited more receptive and expressive LI compared to their TD peers. Literature evidence further demonstrates that learners with ADHD have poorer receptive, expressive, and pragmatic language skills (Korrel et al., 2017; McInnes et al., 2003). The pragmatic language difficulties includes poor conversation turn-taking, deficits in excessive talking, and poor organisation and coherence in speech (Green, Johnson, & Bretherron, 2014). More specifically, a considerable amount of literature focuses on the co-occurrence of reading disability (RD) with ADHD (Gray & Climie, 2016). RD and ADHD have been found to be associated with shared genetic impacts that expend susceptibility for both impairments (Willcut et al., 2010; Sexton et al., 2012). In addition, both disorders have common weaknesses in multiple neuropsychological fields (Willcut et al., 2010). It has been argued that even in cases where the ability to read in children with ADHD is controlled, children still

have a deficit in the reading comprehension and in the construction of the mental representation of words (Miller et al., 2013). Furthermore, a number of other studies in the broader literature emphasize the link between working memory impairments and poor language abilities in ADHD (Sowerby, Seal & Tripp, 2011).

2.3.3. ADHD and Language Learning/Acquisition

Despite the prevalence of the comorbidity, much uncertainty still exists regarding the language abilities of learners with ADHD. Thus, this sub-section aims to outline ADHD related language profile.

To start with, language acquisition involves an ability to selectively focus on some linguistic structures but not others. As the language profile improves, the child must be able to pay attention to linguistic and social routines to develop his/her pragmatic and grammatical skills (Brites, 2020). Therefore, "if he/she cannot do this, whether due to attention deficits or early language problems, the process of language acquisition and consolidation will be fragmented and deficient" (Brites, 2020, p.6). Thus, inattention in children with ADHD disrupts the acquisition of linguistic information (Hawkins, 2016). Furthermore, Stephen Krashen (1981) asserts that "acquisition requires meaningful interactions in the target language- natural communication-in which speakers are concerned not with the form of their utterances but with the messages they are conveying and understanding" (p.1). As such, communication difficulties in children with ADHD may disrupt the language acquisition. Further, other ADHD symptoms can result in delays in speech acquisition, hearing processing disorders, difficulties in language processes, and deficits in speech (Brites, 2020).

Turning now to additional language (AL) learning, recent research reveals that ADHD symptoms affect the development of the AL (Liontou, 2019; Kaldonek-Crnjakovic, 2018). According to Klinger and colleagues (2007) learning an additional (foreign) language poses

an additional burden for learners with ADHD due to their central nervous system dysfunction (Liontou, 2019). Several researchers trace the root of language difficulties in ADHD symptoms of inattention (Bruce et al., 2006), hyperactivity and impulsivity (Kaldonek-Crnjakovic, 2018), and weaker working memory (Alloway et al., 2010; Thapar et al., 2013). Further, other ADHD difficulties in communication, engagement and motivation can affect the development of additional language. From a constructivist perspective, learning AL involves active learning, attention and concentration, short-term memory, motivation, integration of knowledge and reflection, which can be problematic for learners with ADHD (Sajadi & khan, 2011). Regardless of the underlying factors, learners with ADHD are reported to have difficulties in AL learning (Liontou, 2019).

2.3.4. ADHD in the Algerian Classrooms

ADHD is a worldwide common developmental disorder that has gained attention in recent years in different areas of research (psychology, medicine, education). The academic literature on the prevalence of ADHD reveals that changes in rates across studies cannot be attributed to the distribution of ADHD around the world. However, argue the authors, such a variation is caused by methodological issues (Smith, 2017). Attempting to explain the uptake of ADHD in different countries, a plethora of academic research has been published. Nevertheless, ADHD research in the Arab countries is claimed to be relatively sparse (Crabtree & Williams, 2010; Alkhatib & Alhadidi, 2016).

In Algeria, ADHD is considered an under-diagnosed disorder (Merkouch, 2011; Hammadi, 2009). Further, literature on ADHD in the country is quite limited (Alkhatib & Alhadidi, 2016). Hamada (2010), psychologist and member of the Thada Association (from the French troubles de déficit de l'attention et de l'hyperactivitéen Algérie), delivered a presentation on Attention Deficit Disorder with or without Hyperactivity. She claimed that the disorder affects between 4 to 12% of the school population, and appears at an earlier age,

around 3 or 4 years (Hammadi, 2010). Educators refer to ADHD as a learning delay, a mild educational disability and/ or a behavioural disorder (Hammadi, 2009). Thus, the present study will be a good rostrum to address ADHD in Algeria.

2.4. Section Three: Drama in Education (DIE)

In this section, the objective of exploring the role of Drama in Education (DIE) stems from the conclusions of the two previous sections. While the first section revealed the positive influence of DIE practices in inclusive settings, the second section indicated that creative activities increase the attention of students with ADHD. Thus, some DIE factors may boost the inclusion and learning experiences of EFL learners with ADHD. This section introduces DIE and highlights its significance as an academic and social activity. Further, the section sheds light on the role of DIE in the EFL classroom.

2.4.1. Drama In Education: Roots and Evolution

Drama In Education (DIE) and educational drama are two terms that are usually used in the field of education. DIE refers to the process of teaching and learning through drama. The term implies "a method which engages students in different subject areas in different topics through drama" (Tschurtschenthaler, 2013, p. 22). On the other hand, educational drama is an umbrella term which refers to any practice related to the use of drama in the educational setting (Valverde, 2003). Further, this term may refer to the teaching and learning of drama as a subject in the school. This leads us to draw a distinction between DIE and theatre education. Theatre education is a term used to refer to the theatre competences and skills, acting and performing plays, and other activities of theatre in education (Tschurtschenthaler, 2013). O'Neill (2006) makes this distinction more explicit by assuming that:

>In schools, drama usually refers to informal, improvised enactment of which the goal is not the presentation but the experience and satisfaction of the participants. Theatre indicates the more formal study of the techniques of acting and stagecraft, often culminating in a performance in front of an audience. (Quoted in Tschurtschenthaler, 2013, p.21)

Way (1967) highlights the difference between drama and theatre by claiming that "theatre is largely concerned with communication between actors and an audience; 'drama' is largely concerned with experience by the participants, irrespective of any function of communication to an audience" (Quoted in Abou El-Khir, 2020, p. 120).

The rise of DIE can be traced to as early as ancient Athens when literature, music, and physical games formed the basis of education. Activities of literature including reading and reciting poems were implemented through dramatic gesture and expressions (Tschurtschenthaler, 2013). As described by Bolton (1984), Way was one of the early pioneers of DIE who advocated a philosophy and a methodology of *Child Drama*. Through different works, Way appreciated the role of drama in the classroom, the integration of arts, and children's theatre. In 1967, Way published a seminal work entitled '*Development through Drama*'. Along with Slade's '*Child Drama*' (1954), '*Development through Drama'* echoed a drama approach based on child-centeredness and psychological intentions (Harnbrook, 1998). Slade's and Way's works were milestones in the history of drama in education not only in Britain, but also in Australia, the US, and Canada. Slade and Way focused on the individual as the core for drama teaching by highlighting the different features of individuals such as self-expression, self-identity, and self-esteem. The main difference in their approaches was that Slade advocated a whole class engagement in different activities, while Way emphasized the engagement of small groups (pairs) in dramatic activities. Thus, their crucial ideas of the theatre being created by the child from within him/herself have widened the interests in the concept of DIE (Tschurtschenthaler, 2013).

2.4.2. Drama as a Learning Medium

In carrying the banner of making DIE a new form of education, Dorothy Heathcote's and Gavin Bolton's works in the second half of the twentieth century were considered fundamental in the history of DIE. Heathcote and Bolton, who are considered the parents of DIE, contributed to the use of drama as an instrument or a method of learning (Harnbrook, 1998). They emphasized knowledge and group experience in teaching drama. Heathcote was influenced by the progressive movement. Therefore, she was more concerned with the practice rather than publishing her works. According to Tschurtschenthaler (2013), Heathcote's ideas spread in the UK and the US thanks to Betty Jane Wanger, who described her methods in '*Dorothy Heathcote: Drama as a learning medium*'. Wanger (1976) describes Heathcote's work by assuming that "she uses drama to expand their awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meaning" (p.15). Thus, Heathcote focused on the use of drama as a tool for expanding children's awareness of life. She paved the way for them to discover the ultimate meaning (Wanger, 1976). She encouraged teachers to be the guide for their students in order to achieve certain extrinsic objectives such as conveying knowledge and solving problems (McCaslin, 2014).

One of Heathcote's known concepts is teacher-in-role as she viewed the teacher as a participator in the classroom (Tschurtschenthaler, 2013). Wanger (1976) explains this concept by noting that "the great advantage of a teachers' assuming a role is that it takes away the built-in hierarchy of the usual teacher-class relationship" (p. 132). Moreover, Heathcote's focus was on the content of drama. Her approach to drama in education did not suggest drama as a separate subject (Ozbec, 2014). Mantle of the Expert (MoE) is one of the known approaches of drama-based teaching and learning developed by Heathcote in 1950. It is a method that allows children to engage in projects across the curriculum by exploration. That

technique shifts the responsibility to the child instead of the teacher which makes him/her take the role of the expert (Figure 2.3) (Ozbec, 2014).
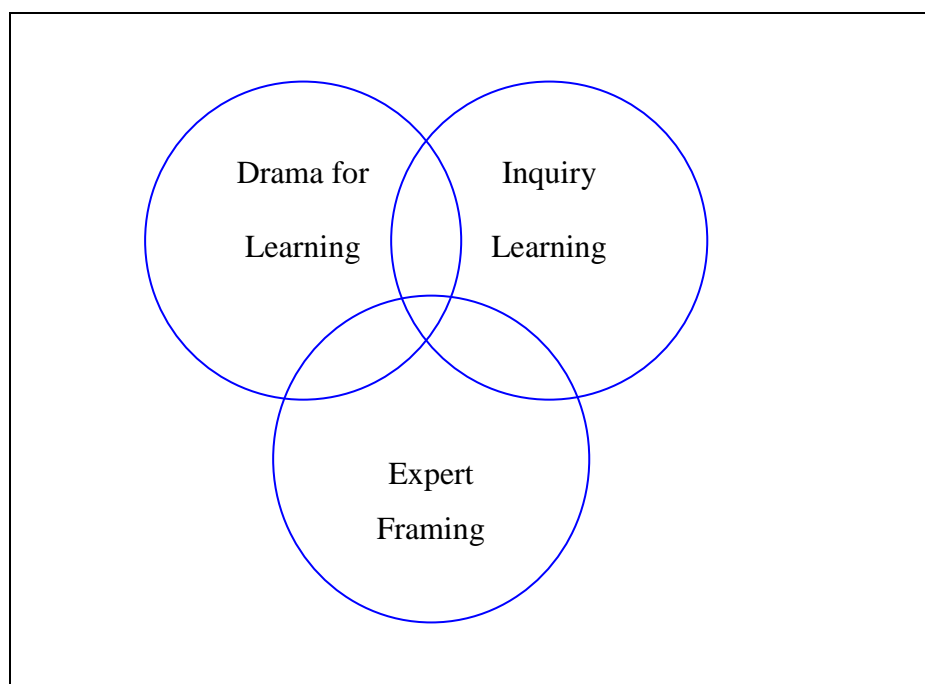
Figure 2.3. **The three pedagogic structures of mantle of expert (Abbot, 2007)**

Drama, in this context, is "primarily concerned with the change in appraisal, an affective/cognitive development. We can conveniently refer to it as drama for understanding" (Bolton, 1979, p. 38). Bolton focuses on the role of drama in supporting learning by doing and asserts that "drama seems to be doing" (1979, p.21). He claims that drama teaching is characterized by self-expression and child-centeredness (Bolton, 1984). This idea is further explained by Ozebec (2014) who argues that the nature of drama supports children to learn in an interactive way through the experience of constructing an imaginary world. Meanwhile, Hubbard et al. (1986) suggest that drama refers to "a wider range of activities that have an element of creativity present" (p. 317). According to Heathcote and Bolton (1995), DIE refers to the process of using drama in teaching different subjects or in order to support the curriculum of the school. It goes without saying that drama has strongly demonstrated an effective contribution to the world of education. A plethora of authors and experts in the field

of education highlight the significance of using drama in the classrooms. Edmiston (2007), for instance, argues that "drama can productively disrupt the sense of classroom normality to create spaces where children can be viewed primarily as people using their strengths in learning literacy practices, rather than as children with or without disabilities" (p. 338). The principles of DIE such as student-centredness, learning by doing, and constructing an imaginary world are prone to creating a positive learning environment for students with SEN.

2.4.3. Creative Drama vs. Process Drama

Drama is considered an effective teaching pedagogy which supports the development of the learners from all directions (Isyar & Akay, 2017). There are two models of DIE which are creative drama and process drama.

2.4.3.1. Creative Drama

Creative drama refers to all kinds of improvised drama including dramatic plays, shows, and the dramatization of stories (Ross & Roe, 1977). The Children's Theatre Association of America (1975) recognises creative drama as "an improvisational, nonexhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences" (DuPont, 1992, p.42). Creative drama, play, and child play are some of the terms generally used to refer to drama in education (Freeman et al., 2003). In addition to being considered a teaching and learning tool, creative drama is viewed as an approach that supports the development of social competences. This is mainly due to the fact that creative drama focuses on group work and collaboration (Uzunöz & Demirhan, 2017). The activities that are embedded under the broad term of creative drama may include four components "response practice, response acquisition, response shaping, and cognitive restructuring" (Freeman et al., 2003, p. 132).

2.4.3.2. Process Drama

In the '*Mantle of the Expert'*, process drama is defined as role drama or the process which allows the teacher (the leader) and the students (the group) to undertake together a dramatic journey. Cremin and Macdonald (2013) highlight that in process drama "children are involved in working imaginatively to improvise and sustain the different roles that they choose to adopt, offering ideas to develop and shape the unfolding drama and contributing to the problem-solving agenda" (p.2). Landy and Montgomery (2012) describe process drama as a range of drama-related skills, a methodological approach that supports students in exploring the content and the different themes across the curriculum. Process drama grew out of the Drama in Education (DIE) movement that started in the nineteenth century in the UK. While the term creative drama is developed by practitioners in the US, the term DIE is developed by practitioners in the UK (namely Dorothy Heathcote) (Landy & Montegomery, 2012).

Process drama is described and distinguished from other kinds of drama by several researchers. Bowell and Heap (2013) define process drama in a different way by assuming that it is "the genre of drama in which performance to an external audience is absent, but the presentation to the internal audience is essential" (p. 6). In a process drama, the students along with the teacher create the theatrical entity and engage in drama in order to constitute the meaning for themselves. According to Bowell and Heap (2013), there are principles for planning process drama. These principles are consent and do not change according to the age of the learners. They help the teacher in constituting the drama and in ensuring the different aspects of the theatre are incorporated.

- *Theme/Learning area:* drama must focus on particular content. The content is derived from the curriculum in the educational context. Thus, the 'focus' aspect of the theatre is constructed through the option of the learning area.

- *Context:* the dramatic context supplies the fictional conditions in which the learning area or the theme of the focus will be explored.

- *Roles:* the participants (the teacher and the students) take a role.

- *Frame:* it is an important principle in the process drama which refers to the tension giver.

- *Sign:* signs such as sounds and images are considered conditions to the success of process drama. They support the planning of the process in a way that excites and engages the students.

- *Strategies:* the teacher is responsible for framing accurate strategies that will supply the students with the chance to learn about the art and about the content of the lesson.

2.4.4. Drama in the EFL classroom: Opportunities and Challenges

According to Dawson and Lee (2018) drama "uses active and dramatic approaches to engage students in academic, affective, and aesthetic learning through dialogic meaning making in all areas of the curriculum" (p.17). Drama as a teaching pedagogy has gained attention in a variety of contexts including the context of language teaching. Although drama has proved successful in several subjects such as science (Abed, 2016; McGregor & Precious, 2014) and history (Kisida et al., 2020), it has been privileged in the language classrooms (Wessels, 1987; Almond, 2005; Hillyard, 2016; Maley & Duff, 1982). In her book, '*English through drama: Creative activities for inclusive ELT classes*', Hillyard (2016) elucidates the significance of using drama to help students acquire the language skills. She demonstrates the effectiveness of drama in creating inclusion inside the ELT classroom.

Mattevi (2005) argues that the language teacher could use drama to present the target language in an active, communicative and contextualized way (Albalawi, 2014; Lee, 2017). Further, drama is regarded as a whole person approach (Almond, 2005) that supports

language to be a communication living experience (Via, 1972 in Wessels, 1987). It is a pedagogy that not only gives children the accurate context for improving their use of the language, but also prevents them from the linguistic inadequacy feeling that one might feel when practicing the four language skills. To this end, different socio-emotional competencies programmes are developed based on some drama elements (Celume et al., 2020).

The call for adopting drama in the EFL classroom is further reinforced by Fleming, who claims that "the only effective way to teach standard spoken English is in a drama context" (1995, p. 45). This is mainly due to the fact that drama can control and examine the use of different aspects of communication such as facial expressions, eye contact, gesture, and prosody (Almond, 2005). Drama based activities has been repeatedly reported to foster learners' speaking skills and oral performance (Li & liu, 2021; Supriya, 2018; Lestari et al., 2018) and writing skills (Ihmeideh, 2014; Zhang, 2021). Moreover, motivation, interest, and attitudes are affective factors that can influence the process of additional/foreign language learning. More recent attention has focused on the significant role of drama in boosting the learners' motivation, interest and attitudes (Wongsa & Son, 2020). The drama motivational forces are manifested through the break that drama provides to the routine of the classroom in one hand, and through the harness of the children's inclination to play on the other hand (Fleming, 1995).

The outlined examples demonstrate drama affordance in relation with language teaching/learning. Note, however, that not all research studies hold positive evidence supporting the use of drama in language classes. Fleming (1995) highlights the fact that drama in education can be a source of confusion as it has its routes with dramatic arts. In addition, drama in education has been criticized by Hornbook (1990) as it does not consider the daily practices in classroom teaching. Hornbook (1990) assumes that "a disturbing gap between the received wisdom of the field as broadcast in the literature and the actual experience,

favourable and unfavourable, of the average school drama class" (Quoted in Fleming, 1995, pp. 25-26). Allen (1979), for instance, takes a philosophical position in asserting that the presence of drama and other kinds of arts in education can be problematic. Allen (1979) justifies this position by referring to the emotional element, which is a significant feature in each art (Cited in Lewicki, 1995). Emotions, according to this position, can be a negative element in education. Second, a more practical criticism of drama in education is the difficulty in evaluating its results. It has been argued that there has been an inadequacy in terms of evaluating the achievements of drama in education (Isyar & Akay, 2017). Furthermore, it is believed that drama requires teachers to move away from familiar structures which can raise deeper pedagogic concerns (Alasmari & Alshaeel, 2019; Angelianawati, 2019). Drama can be static and lack the kind of creative dynamism that participants often expect (Zafeiriades, 2009; Baykal et al., 2019). In short, drama operators are obliged to consider this side from drama in education prior to establishing their potentials.

2.4.5. Active Learning through Drama

Learning pedagogies such as experiential learning, problem-based learning, inquiry-based learning, discovery-based learning, project-based learning, and case-based learning have gained momentum in the world of academia in the last decade. These different pedagogies are generally either classified under the umbrella term of active learning (Cattaneo, 2017) or used interchangeably (Savery, 2006). Brook (1968) claims that "using drama and enquiry approaches make teaching and learning more engaging, complex, and challenging but at the same time these approaches turn the act of teaching and learning to a more meaningful and joyful experience" (Quoted in Edmiston, 2013, p.13). In his argument, Brook (1968) insists that both drama and enquiry pedagogies support an engaging teaching/learning setting. However, he does not explain the relationship and the link between active learning, enquiry learning and drama what Edmiston (2013) does in his works. Edmiston (2013) contends that

students learn in an active way and improve their learning dramatically through the use of ongoing dialogues. In his book, Edmiston (2013) claims that "through the use of social imagination, different types of texts may start to rejuvenate both mentally and socially when people in groups begin to interact collaboratively in this imaginative event" (p.4). A study conducted by Cawthon, Dawson, and Ihorn (2011) demonstrates the positive results of Drama for School (DFS) program in creating an active learning experience for the students. The study illustrates the impact of the drama programme on a challenging concept of 'student engagement'.

Probably the most accurate way to justify the role of drama in facilitating active learning is to highlight the characteristics of active learning in relation with DIE. One of the first studies that presented the main characteristics of active learning was conducted by Bonwell and Eison (1991). Bonwell and Eison's (1991) characteristics are outlined below with illustrations of how they are enacted in Drama in Education (DIE).

- Students are involved in more than passive listening and are engaged in different activities. Several research findings support the argument that drama improves the levels of student engagement in the classroom. For instance, results from Cawthon et al (2011) study explicitly stipulate that drama-based instruction strategies increase the student engagement in the classroom. Hendrix et al. (2012) argue that drama fosters the level of student engagement through interaction and collaboration in groups. Moreover, it is believed that drama improves the critical and creative skills which makes the lessons more active and engaging (Kalidas, 2014).

- Less emphasis is placed on information transmission and greater emphasis is placed on developing student skills. Drama, as it is used in this study, is more than a performance-oriented activity; drama in this sense is a learning and a teaching strategy that aims first at developing the learning skills. Research evidence proves the effectiveness of drama

in education to improve the students' skills. A good illustration can be found in DICE: Drama Improves Lisbon Key Competences in Education (2010) (Erikson et al., 2014). The research was conducted in twelve countries and has shown that drama enhances 22 competences in the school settings.

- The great emphasis which is placed on the exploration of attitudes and values is considered one of the characteristics of active learning. It could be easy to argue that drama has positive effects on students' attitudes. The pioneer of drama in education, Dorothy Heathcote, states that the main concern of drama when used in education is the attitude and not the character created (Cited in Kalidas, 2014). Role playing and readers' theatre can be useful examples of drama strategies that have an objective of exploring attitudes and values in the classroom.

- Active learning increases students' motivation. Motivation can be considered one of the areas that highlights the impacts of drama on active learning. It is believed that different drama strategies bring not only fun but also motivation to the classroom. In addition to that the use of drama strategies improves students' involvement, Bidwell (1990) states that students come alive whenever she uses drama techniques. A study conducted by Sirisrimangkorn and Suwanthep (2013) reveals that the interesting design and the enjoyable instructions that drama offers develop the students' motivation.

2.4.6. Social Construction of Knowledge: Social Engagement

Based on Vygotsky's social constructivism, researchers in the field of additional/foreign language learning proclaim that learning can only take place in a sociocultural context through interactive practices (Yang & Wilson, 2006); an aspect that DIE reinforces (See Zhang et al., 2019). Starting from this idea, a number of studies have begun to examine the influence of drama on the social construction of knowledge. As early as 1994, O'Neill and Lambert argued that;

> Within the safe framework of make-believe, individuals can see their ideas and suggestions accepted and used by the group. They can learn how to influence others; how to marshal effective arguments and present them appropriately; how to put themselves in other people's shoes. They can try out roles and receive immediate feedback. (p.13)

It, therefore, engages the students' emotions and experiences to construct knowledge in a social context through 'doing'. Few studies demonstrate the influence of DIE in fostering the social skills of the students including students with SEN (Peter, 2003; Kemp & Tissot, 2012). Drama strategies are used in social, educational, and clinical contexts to stimulate the linguistic, emotional, and social abilities of students with SEN (Jindal-Snape & Vettraino, 2007; Hampshire, 1996). This is mainly supported by Heathcote's '*Educational Drama*', which introduces a unique element into drama activity by deciding to give all students the same viewpoint. Further, drama techniques demonstrate a positive influence on the peer acceptance of students with SEN (Law et al., 2017).

Taken together, the literature findings seem to suggest that DIE, if well-designed and well-delivered, can significantly boost the language and social skills of all EFL learners with no exceptions. The empirical studies' findings, along with my experience with DIE in the EFL classroom, shaped the objective of this study to create a positive, active, inclusive learning environment for EFL learners including those with ADHD.

2.5. Conclusion

The chapter provided a comprehensive review of the relevant research about inclusion in education settings, EFL learners with ADHD, and DIE. The first section of the chapter highlighted the conceptualisation of inclusion in schools and its different dimensions and practices. To date, much uncertainty still exists about the implementation of inclusion practices in the midst of debate concerning the definition of inclusion. Although strategies such as arts demonstrated a positive influence on the students' inclusion, they received scant attention in research literature. Further, despite the attention paid to inclusion in different

countries around the world, there remains a paucity of evidence on inclusion and inclusion practices in the MENA region in general and Algeria in particular.

Inclusion in education pays a particular attention to children with SEN. To this, the second section of the chapter provided an overview on the inclusion of children with ADHD. The section highlighted the different perspectives of understanding ADHD, which allowed me to situate my research within a biopsychosocial framework. This latter considers individual, social, and environmental educational practices when dealing with ADHD. In addition, this section outlined the empirical evidence aligned with the language difficulties in children with ADHD. On the one hand, research evidence demonstrated that a high proportion of children with ADHD exhibit other language difficulties that co-exist with ADHD. On the other hand, studies on ADHD related language profiles revealed that symptoms of inattention, impulsivity, and hyperactivity hinder the processes of language acquisition and AL learning in children with ADHD. Thus far, the chapter has argued that learners with ADHD face difficulties in language learning resulting from language impairment comorbidity and/or specific ADHD related language problems. Nevertheless, there is still uncertainty about the EFL academic performance and language outcomes of learners with ADHD which indicates a need to explore language profiles in those learners. Further, the section revealed that little is known about ADHD in Algeria and it is not clear how ADHD is conceptualised and addressed in the country.

The recommendations of studies about inclusion and ADHD to employ teaching pedagogies that support creativity and use of body in the process of 'learning by doing' informed the last section of the chapter. The section focused on introducing DIE and its role as a learning medium. Since this study targets EFL classes, the section highlighted the link between EFL teaching/learning and DIE. Literature evidence revealed that DIE boosts the language skills and motivation of all the learners including those with SEN. To this, drama

offers equal learning opportunities for all the learners. In relation to ADHD, DIE privileges the gestural systems (Wells & Sandretto, 2017) which can allow students with hyperactivity symptoms to direct their energy to language learning. In relation to inclusion, drama was found to increase the social connectedness of the learners.

The literature reviewed in the chapter signalled the need for additional studies to understand more about ADHD in Algeria, language performance of learners with ADHD, use of drama, and its impacts. Thus, this study is designed to address the gap identified in literature and which can be summarised in the following points.

- Although a large and growing body of literature investigated inclusion in education, there is still uncertainty concerning the implementation of inclusion practices in educational settings. In particular, there remains a paucity of evidence concerning inclusion practices in EFL classrooms.

- There is a dearth of research regarding inclusive education and ADHD in Algeria. The country is considered an under-researched context.

- Although previous studies highlighted the language difficulties associated with ADHD, no research has been conducted to provide possible teaching approaches, strategies, or materials to improve their language learning. Therefore, additional interventions are needed to focus on the strengths of children with ADHD and look beyond treating the symptoms.

- While research evidence suggested the effective role which drama plays in education and when used as a social intervention, the literature has not to date investigated the use of drama with children with ADHD. Further, the role of DIE in fostering social and educational development in schools remains speculative.

- Additional studies are required to address educational and social developments of the learners through a single intervention given the strong tie and the casual relationship between the educational outcomes and the social status.

- Most of the reviewed studies relied on either teachers' reports or parents' feedback in evaluating ADHD interventions. Therefore, a new approach is needed for examining the voice of the child in evaluating academic and social interventions.

Starting from the above points, my overriding objective in this research is to examine the effectiveness of the drama-based intervention and its impacts on the inclusion of EFL learners with and without ADHD. As a result, the research questions, which were elaborated based on the literature review, to be addressed in this study are:

1. *What are the impacts of the drama-based intervention?*

   - Upon the social inclusion of individual EFL students including some with ADHD in Algeria?

   - Upon the academic inclusion of individual EFL students including some with ADHD in Algeria?

2. *What are the teacher participants' experiences of the drama-based intervention?*

3. *What are the student participants' (ADHD and TD) experiences of the drama-based intervention?*

In conclusion, the above discussion on the major interventions of ADHD from one side and the positive influence that drama has when used to teach languages provided a thorough framework for a possible intervention. The design, development, and the impact of this intervention will be discussed in the next chapters.

CHAPTER 3: METHODOLOGY

3.1. Introduction

Having established the study's research questions in the previous chapter, this chapter outlines the means of answering them. To this end, it provides a detailed account of the theoretical and methodological foundations, research design, and intervention programme. The chapter is divided into four sections.

- The first section presents the ontological and epistemological assumptions upon which the research stands.

- The second section describes the methodology of research which involved the use of a mixed-method explanatory sequential design. Further, the data collection and analysis tools used in phase 1 and phase 2 of the study are discussed in this section.

- The third section focuses on the implementation of the study by providing an overview of the intervention, ethical considerations, and fieldwork procedure.

- The fourth section describes the research design in terms of its validity, reliability, and practicality.

3.2. Section 1: Philosophical Underpinnings in Research

According to Beck (1979), the overarching objective of social science is "to understand the social reality as different people see it and to demonstrate how their views shape the action which they take within that reality" (quoted in Anderson & Bennett, 2003, p. 153). In order to achieve this objective, social research should have a clear paradigm. A paradigm can be defined as "a set of beliefs" (Guba & Lincoln, 1994, p.107) that can be characterised through its ontology, epistemology, and methodology (Scotland, 2012). Starting from this vision of social sciences, this section aims to present the philosophical foundations of this study.

3.2.1. Ontology

Ontology, which refers to "the nature of our beliefs about reality" (Richards, 2003, p. 33),

asks questions such as what is the nature of the world? and what is real? (Maykut &

Morehoues, 1994). It is the point from which we start building our theoretical framework

(Mack, 2010). In one of his articles, Searle (2008) contends that ontology is about the nature

of the phenomena under investigation, arguing:

> I believe that where the social sciences are concerned, social ontology is prior to
> methodology and theory. It is prior in the sense that unless you have a clear
> conception of the nature of the phenomena you are investigating, you are unlikely
> to develop the right methodology and the right theoretical apparatus for
> conducting the investigation. (p. 443f)

This study adopts a critical realist (CR) ontological position. Critical realism, which is

considered a third philosophical approach that emerged out of a paradigm war (Deniz &

Lincoln, 2011), provides an alternative to positivism and constructivism perspectives based on

a causal realist account. This approach has emerged from Bhaskar's transcendental realism

(Yucel, 2018). Although transcendental realism asserts that knowledge is socially constructed,

it emphasizes that knowledge and reality exist independently of the researcher's knowledge

(Sayer, 2000). Thus, CR is based upon three main principles: the transitive world of knowing

is different from the intransitive world of being; the social world is considered systemically

open; and the knower needs to consider the ontological depth of reality (Scott 2010).

From a CR perspective, reality is stratified into: empirical, actual, and real levels

(Bhaskar & Lawson, 1998). *The real*, according to Lopez Cardozo and Shah (2016),

"constitutes structures, mechanisms and powers that exist by virtue of an object's nature but

that may or may not be activated" (p.523). At this level, things exist independently of our

knowledge and perceptions (Couch, 2020). *The actual* level is when these mechanisms and

powers are actualised (Bhaskar, 2008). *The empirical* level or the observable level is when

these actualisations are observed. Thus, critical realism distinguishes between the real and the observable.

Following CR ontology, the reality in this study occurs at different levels (see Figure 3.1). At the real level, both inclusion and drama exist independently of our perceptions and knowledge. At the observable level, the reality of inclusion is made up of the participants' experiences and perceptions of the interventions. This leads us to suggest that if we are not able to see the impact of the intervention, this does not mean there is no impact as researchers do not have an immediate access to reality. Also, this suggests that what we can observe is only a small part of the reality. A CR ontology allows researchers in education to consider the causal mechanisms and powers lying beneath observable experiences in a particular social context (Qu, 2019).

Empirical — Inclusion/drama depend on the participants' experiences & knowledge.

Actual — Inclusion/drama actualised through mechanisms and powers in a particular context.

Real — Inclusion/drama as phenomena that exist independently of our knowledge.
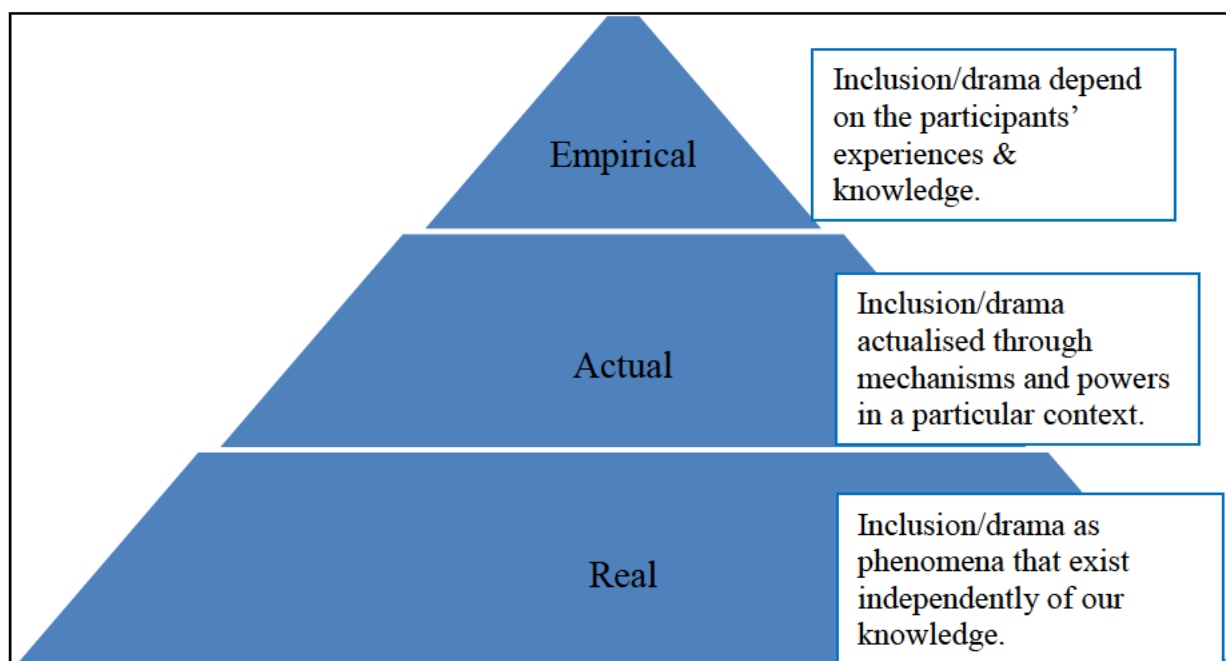
Figure 3.1. **Ontological levels of reality based on a CR**

3.2.2. Epistemology

"Epistemology is the philosophy of knowledge, a system of thought that articulates specific beliefs about the nature of knowledge, what it means to know, what is knowable and the methods of the knowing" (Hartas, 2010, p. 16). An epistemological perspective is further defined by Crotty as "the theory of knowledge embedded in the theoretical perspective and thereby in the methodology" (1998, p. 3). To put it simply, epistemology is the way the researcher approaches knowledge. In this study, a CR endeavour is adopted, on second thought of pursuing a single/multiple reality in positivist/ interpretivist approaches. Critical realism deviates from positivism in that it drew on a belief that ontology is not reducible to epistemology (Fletcher, 2017). The overarching objective of adopting a CR framework is to "use perceptions of empirical events to identify the mechanisms that give rise to those events" (Volkoff et al., 2007, p. 835). A CR perspective, therefore, allowed me to pursue ontological depth but also gave me space to pause and consider alternatives to apply new knowledge gained throughout the research.

Epistemologically, critical realism advocates an eclectic interpretivist/realist perspective (Easton, 2010) and argues that knowledge is subjective in that it is affected by the knower (Ackroyd & Karlsson, 2014). Nevertheless, CR "does not exclude the existence of a relational intransitive domain in social structures" (Zachariadies, Scott, & Barret, 2013, p. 857). It recognises that there are different perspectives about reality, which has subjective interpretations (Hu, 2018; Wiltshire, 2018). CR believes that the world is constructed through different perspectives. Nevertheless, it argues that reality can exist outside our perceptions (Maxwell & Mittappali, 2010). This study examines the participants' experiences of the drama intervention as a way to identify causal explanations. The students' experiences of the intervention and their assessments of its impacts are observable and allow for a deep evaluation of pedagogical value of the intervention. CR acknowledges that the perceptions of

reality depend to a large extent on the individuals' subjective interpretations. Thus, I approached the participants' experiences of the intervention by recognising that their perceptions can be different despite experiencing the same intervention.

According to Patton (2002), the aim of critical realism in educational research is not to merely explain society but to change it. In the present study, I explored the impact of drama with the aim of identifying pedagogical strategies that have been suggested as changing the students' social and academic inclusion. Thus, the study does not endeavour to explain the impact of drama as the central objective of the study but as a way of "postulating mechanisms which are capable of producing" those events (inclusion) (Sayer, 1992, p. 107). In short, in line with CR perspective, finding out is the means in this study and the underlying objective is change. This involves making the participants (students and teachers) critically aware of their situation, then realising change through the intervention (Scotland, 2012). Furthermore, based on a CR perspective, it is important to highlight that "it cannot be assumed that because a relationship between event appears under one set of circumstances it will appear again in exactly the same form in a different context" (Zachariadies, et al., 2013, p. 861). This is due to the fact that empirical events depend on the mechanisms and powers that influence them. Therefore, the context of the study plays a great role in determining the findings.

3.2.3. Methodology

Research methodology "guides the researcher in deciding what type of data is required for a study and which data collection tools will be most appropriate for the purpose of his/her study" (Rahman & Alharthi, 2016, p. 52). The choice of methodology and methods in research is associated with certain philosophical assumptions. This study operates within a paradigm of CR, which offers a methodological space that lies between empiricism and interpretivism (Zachariadies, et al., 2013). Although CR is considered a key framework in

social sciences, little guidance is available concerning its methodological application (Fletcher, 2017). According to Guba and Lincoln (1994), critical methodology is dialogic and dialectical. It involves an engagement in dialogue with the objective of making change in the social system (Rahman & Alharthi, 2016). Further, CR endorses different quantitative and qualitative tools of data collection and is not bound to a single research method (Zachariadies, et al., 2013).

Therefore, it was deemed appropriate to use a mixed-methods approach (Hesse-Biber, 2010) in order to fully examine the impact of drama-based intervention using the most appropriate quantitative and qualitative data collection tools. The role of the quantitative methods within the study was descriptive and aimed to answer 'what works?' type of question from a particular point of view (inclusion). The qualitative methods in the study were more profound and aimed to answer 'what matters?' type of question from the point of view of the participants. The point of view of the participants was explored with the aim of evaluating the impacts of drama on inclusion. This mainly due to the fact that CR considers social phenomena as concept-dependent (Zachariadies, et al., 2013) that are dependent on our notion of them. Also, social structures are not independent from the context. Thus, qualitative methods allow the researcher to investigate participants' perceptions and to highlight contextual factors. In line with the CR perspective, the qualitative methods were open-ended which allowed different themes to emerge (McEvoy & Richards, 2006).

3.3. Section 2: The Research Design

A research design is "the first step in organizing and planning the research process once the research idea and research hypothesis have been clearly outlined" (Toledo-Pereyra, 2012, p. 279). It is a plan for moving from one step to another (Yin, 2014). According to DeVaus (2001), the function of a research design is "to ensure that the evidence obtained enables us to answer the initial question as unambiguously as possible" (p. 9). There are different types of research designs including fixed and flexible designs and qualitative and quantitative designs. Different research designs are equated with different methods of data collection. This section is set out to outline the adopted study design. In doing so, I shed light on the intended plan and the changes caused by the COVID-19 pandemic. Further, in this section, I highlight the tools used to collect and analyse data, and to recruit the participants.

3.3.1. The Mixed-Methods Approach

Based on the CR approach adopted in the study, uncovering the reality behind phenomena requires the use of mixed methods (Allmark & Machaczek, 2018; Wynn & Williams, 2020). Along with the qualitative and quantitative research, Mixed-Methods Research (MMR) emerged as a third alternative which adopts a combination of data (Hesse-Biber, 2010). Researchers refer to the idea of the collection and combination of two types of data when defining MMR (Tashakkori & Teddlie, 2003). Greene, Caracelli, and Graham (1989) cited in Hesse-Biber (2010) report five reasons for considering MMR design. The first reason is triangulation which refers to the use of more than only one tool of data collection in trying to answer the research problem. It should be noted that methods' triangulation improves the credibility of the findings. The second reason is complementarity as MMR gives the researcher the chance to gain a deeper understanding of the subject matter. Development is one of the reasons for adopting MMR. The results of a certain method of data collection in MMR help in enhancing and developing other method used in the research. For instance,

certain results from a quantitative method can help in shaping the questions to be used in an interview in the next stage. Another important reason is initiation as the findings from a particular study may initiate further questions that can be used to develop new research. Finally, expansion; which is intended to "extend the breadth and range of inquiry; is the last reason that may encourage researchers to consider the MMR (Hesse-Biber, 2010, pp. 3-6).

Researchers against the use of this type of design generally focus their criticisms on the differences between quantitative and qualitative research. It is believed that qualitative and quantitative methods have different ontological and epistemological perspectives and, therefore, cannot be mixed in one research (Creswell et al., 2008). Further, Creswell and colleagues (2008) argue that some MMR studies may result in contradictory findings. In addition, they claim that integrating data collected by different means in the findings can be challenging. This idea was emphasized by Ezberger and Kelle (2003) who explained that errors in data collection and/or data analysis in mixed-method research designs could be due to the discrepancies between qualitative and quantitative data.

Nevertheless, "MMR provides a way to harness strengths that offset the weaknesses of both quantitative and qualitative research" (Creswell & Plano Clark, 2018, p. 12). It is believed that mixed methods research gives the researcher the opportunity to obtain more complete and corroborated results, to explain initial results, to first explore before administering instruments, to enhance experimental study with qualitative data for instance, and to describe as well as to compare different cases (Ibid, 2018). Furthermore, Creswell and Plano Clark argue that the weaknesses in one of the methods could be covered by the other method. The questions that cannot be answered by the qualitative research alone or the quantitative research alone could be answered by mixed-method research. Thus, mixed-method research can be used to answer more complex questions (Lund, 2012). According to several researchers, MMR encourages the implementation of different views or paradigms

and gives the researcher the freedom in using tools of collecting data (Creswell & Plano Clark, 2018; Lund, 2012).

Creswell and Plano Clark (2011) have introduced six MMR designs. First, the convergent design which aims to bring together quantitative and qualitative data so they can be compared. Second, the explanatory sequential design which involves the collection of the quantitative data in the initial phase and the qualitative data in the second phase. Third, the exploratory sequential design involves prioritising the collection of qualitative data. Fourth, The embedded design focuses on the collection of one data set to support another data set. Fifth, the transformative design relies on a transformative theoretical framework to shape the interaction between the quantitative and the qualitative strands. Finally, the multiphase design involves the combination of quantitative and qualitative strands in more than two phases. Based on the research questions, the research objectives, and the philosophical position adopted, this study adopts an explanatory sequential design. The reasons for adopting this design will be presented in the following sections.

3.4. The Explanatory Sequential Design

The mixed-methods explanatory sequential design entails the collection and analysis of quantitative data (using quantitative tools) and "using the results to inform the follow-up qualitative data collection" (Creswell & Plano Clark, 2018, p. 190). It is called explanatory design as the findings of the initial phase (quantitative data) are explained in the second phase (qualitative data). The quantitative and qualitative data in this study were collected at two distinct phases but they were related and not independent as the qualitative data builds on the quantitative data. The quantitative data collected and analysed herein layout an understanding of the research problem. The qualitative data collected and analysed, on the other hand, offers an explanation of the statistical findings by an in-depth exploration of the experiences of the participants. It is believed that although this design is popular amongst researchers in general

and educationist in particular, it is not easy to implement. The priority given to the collection and analysis of the quantitative and the qualitative data; the connection and the integration of findings from the two phases; and the need for more time are some of the issues that the researcher needs to consider before the implementation of the explanatory sequential design (Creswell, 2003; Subedi, 2016).

In this study, an explanatory sequential design was adopted and adapted to meet the objectives of the study. In the initial phase, data was gathered and analysed using quantitative and qualitative tools of data collection. In this phase, the research questions focused on how drama-based intervention influenced the inclusion of the student participants (ADHD and TD). In the second phase, a case study approach was followed to collect more in-depth data. In this phase, the research questions addressed the perceptions and views of the participants regarding the impacts of the implemented intervention.

Based on literature evidence regarding the dimensions of inclusion and the tools used in research to measure those dimensions (see Chapter 2, Figure 2.2), the methodological approach adopted in this study combined quantitative and qualitative tools of data collection to address inclusion (Figure 3.2). The following sections of this chapter will highlight how these tools were used to collect data at two sequential phases.
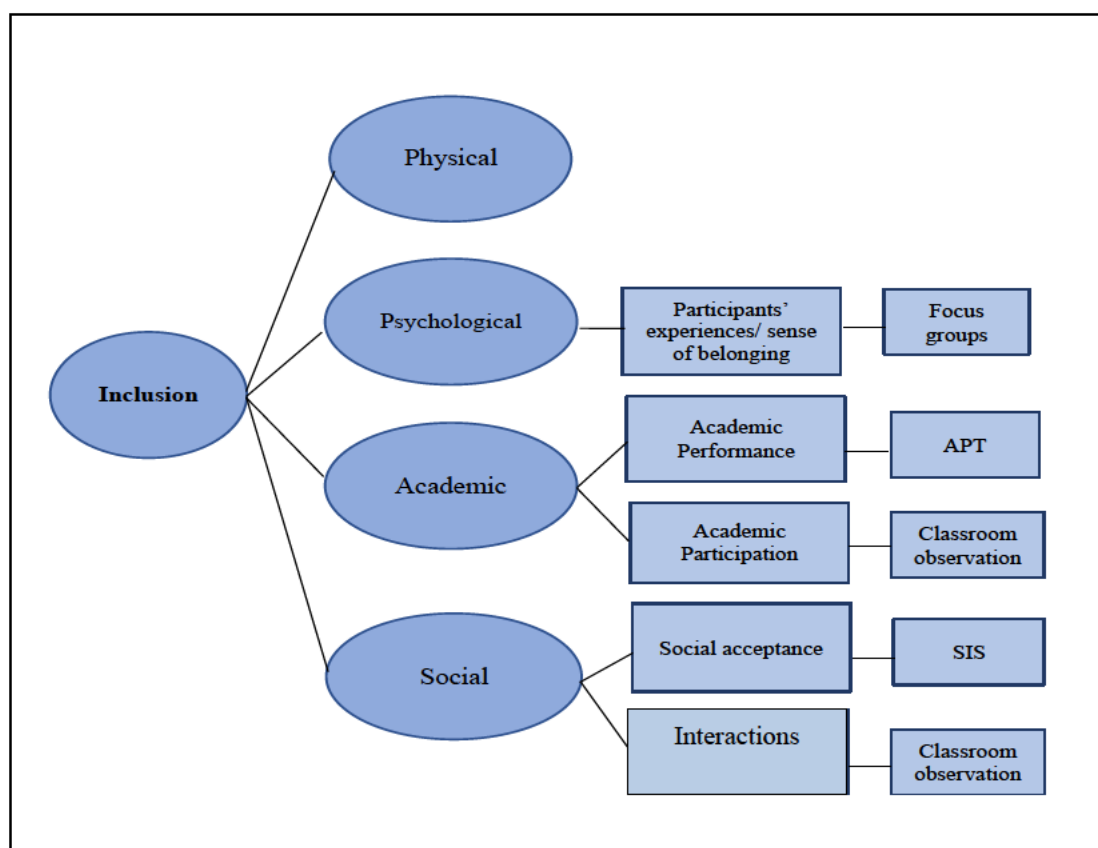
Figure 3.2. **Dimensions of inclusion and mixed methods tools of data collection**

3.4.1. Phase 1: The Plan vs. the Actual Design

The initial phase of the study was designed to answer the first research question:

1. *What are the impacts of the drama-based intervention?*

    • *Upon the social inclusion of individual EFL students including some with ADHD in Algeria?*

    • *Upon the academic inclusion of individual EFL students including some with ADHD in Algeria?*

Based on a CR perspective, the initial phase aimed to "produce reliable descriptions and provide accurate comparisons" regarding the impacts of the intervention (Mukumbang, 2021, p. 11). The role of the data collected during this phase was twofold. First, it played a vital role in focusing the research design and generating propositions regarding the existing

mechanisms. Second, it played a role in evaluating and assessing the findings (Zachariadis, 2013).

The first plan was to adopt a pretest-posttest quasi-experimental approach (Figure 3.3). A quasi-experimental design is defined as a design used to examine the effect of one variable on other ones. It is defined as lacking one or more features of a true experiment (Aussems, Boomsma, & Snijders, 2011). There are four types of quasi-experimental designs. First, the one-group pretest-posttest design involves that an observation (pretest) is assessed before a treatment is introduced. Following the treatment a second observation (posttest) is obtained. Second, the interrupted time-series design involves the collection of a series of pretest and postest observations. Third, the non-equivalent-group design aims to measure the effect of a treatment based on a comparison across different participants. Finally, the regression-discontinuity design involves assessing participants on a quantitative assignment variable and assigning them to treatment conditions using a cutoff value on the variable (Reichardt, 2009). The quasi-experimental design has been criticised as it is difficult to justify whether or not the findings achieved would have been obtained in the absence of the treatment/intervention. Therefore, the results could be due to other factors. In this case, for instance, improvement in the academic outcomes could be seen as a result of the type of the test or could be due to the nature of the lessons. Reichardt (2009) describes maturation and instrumentation, as an example, as threats to internal validity in a pretest-posttest design. A typical example could be the change of instruments used by the researcher which might be the direct cause of the difference between pretest and posttest results. My initial plan was to adopt a pretest posttest design as it aligns with the research objectives.
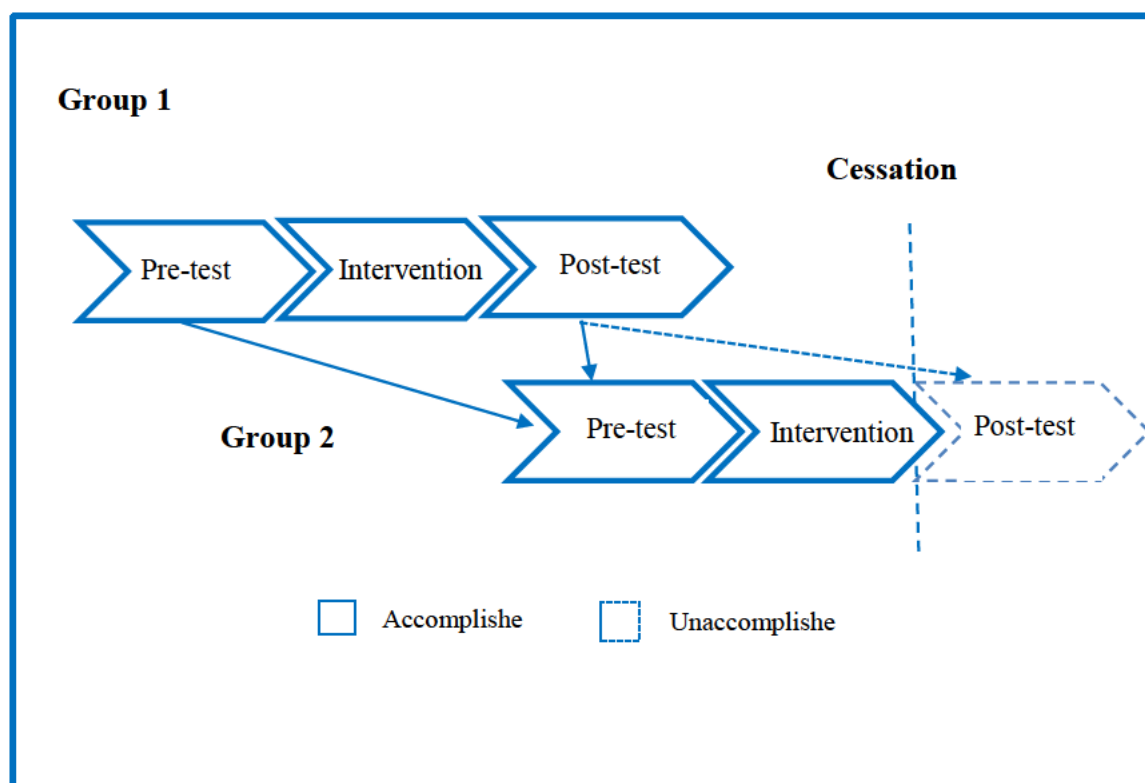
Figure 3.3. **The COVID-19 pandemic impacts on the initial design**

Therefore, the plan was to first collect pre-intervention data in the intervention group and, then, collect post-intervention data from the two groups in order to compare the outcomes of the participants in the intervention group with those of their comparison group counterparts. At this stage, I intended to allow for time for the teacher to deliver the intervention in the comparison group (2nd group) before collecting data one more time from the participants (see Figure 3.3). This would have been a good design to compare the outcomes of the students within and between groups. However, the outbreak of the COVID-19 pandemic interrupted the data collection process and I was not able to collect post-intervention data from the second group. I adapted the research design to a single subject A-B design with a non-equivalent group post-test only (see Figure 3.4).

To begin with, single-subject experimental approaches have a long tradition in behavioural sciences and can be traced to as early as Skinner's 'the behaviour of organism' (Richards, 2018). The use of a single-subject approach has proliferated in education over the

past few years. A in an A-B basic single approach refers to the baseline phase which occurs when data are collected before the implementation of the independent variable in research. B refers to the intervention phase (Richards, 2018). It is argued that the A-B approach is easy to implement in a real-world context (Graham, Kamarkar & Ottenbacher, 2012). It is believed that this approach can be extremely advantageous when used with a limited number of subjects and can, therefore, permit better control of the subject compared to group studies (Satake, Jagaroo, & Maxwell, 2008). Moreover, research suggests that the single-subject approach to research is appropriate for defining educational practices at the individual student level (Horner et al., 2005). Each individual in the study serves as his/her own control. In education, the use of single-subject methodology has not been limited only to identifying features of behaviour, but also to documenting interventions associated with alterations in socially important results (Horner et al., 2005). Research in special education demonstrated that the nature of school practice lends itself to a single-subject approach (Tankersley, Harjusola-Webb & Landrum, 2008). However, the use of the A-B research approach could be problematic as there is no control group that enables the researcher to judge the results of the intervention (Robson & McCartan, 2016). Further, external validity is one of the concerns about A-B research designs (Satake, Jagaroo, & Maxwell, 2008; Robson & McCartan, 2016). This study was set out to evaluate the impact of a drama-based intervention. As such, it was important to demonstrate whether or not the effects found were actually caused by the intervention.

It is believed that implementing an intervention in real-world settings could be challenging for the researcher as it requires the researcher to adhere to the needs of internal validity while integrating the considerations of external validity (Handley et al., 2018). Handley and colleagues (2018) argue that quasi-experimental designs are used by researchers in different fields to ensure the balance between the external and internal validity in the study.

To this end, along with the single subject approach, a non-equivalent group design was adopted. In a non-equivalent control group design, the intervention group receives the intervention whereas the control group receives traditional teaching approaches. The posttest-only non-equivalent design was adopted where both groups were assessed on an outcome measure (Reichardt, 2009).

In the present study, a simple A-B single-subject approach was followed to assess the impacts of the intervention on the intervention group (within group) whereas a non-equivalent control group post-test only was used to highlight the differences between the comparison and the intervention group. This design was followed by Mademtzi (2016) to investigate the effects of Kinect-based technology on the sensory-motor skills of children with Autism in schools.

The research design was adjusted to ensure the ecological validity of the intervention (see classroom observation). Ecological validity examines whether the findings of a research can be generalised to real-life settings (Andrade, 2018). Thus, the collection of qualitative data using classroom observation in the initial phase aimed to provide detailed description of the intervention's implementation and outcomes in order to allow other researchers to make transferability judgment (Bryman, 2016). Overall, the initial phase of the study involved collecting quantitative (objective) and qualitative (subjective) data. This mainly aimed to add to the holistic nature of the objective data. Further, the adjustment to the initial empirical stage of the study sought to collect all the evidence regarding the intervention's implementation and outcomes. Following a critical realist perspective, this adjustment aimed to uncover the different perspectives of reality (objective and subjective reality).

3.4.1.1. Variables of the Study.

Most early studies, as well as current work, on quantitative methodology focus on variables of research. According to Wetcher-Hendrick (2011), recognising variables, which are the issues measured by the researcher, is the very first step in analysing data. The independent variable, also known as the causal factor, can be defined as the variable which is controlled by the experiment and presupposed to trigger a change in the dependent variable. The dependent variable, also known as the effect variable, is the condition or category which is assumed to be influenced by the independent variable(s) (Johnson & Christensen, 2008). The relation between the independent and the dependent variable is a cause-effect relationship. Therefore, the independent variable of the present study is the intervention, while the dependent variables are the levels of social and academic inclusion.

3.4.1.2. Data Collection Tools.

The APT.

To evaluate the influence of the intervention on the participants, data was collected before and after the intervention using the same instruments. This aimed to reinforce the internal validity of the study (Kumar, Agarwal & Agarwal, 2021). As such, the academic performance of the participants was tested before and after the intervention using Academic Performance Tests (APT). A test with the same format was used before and after the intervention. However, the content was different. The APT were tailored to suit what the students have learnt during the intervention. While only students in the intervention group completed the pre-intervention APT, all the students in the two groups were concerned with the post-intervention APT. The tests aimed to evaluate and measure 'the value added' by the drama-based intervention. Therefore, four main tests were designed to measure the academic outcomes of the students in the reading, writing, listening, and speaking skills (see Appendix 4).

The reading tests included a script and reading comprehension questions to test the students' reading skills. For the writing tests, students were asked to write a short paragraph on a topic related to the lessons. Further, for the listening tests, the students were asked to listen to a voice recording and then answer listening comprehension questions. Finally, for the speaking tests, the students were given cards which asked them to talk about a particular topic (related to the lessons). The tests were scored following an assessment grid provided by the Algerian Ministry of Education (Appendix 10.1). Moreover, the scores were moderated by the EFL teachers.

The Social Inclusion Survey (SIS).

Sociometric techniques are usually used to measure the social inclusion of students with SEN (Avramidis et al., 2017). For instance, measuring peer acceptance/rejection is one of the most well-known sociometric techniques (Frederickson & Furnham, 1998; Kemp & Carter, 2002; Doll et al., 2003). According to Haring (1991), peer acceptance is recognised as the first outcome of schooling that has a crucial influence on the life quality of students with special needs (Cited in Cook & Semmel, 1999, p. 50). It is worth highlighting that the term peer acceptance is sometimes utilised as an equivalent to social inclusion in research. A study conducted by Cambra and Silvester (2003) emphasizes the role of peer group socialisation in the social inclusion of children with disabilities. The authors of the study regard social acceptance as the core of social integration (Koster et al., 2009). Furthermore, the social integration theory (Bowd, 1992) regards peer acceptance as an important feature in the social integration of the child. Adibsereshki and Salehpour (2012) emphasize this idea by assuming that "the social integration theory highlights the importance of social acceptance in paving the way for equal participation in valued activities and in the enhancement of the sense of belonging which leads to full societal integration" (p. 2). In this study, the Social Inclusion

Survey (SIS) was used to measure the acceptance/rejection of the participants before and after the intervention.

The Social Inclusion Survey (SIS; Frederickson & Graham, 1999) is a sociometric assessment tool that has been widely used by researchers of social inclusion (for example, Symes & Humphrey, 2010; Jones & Frederickson, 2010). The survey includes two questionnaires. The first questionnaire is called 'Like to Work' (LITOW) and the second one is called 'Like to play' (LITOP). In this study, each questionnaire included a list of the students of the classroom in Alphabetical order as it appears in the class register presented by the administration. Besides each name of the pupils, four emoticons were provided. The first one presented a confused face emoji which indicates that the participant does not know that student well enough to decide whether or not s/he likes to play/work with him/her. The second presented a smiling content face emoji which means that the participant likes to play/work with that particular student. The third included a neutral face emoji which stands for the fact that the participant does not mind to play/work with those students or not. The last one presented a sad face emoji that means that the participant does not like to play/work with that student (see Appendix 5). The participants were asked to tick the emoji face which stands for the extent to which they were willing to associate (like to play/work) with each student in the list. Explanation of the emojis was provided orally.

While the participants in the intervention group were asked to complete the SIS before and after the intervention, participants in the control group were asked to complete the survey only once at the end of the sequence. In order to score the outcomes of the survey, the numbers of smiling, neutral, and sad face emojis ticked in relation to each one of the participants were calculated. Therefore, for each student, an index of acceptance was tallied by dividing the number of the received smiling face emojis by the number of ratings in category of happy, sad, and neutral face emojis. It should be noted that 'not sure' (confused

category) was not counted. Another index of rejection was calculated by dividing the number of sad face emojis received by the total number of ratings in categories other than 'don't know' (Jones & Frederickson, 2010).

Although it has been argued that sociometric techniques offer a partial evaluation of social inclusion outcomes, SIS were adopted to eliminate the probability that some students may be overlooked (see Avramidis et al., 2017). Further, classroom observation was used to provide more in-depth details regarding the interactions and social participation of the participants. Moreover, the EFL teacher was asked to assign the students to different social categories.

Classroom Observation.

Classroom observation is a well-established tool of data collection that allows the researcher to gain insights into a particular setting and behaviours (Busetto et al., 2020). In language classrooms, observation is concerned with reporting the actual events between teachers and learners. Further, it "documents pedagogical practices and procedures including the content of instruction and how it is organised and delivered" (Spada, 2019, p. 186). Flick (1998, cited in Cohen et al., 2011) claims that there are five dimensions to consider when designing an observation method: systematic structured versus unsystematic unstructured observation, participant versus non-participant observation, overt versus covert observation, observation conducted in a naturalistic setting versus observation conducted in an artificial setting, and self-observation versus others' observation (p. 458). In this study, a semi-structured overt observation was conducted in a naturalistic setting; the classroom (See Appendix 8 for the observation schedule). Besides, throughout the observations, I adopted a complete observer role (Cohen et al., 2011). In addition to collecting data regarding the students' progress throughout the intervention (social and academic participation), the observation sought to assess the intervention implementation (fidelity of the intervention).

3.4.1.3. Analysing Initial Stage Data.

Analysing the collected data is considered the most complex step in MMR as the researcher is required to be an expert in analysing and, then, integrating the findings that arise from both qualitative and quantitative data in a meaningful, coherent way (Onwuegbuzie & Combs, 2011). There are different ways in which mixed-methods research data could be analysed. In this study, data from stage one and two were analysed and presented separately. Yet, the findings were combined in the discussion chapter.

APT.

After scoring the academic performance tests, data was checked and organised. Next, the statistical data was keyed into the Statistical Package for Social Sciences (SPSS) software version 27. Following that, the scores of the baseline assessment and the post-intervention assessment were placed side-by-side for a repeated measures ANOVA test to calculate the difference. Also, a series of within-group and between-groups comparisons were conducted (see Chapter 4, section 4.2). These statistical analyses allowed an investigation of the differences in mean scores over two time points and under different conditions.

SIS.

The SIS data were analysed according to the procedure illustrated in Symes and Humphrey (2010). First, acceptance and rejection indices were generated. The social acceptance index was calculated by dividing all the smiling faces (yes) by all other responses excluding any 'I don't think I know the person well to decide'. Also, the index of rejection was generated by dividing all the sad faces by all other responses excluding any 'I don't think I know the person well to decide'. Next, the scores obtained from the SIS were keyed into SPSS where a series of within-group and between-groups comparisons were conducted. Further, the SIS data was used to assign students to sociometric groups following Frederickson and Furnham (2004)

Forced Choice Probability (FCP) classification. Moreover, the EFL teacher was asked to assign the students to different social categories (see Chapter 4, section 4.3.5).

Classroom Observation.

The observation data were transcribed after each session. Next, the data were analysed following Braun and Clarke's (2006) thematic analysis (TA) framework. According to Daley et al. (1997), thematic analysis refers to the process of searching for different themes that appear crucial to describing a particular phenomenon (Fereday & Muir-Cochrane, 2006). While some researchers consider thematic analysis as a process used in the analytical traditions (Ryan & Bernard, 2000) or an instrument to use with the different methods (Boyatzis, 1998), Braun and Clarke (2006) regard thematic analysis as a "method for identifying, analysing and reporting patterns within data" (p.79). TA is characterised by theoretical flexibility, possibility of inductive and deductive orientations to analysis, and possibility of coding for both manifest (semantic or descriptive) meanings (Braun and Clarke, 2022). Braun and Clarke's (2006) six steps of TA were followed in this study: familiarisation with data; generating initial codes; searching for themes; defining and naming themes, and producing the report.

3.4.2. Phase 2: The Qualitative Study

Following a CR perspective, the second phase of the study sought to provide explanations of the intervention's outcomes based on an analysis of the experiences observed and interpreted by the participants (Wynn & Williams, 2012). To this end, this phase was designed to answer the following research questions (2 and 3).

2. *What are the teacher participants' experiences of the drama-based intervention?*

3. *What are the student participants' (ADHD and TD) experiences of the drama-based intervention?*

The intervention group is the case in the qualitative phase. Case study research is defined as "a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real-life context using multiple sources of evidence" (Robson, 2002, p. 178). Moreover, "the case study is a research strategy which focuses on understanding the dynamics present within single settings." (Eisenhardt, 1989, p. 534). Therefore, a case study can be considered an "in-depth research into one case or a small set of cases" with a "case" referring to both an individual and a group (Thomas, 2009, p. 115). This case study aimed to gain an in-depth view of the participants of the drama-based intervention as it supports the observation of a specific real-life phenomenon in a particular context (Ridder, 2017). Moreover, a case study design permits the researcher to collect more details that would be difficult to collect using other research designs (Yin, 2009). It is argued that "any method of data collection can be used within a case study design as long as it is practical and ethical" (DeVaus, 2001, p. 231). As a matter of fact, different researchers criticised this approach resting on its lack of generalisability and argued that the results of the study best present the particular phenomenon that the research has investigated and cannot be applied to other phenomena. However, Yin (2014) claims that case studies, similar to experiments, are "generalizable to theoretical positions and not to populations or universes" (p. 21). In this research, an instrumental case study was conducted to learn more about the impacts of a certain pedagogic intervention on a particular kind of students and to explain the statistical data collected in the initial phase.

3.4.2.1. Data Collection Tools.

Focus Groups.

Underlying the qualitative phase were research questions with a focus on the students' experiences of the intervention. To this end, a focus group method was purposefully selected to explore the perceptions of the students from the intervention group. Participants from the

intervention were divided into small groups of six students. Focus groups' data were audio-recorded and then transcribed.

Focus group discussion is an instrument where the researcher gathers a small group of individuals (generally 6 to 10 persons) to discuss a particular topic (Babour, 2008). Furthermore, focus groups aim to draw from the experiences, beliefs, perceptions, and attitudes of individuals through a 'moderated interaction' (Nyumba et al., 2018). In distinguishing focus groups (also called depth interviews) from other qualitative tools of data collection, Goldman (1962) argues that the word group refers to "a number of interacting individuals having a community of interest"; whereas the word depth demands "seeking information that is more profound than is usually accessible at the level of interpersonal relationship"; and interview demands the presence of a moderator whose responsibility is to elucidate data from the group (Cited in Stewart et al., 2007, p.37). Other researchers have defined focus groups by the sampling strategy used to select the participants. According to Lederman, a focus group is "a technique involving the use of in-depth group interviews in which participants are selected because they are purposive, although not necessarily representative, sampling of a specific population, this group being 'focused' on a given topic" (Quoted in Rabiee, 2004).

However, this method has been criticised by some researchers. For instance, it has been claimed that the use of focus groups permits those who are more confident to dominate the discussion (Sim, 1998). Some participants can be passive which can be a barrier for collecting data. Moreover, I was aware that the presence of others during the interview may influence the judgments' formulation and the answers given by the interviewee (Acocella, 2012).

The first phase of the study helped me to build rapport and engage in discussion with the student participants. During the follow-up phase, seven focus groups were conducted. While

five focus groups were devoted for the TD peers, two focus groups aimed to expand the discussion with students with ADHD. It is worth noting that more details regarding the division of focus groups and the decision on the number of the focus groups is outlined in the procedure and timeline section. Focus groups were used instead of interviews as they create a safe environment for children (Adler et al., 2019). When collecting data from children with ADHD, for instance, it is the researcher's responsibility to protect the participants from emotional distress. It is believed that focus groups avoid power imbalances between the participants and the researchers (Adler et al., 2019). Further, focus groups were used in order to encourage the participants to engage in discussions. Research evidence shows that children may feel safer and more willing to express their opinions in groups that they are familiar with (McGarry, 2015 in Adler et al., 2019).

Throughout the discussions, I adopted a moderator/facilitator role in order to promote group interactions (Parker & Tritter, 2007). I started each focus group discussion with a warm-up drama activity. Further, in order to encourage participation, I presented pictures of the participants taken during the intervention. I pinned the pictures on the board and started asking questions such as 'Amine you were engaged in that session... Can you tell us about your experience during the session?'(see Appendix 7 for focus groups protocol). Further, the FG questions were asked in English and then in Arabic to boost the students' understanding.

Semi-Structured Interviews.

Teachers' perceptions and views regarding the impacts of the implemented intervention on the students and on their own practices were explored using semi-structured interviews (see Appendix 6 for the interview protocol). Each teacher was interviewed twice in the study. An interview literally is an inter-view which refers to a discussion between two persons. In describing interviews, Sennett (2004) claims that:

In-depth interviewing is a distinctive, often frustrating craft. Unlike a pollster asking questions, the in-depth interviewer wants to probe the responses people give. To probe, the interviewer cannot be stonily impersonal; he or she has to give something himself or herself in order to merit an open response. Yet the conversation lists in one direction; the point is not to talk the way friends do. The interviewer all too frequently finds that he or she has offended subjects, transgressing a line over which only friends or intimates can cross. The craft consists in calibrating social distances without making the subject feel like an insect under the microscope. (pp. 37-38)

In his definition, Sennett emphasizes the active and the crucial role of the interviewer and his/her skills in conducting a successful interview. Qualitative interviews run through a continuum from structured interviews, semi-structured interviews, and unstructured interviews (Holland & Edwards, 2013). To acquire the data required to answer the research questions, a semi-structured interview method was selected.

The semi-structured interview is the most common type of interview and is considered as a combination between the structured and the unstructured interviews. Semi-structured interviews provide the researcher with an opportunity of explaining and exploring the research problem through open-ended questions. This type of interview requires the interviewer to have a good knowledge of the subject matter (Alsaawi, 2014). It is believed that semi-structured interviews gained momentum in the field of social science research because they offer a flexibility of data collection (Kallio et al., 2016) permitting the researcher to improvise follow-up questions based on the answers of the interviewee (Rubin & Rubin, 2005).

3.4.2.2. Analysing Qualitative Data.

Data analysis is a crucial step in research. In this study, I aimed to imbue a data-driven coding based on inductive and deductive approaches to data analysis (Braun & Clarke 2006) while incorporating CR principles; abductive and retroductive inferences (Jagosh, 2020; Wiltshire & Ronkainen, 2021). Therefore, I tried two different tools of data analysis separately (thematic

analysis and the Gioia's methodology) before deciding to follow the Braun and Clarke's (2006) thematic analysis to analyse the qualitative data. Braun and Clarke's (2006) thematic analysis as well as the Gioia's (2013) methodology were used separately to see which one works better for the data. Both methods allow inductive and deductive analyses of the data. However, the Gioia's (2013) methodology offers a more structured way to analyse the data. Although trying both methods was time consuming, it allowed me to develop my understanding of the data. As a result, a CR approach to Braun and Clarke's (2006) thematic analysis was followed in analysing the qualitative data. In translating the CR philosophical assumptions into methodological actions, I incorporated Wiltshire & Ronkainen's (2021) analytical process. This process is based on generating three levels of themes: experiential themes, inferential themes, and dispositional themes (see Chapters 5 and 6 for more details). This approach "reconciles and moves beyond the existing paradigmatic binaries in TA literature" (Wiltshire & Ronkainen, 2021, p. 161). While the interview data was collected and analysed in the English language, the FG data was collected and analysed in Arabic. As such only the extracts used in the thesis were translated into English in order to counter balance the challenge of influencing the overall meaning of the arguments during translation (Ho et al., 2019).

3.4.3. The Design: Challenges and Concerns

In this type of design, the researcher is required to take into consideration issues of priority, implementation, and integration of the two phases. According to Creswell and Clark (2018) priority refers to which approach to give more attention and consideration during the data collection and the data analysis processes. Even though the researchers claim that prioritising and emphasising the initial phase or the quantitative data in most of the explanatory sequential designs, this is not always the case. Bryman (2016) argues that sometimes the elaboration provided through the qualitative phase is more significant for the research's questions. For

instance, the study conducted by Ivankova et al. (2006) places more emphasis on the qualitative findings due to the purpose of the study itself. The authors of the study argue that the decision regarding which approach to emphasize depends to a large extent on the objectives of the study, the design of each approach, and most importantly on the research questions. In this study, more emphasis was placed on the qualitative phase of the study. The qualitative phase played a major role in achieving the objective of the study by exploring the impacts of the intervention from the stakeholders' perspective. Following a CR approach, the participants' experiences were crucial in revealing the different perspectives of reality.

Moreover, implementation is another important issue that a researcher needs to consider when implementing an explanatory sequential design. Implementation refers to the way the quantitative and qualitative data are collected and analysed (Ivankova et al., 2006). In the explanatory sequential design, data are collected in two phases over a period of time. In this research, the initial phase included SIS, APT, and classroom observation. The goal of this phase was to explore and identify the impacts of the drama-based intervention on the participants' social and academic inclusion. Also, the initial phase played a great role in introducing and implementing the intervention. After conducting the initial phase of the study, qualitative data was then collected (Figure 3.4). This phase was crucial to explain the impacts of the intervention from the participants' experiences.
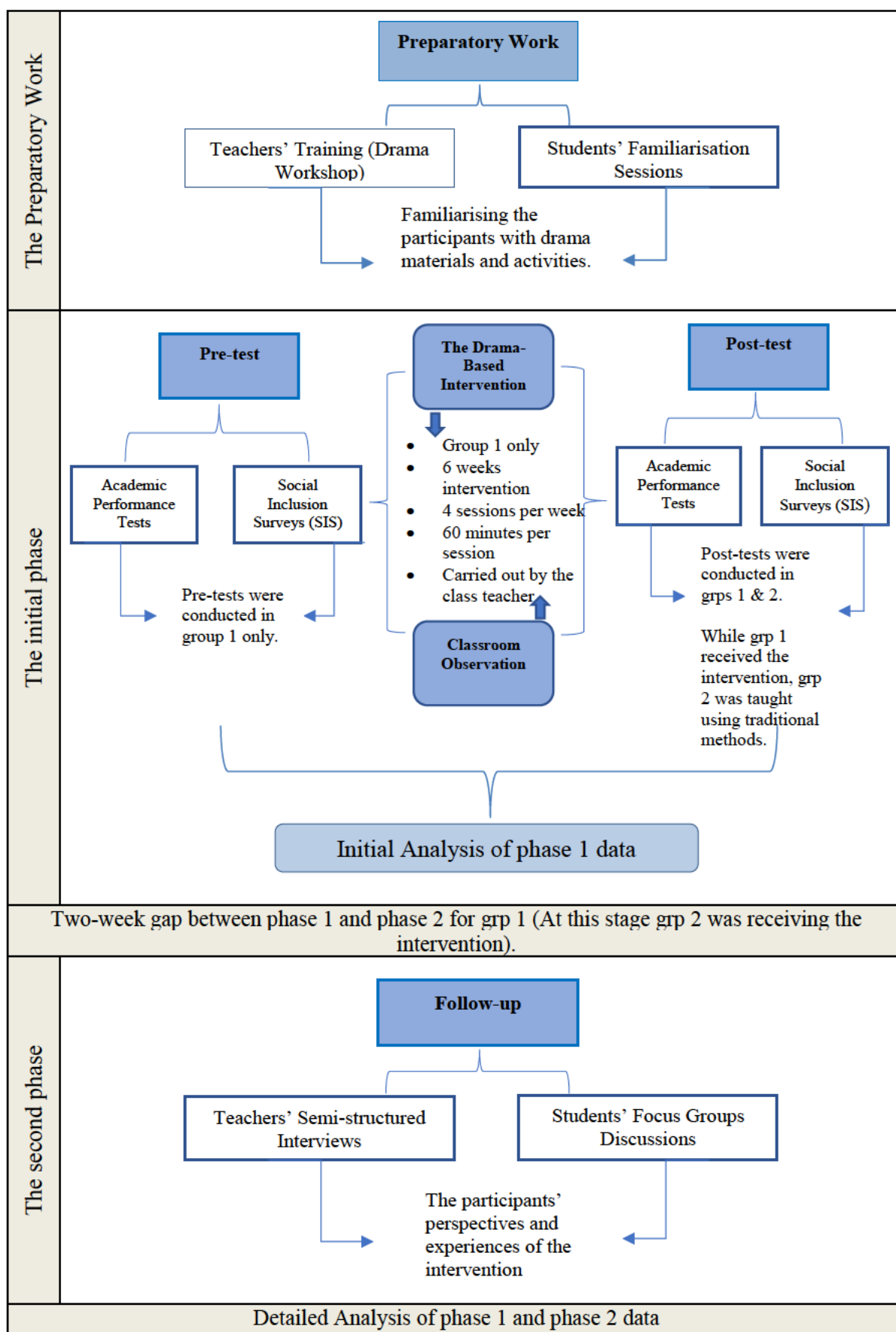
Figure 3.4. A summary of the data collection procedure

3.4.4. Sampling, Selection, and Recruitment.

A sample is defined as "a set of elements selected in some way of a population" with an objective of obtaining a "consistent and unbiased estimates of the population status in terms of whatever is being researched" (Schofield, 1996, p. 25). The way in which the sample is selected by the researcher(s) dictates the extent to which the findings can be generalised (Bouma & Atkinson, 1995). Furthermore, it is claimed that a researcher must have a general and clear image of the population (from the top) in order to select his/her sample (down) as sampling involves several levels of context and participants' sampling (Bryman, 2012). There are two broad methods of selecting a sample: 'probabilistic' and 'non-probabilistic' sampling. In this study a non-probability purposive (selective) sampling was adopted. A purposive sampling may be used by a researcher "as a way of getting the best information by selecting items or people most likely to have the experience or expertise to provide quality information and valuable insights on the research topic" (Denscombe, 2010, p. 35).

Context Sampling.

In this study, the school (context) was purposively selected based on its inclusion process and the prevalence of students with ADHD in the school. One of the crucial criteria in choosing a school was that it should not have been involved in the past six months in any social or academic intervention in order to eliminate any unexpected effects that another intervention could have on the inclusion of the participants. A number of schools were shortlisted before purposefuly selecting one particular school. This was mainly because the school included a higher number of students with ADHD. It was the only school that had three students with a formal ADHD diagnosis in one classroom. The school was a mixed public school that was representative of Algerian middle schools. Within this school, two classrooms were selected as the sample of the study as they were representative of the general population in the school.

Participants Sampling.

Overall, the study involved two grade 2 (middle school) classes which included the class EFL teachers (n=2) and students (n= 60). In choosing the participants, grade 2 (equivalent to year 7 in the UK educational system) students were selected as they were familiar with English as a Foreign Language (EFL) subject from grade 1. The students were aged between 10 and 13 years old. Furthermore, grade 2 EFL teachers were selected because they were familiar with the student participants and they had more than five years of teaching experience. While the first class included 29 participants (females n=17; males n= 12), the second one included 31 participants (females n=18; males n=13). The two classes comprised six students with ADHD (males). The students with ADHD, were identified according to the following criteria:

1. To have a formal diagnosis of ADHD. Although the study adopted a biopsychosocial approach, I decided that only students with a medical ADHD diagnosis will be identified as students with ADHD in the study. This was mainly because ADHD is approached as a medical condition in the country. Also, this criterion aimed to avoid assumptions and other ethical and conceptualisation issues.

2. To be reported by teachers as being hyperactive

3. Not to have visual and/or physical impairments

4. Not to have received medical and/or social interventions in the last three months that preceded the study.

   All the participants with ADHD recruited in this study were aged between 11 and 13 years old and had a formal ADHD diagnosis. Four of these participants experienced grade retention at least once in their course of study. Those participants were diagnosed with ADHD six months to five years before the start of the intervention. Further, the participants showed a high level of ADHD symptoms based on their teachers' and

parents' reports. The six participants were reported in the school to have social and behavioural difficulties.

Sampling in an explanatory sequential design may take place at two phases (Bryman, 2016; Creswell & Clark, 2018). In their latest version, Creswell and Clark (2018) recommend that the sample selected for the follow-up phase be a subset of the participants from the initial phase. It is worth noting that, in this type of design, the researcher chooses either to follow-up in the qualitative phase with all the individuals who contributed in the first phase or to select a smaller sample from the initial sample. Therefore, in the second phase of the study, I chose to follow up with the teachers (n=2) as well as all the students in group 1 (n=29). The participants were recruited via the school. After obtaining the school's consent, I approached the students, their parents, and the teachers with invitation letters, information sheets, and consent forms.

3.5. Section 3: The Drama-Based Intervention

This section is devoted to provide an overview of the actual study. To this end, the section outlines the preparatory work, the intervention procedure, and the intervention design. Further, in this section, I reflect on my identity as a researcher in the study context.

3.5.1. The Preparatory Work

Teachers were invited to attend a drama workshop before the intervention. The two-day workshop was guided by a drama expert, who graduated from the Higher School of Fine Arts and has been working at a national theatre for the last 3 years as a drama expert. The workshop was set out to prepare teachers to deliver the intervention and provide them with the necessary guidelines, lesson plans, and drama materials. Furthermore, the workshop sought to boost the teacher's self-esteem and self-confidence towards the use of drama techniques. Although a plethora of researchers argue that the use of drama in the EFL classroom is

extremely inevitable (Dal, 2017), overcoming the fear factor of teachers towards the use of drama is considered exhausting (Royka, 2002). The two-day workshop involved theoretical and practical activities (Appendix 3.1). The theoretical sessions sought to develop the teachers' understanding of drama in education vs drama education, drama and language teaching, teaching the four language skills through drama, and different drama techniques and materials. Following that, teachers experienced drama practices and were involved in planning and developing drama activities.

Furthermore, it was deemed fundamental to introduce the student participants to drama practices before the intervention. As such, all the students were invited to attend two-familiarisation sessions (Appendix 3.2). The sessions aimed to familiarise the students with drama conventions, terms, and skills. Moreover, the sessions sought to increase the students' confidence in practicing drama. The sessions were led by the EFL teachers in the presence of the drama expert. Therefore, the sessions gave all the participants (teacher and students) the opportunity to practice drama in a friendly environment. The familiarisation activities were open-ended to encourage creativity and flexibility.

3.5.2. Overview of the Intervention

To serve the aim of the study, a drama-based intervention for grade 2 EFL students (middle school) was designed. The intervention was considered part of ongoing teaching pedagogy and not just a research intervention. It combined a number of drama techniques and language games such as ice-breakers, brain-teasers, role play, improvisation, simulation, mime, skits, frozen image building, scriptwriting, and reader's theatre. Those activities were designed by the researcher and were revised and/ or approved by a drama practitioner and the EFL teachers. Some of the activities used were adapted from different sources such as Drama

Resource, TEFL.net, Theatrefolk, and Runde's Room. All the activities were designed and delivered in English as the intervention was carried out in an EFL classroom.

The intervention sessions were structured according to the national curriculum and syllabus; and aimed to meet EFL teaching objectives (reading, writing, listening, and speaking). In terms of timing, the intervention comprised twenty-four sessions ran over a period of six weeks (three main sessions and one TS per week). Due to time constraints it was not deemed appropriate to deliver a long-term intervention. In the Algerian school system, the school year is divided into three terms running for approximately 9-13 weeks. During each term, the students at middle schools are required to complete two tests and one exam in each subject which means that more than three weeks per term are devoted to assessments. Thus, due to time constraints, the intervention was delivered over 6 weeks (Figure 3.4).

Each one-hour drama session began and ended with a discussion of the learning/social objectives. All the sessions were led by the class teacher and were open-ended allowing the teacher to lead the direction of the activities according to the students' needs. A PDP framework (pre, during, post) was used in each session (see Table 3.2). Further, all the sessions were planned based on a play, poem, or story and incorporated peer/group and individual activities (Appendix 3.3). The drama activities were built around culture-based values and themes. The TS were less structured and aimed to develop the students' creativity and encourage their autonomous learning in small groups. Further, all the sessions had learning and social objectives. The social objectives included collaboration and social interactions, diversity awareness, understanding and accepting others, peers friendships, and promoting social and emotional skills. The learning (academic) objectives involved encouraging autonomous learning, active participation, engagement, and improving the four language skills. Academic and social skills were introduced after warm-up activities. Further, the student participants were asked to reflect on these skills through self-evaluation and peer's

feedback. In addition, the students were asked to use these skills (social skills) outside the classroom to entrench what has been learned. The following criteria were considered when designing the intervention:

- All the activities to be presented should be short bearing in mind that some participants have short attention span.

- At least one activity per session should involve group work to bring movement to the classroom, and to encourage collaboration and social interactions between the students.

- Whereas the teacher's oral feedback is provided at the end of each task if possible, peers' oral feedback is provided at the end of each week.

- Flashcards, videos, and other teaching materials may be used by the teacher to assist in delivering the intervention. However, the teacher is not allowed to use the Arabic or the French language during the sessions (teaching the foreign language via foreign language).

The intervention was introduced in the second term and particularly in sequence two 'Me and my shopping' and sequence three 'Me and my health'(see Appendix 10.2 for the yearly planning provided by the ministry). Each sequence was divided into a set of lessons (I listen and do, I pronounce, my grammar tools, I practice, I read and do, I learn to integrate, and I think and write) (see Table 3.1).

Table 3.1. Sequence 3 Map

Intervention day	Task	Drama Tool (s)
One	Initial situation: Starting off phase. Introducing 'Me and my health' sequence.	• Songs • Improvisation
Two *I listen and do* *I pronounce*	Describing body parts, table manners, and food habits (using basic vocabulary+ pronunciation)	• Flashcards • Improvisation • Roleplay
Three *My grammar tools*	Asking and giving different information regarding dieting and healthy food (using comparative form: regular and irregular adjectives to compare food items).	• Storytelling • Roleplay
Four *I practice*	Asking for and giving advice concerning healthy food items and habits using conditional (s, present+ imperative)	• Role Play • Improvisation
Five *I practice*	Asking for and giving advice concerning healthy food items and habits using conditional (s, present+ imperative)	• Roleplay • Improvisation
Six *I read and do*	Making recommendations for a healthy diet (healthy food menu) using imperative+ sequencers.	• Reader's theatre (The food pyramid disaster)
Seven *I learn to integrate*	Learning to integrate the situation: (training students on selecting and integrating resources in order to solve the problem. (Group work)	• Scriptwriting • Roleplay
Eight *I think and write*	Integrating Situation: Individual problem-solving situation	• Scriptwriting • Skits

Table 3.2. Sample Lesson Plan: I read and do

Framework (PDP)	procedure		Aims	Materials
	Teacher's Role	**Students' Role**		
Warm-up	-T explains the objective of the session -Led by the nose drama game (T explains the game)	-Ss play led by the nose drama game for 3 minutes	Interacting to introduce the topic and the key vocabulary. Icebreaking.	
Pre-reading	T reads the task: -Student A reads a newspaper article about obesity and decides to start eating healthy. She/he consults student B who is a nutritionist strongly averse to giving out unhealthy food habits.	Brainstorm and start the improvisation activity.	Interacting Develop creativity and imagination Think about healthy food. Promoting diversity awareness, accepting individual differences, and encouraging solidarity	Improvisation (A)
Reading	T instructs the students to read 'the food pyramid disaster'. T explains the difficult words and phrases using flashcards and real food items. T asks students (volunteers to act the story). T asks students to answer comprehension questions, synonyms/antonyms. (T supervises the students).	Read the story individually. Circle words or phrases not familiar. Discuss words and phrases not familiar. Act the story.	Read to get information. Develop imagination. Read to get new information.	Reader's theatre (The food pyramid disaster) Flashcards Food items (Cucumber, Broccoli, Candy…)

Post-reading	Short discussion: Can you draw your own healthy food pyramid? What should a healthy food pyramid include?	Discuss healthy food items. Write their opinions and what they have learned in their journals	Develop the students' critical thinking and imagination. Reflection	
Reflection activity				

After each session, the teacher was asked to fill in a reflection chart (Figure 3.5). The reflection chart sought to help the teacher in assessing his/her teaching plans, materials, and activities. Proliferated research in the field of education asserts that reflection is a crucial step for teachers as it permits them to analyse, discuss and evaluate their practices (Farrell, 2015). Also, it allows them to cooperate, contribute, and grow professionally (Pedro, 2006). Furthermore, the chart aimed to give the teacher and I the opportunity to put action plans for developing the intervention.
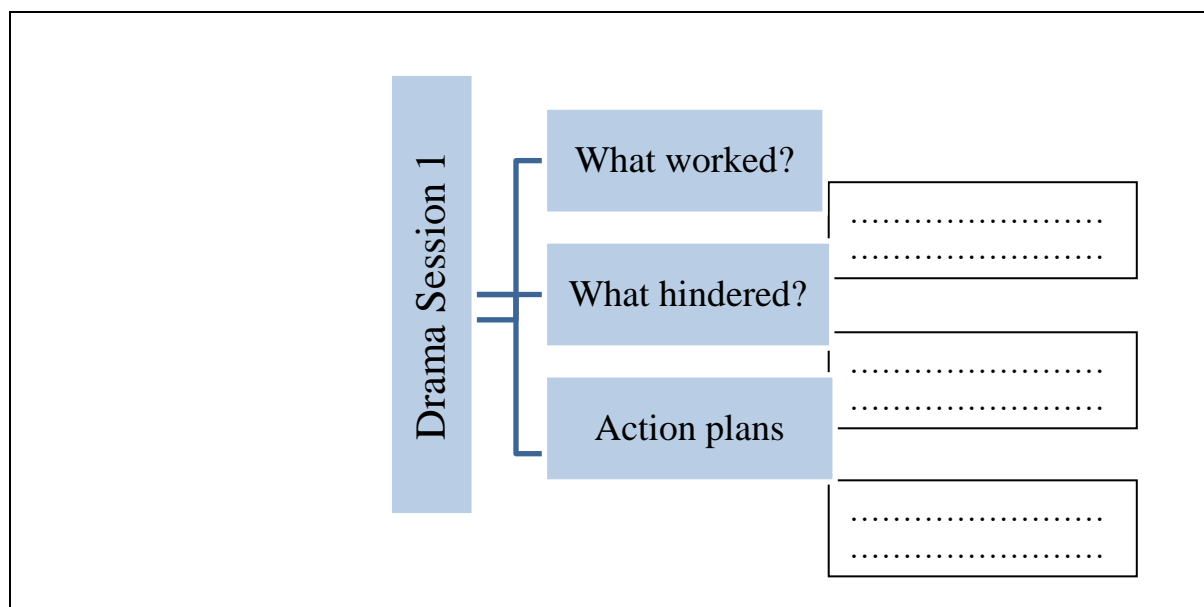
Figure 3.5. **Teachers' reflection on action chart**

3.5.3. Fidelity of the Intervention

Implementation fidelity refers to the extent to which an intervention/programme is implemented in accordance with the initial plan (as intended) (de Leeuw, de Boer, & Minnaert, 2020) regardless of its complexity (Ibrahim & Sidani, 2015). In this study, implementation fidelity is concerned with the EFL teacher's adherence to the elements of the drama-based intervention as the teacher is the implementation agent. Assessing the implementation fidelity yielded crucial data not only regarding the effectivity of the intervention but also in relation to why teachers adjusted the intervention (Swanson et al., 2013). As the debate regarding implementation fidelity strategies continues to mount, O'Donnell (2008) suggests external and internal fidelity checks (Cited in Mademtzi, 2016). In an external fidelity check, an external observer could be assigned to observe and assess the extent to which the intervention is implemented as intended. In an internal fidelity check, one of the people involved in the research such as the researcher him/herself can take the role of observing and assessing the implementation of the intervention. In the present study, the fidelity of implementation was measured both internally and externally. While I checked the internal fidelity of the study, an independent observer checked the external fidelity. The independent observer (an EFL teacher from another school) who has attended the teachers' workshops, attended 30% of randomly selected intervention sessions in order to assess the fidelity of implementation (eight sessions). The external observer filled in an intervention fidelity checklist for each of the randomly selected sessions (Appendix 3.4). The fidelity of implementation in this research was concerned with the following structural components of the intervention: the timing, teaching approach: pre- during- post (PDP) and presentation-isolation- analysis- stating rule- practice (PIASP), order of drama activities, and seating arrangements. The timing of the intervention activities was calculated in order to create an adherence figure. The following formula was used to calculate how long the drama

intervention sessions adhered to the time scheduled. $\text{Adherence} = (\frac{\text{Minutes in Adherence}}{\text{Total Scheduled Minutes}}) \times$ 100.

The results demonstrated that the scheduled timing was followed at 106.88%, which means that the overall timing exceeded the scheduled intervention timing, by 6.88%. In addition, both internal and external checks indicated that the structural components of the intervention (the stages of the teaching approaches and the order of activities) were followed at 100% in every session. Finally, the results of the checks indicated that the seating arrangements were followed at 80%, which means that 20% of the intervention sessions did not adhere to the seating arrangements planned.

Based on the study's CR framework, it is important to examine not only the consistency in intervention delivery, but also the interaction between the intervention's aspects and the context (Bragstad et al., 2019). Based on my observations, I can argue that the intervention's core components were delivered. However, the path and the approach were individualised. The participants received a complete intervention programme although the delivery timing exceeded the scheduled timing. This was mainly due to the intervention's time constraints and other contextual challenges. Further, not all the seating arrangements met the intervention's objectives. The teacher and the students argued that it was difficult to change the seating arrangement in each activity. The teacher argued that "it is not feasible to change the seating plan more than once per session… It is difficult with 30 students in the class" (Mrs Labidi, O8). However, the traditional seating arrangement was not used during the intervention. A number of activities were adjusted throughout the intervention. The teacher was encouraged to adapt a number of activities according to the contextual needs (see teachers' reflection on action chart). As such, some adjustments were made in terms of activities and drama materials. For instance, the topic in some improvisation activities was

changed to meet some contextual perspectives. For instance, the Yennayer session was not scheduled for the intervention. Yennayer is the Amazigh New Year and because it coincided with one of the sessions, adjustments were made to use Yennayer as a drama theme. The interaction between the teacher and the participants may have altered the content of the intervention. For instance, some students started suggesting drama activities, which may suggest that they were motivated regarding the intervention. However, this also means that some activities were adjusted or added. Regardless of the adjustments, this facilitated the delivery of the intervention. As such, factors such as participants, context, and interactions between the teacher and the students were moderating factors in the intervention.

3.5.4. Procedure and Timeline

After reviewing literature and designing research, this study obtained an ethical approval from the University of Birmingham's ethics committee in October 2019 (ERN19-0759). Following that, I received a research approval letter from the Algerian Ministry of Higher Education. Next, I started contacting schools and teachers in order to obtain information regarding the schools' inclusion process and children with ADHD in schools. This step allowed me to shortlist a number of schools (see Section 3.4.4). Next, I travelled to Algeria and I met the head of the school and EFL teachers. The procedure of collecting data for the study began before the delivery of the intervention and continued beyond its completion. The following points summarise the data collection procedure.

- After obtaining the school's consent, I organised a meeting with EFL teachers in which I introduced the intervention and invited teachers to attend a drama workshop before accepting/refusing participation.
- Next, a two-day drama workshop was held in December 2019 (see Section 3.5.1). Following the workshop, teachers signed the consent forms (Appendix 2) and were

asked to cross-check the intervention activities and tests. The intervention and tests were, then, revisited based on teachers' feedback.

- Preceding that, I sent the consent letters and information sheets to potential student participants (grade 2) and their parents. The students were asked to attend an informative meeting before signing the forms. The meeting sought to outline the research objectives, timeline, expectations, and to answer the students' questions. All the participants were asked to return the consent forms by the 13th of December.

- The student participants attended two familiarisation sessions led by their class teacher in the presence of a drama expert on the 15th of December 2019.

- Next, students in the intervention group completed the pre-intervention SIS and APT. The students were informed that the test scores do not count towards their final grades.

- After that, the drama-based intervention was delivered by the EFL teacher in the intervention group. As it has been outlined, the intervention comprised twenty-four sessions ran over a period of six weeks (January/February 2020). It is worth highlighting that the intervention overall timing exceeded the scheduled intervention timing. This was mainly due to contextual issues that arose during the intervention (seating arrangement issues). Also, some drama activities took longer time than expected.

- I attended all the intervention sessions to collect classroom observation data and to measure the implementation fidelity. Moreover, an external examiner attended 30% of randomly selected sessions.

- Next, the post intervention data were collected from the intervention group using the SIS and APT.

- Simultaneously, students in the control group completed the SIS and APT. Following that, the intervention was delivered in this group. However, due to the COVID-19

pandemic schools were fully closed and I was not able to collect post-intervention data from this group.

- Two weeks after delivering the intervention in the first group (February 2020), the teacher was invited to a follow-up interview. The teacher was interviewed twice (50 mins each interview) until data saturation was achieved. Data saturation was operationalised in a consistent way with the research questions and objectives (Saunders et al., 2018).

- Furthermore, the students in the 1st group were divided into five focus groups in order to collect data. Three of these groups included students with ADHD. I adopted a role of facilitator throughout the discussion. During the discussion, I noticed that students with ADHD were not open to discussion. As a result, I invited students with ADHD to another follow-up discussion. This time students with ADHD shared their experiences and views regarding the intervention. A second focus group with students with ADHD was conducted in order to achieve data saturation.

- Finally, the second teacher was invited to follow-up interviews. Due to the COVID-19 outbreak, the interviews were held online using video calling facilities (Skype). Although I succeeded in organising a virtual interview with the teacher, it was not possible to organise virtual focus group discussions with students from the second group. This was mainly due to the lack of technological equipment and issues with internet connections.

3.5.5. Identity of the Researcher

The idea of the intersectionality of the researcher's identity and fieldwork has gained dominance in social sciences. One of the major themes that can be identified when discussing this intersection is reflexivity, which Gouldner (1970) defines as the knowledge or the comprehension of "one's own identity and how one is positioned in the social world" (Quoted in Ortbals & Rincker, 2009, p.287). Researchers are routinely urged to consider their position in the fieldwork and how their position and identity might direct and/or influence the research they are carrying out; clarify practice and results (Thomson & Gunter, 2011). Also, in the field of education, as well as other social science disciplines, concerns have been raised regarding the binary language of insider/outsider. Outsiders are considered the 'fresh eyes' in research and are criticized as they may misinterpret some practices and may miss crucial phenomena. On the other hand, insiders are considered to be more familiar with some micro-practices as they are more aware of the lives of their participants (Hayfield & Huxley, 2015; Thomson & Gunter, 2011). However, they may be negatively affected by the lack of distance (Thomson & Gunter, 2011). It goes without saying that this binary remains dominant in the field of social sciences. Dwyer and Buckle (2009) argue that,

> Whether the researcher is an insider, sharing the characteristics, role, or experience understudy with the participants, or an outsider to the commonality shared by participants, the personhood of the researcher, including her or his membership status in relation to those participating in the research, is an essential and ever-present aspect of the investigation. (p. 55)

For some studies, however, it is difficult for the researcher to position him/herself as an insider or outsider. Drawing upon Bauman's (2004) notion of 'fluid identity', Thomson and Gunter (2011) make a case for thinking beyond the inside/outside binary and focus on fluid identities of researchers.

In this study, I experienced the fluid identity as a researcher. I considered myself an outsider as a PhD student at a British University. I was not employed in the educational sector at that time and did not have any former relationship with the participants of the study. Also, I did not personally experience ADHD. This was echoed by some participants who saw me as an outsider. "Things doesn't work like that here… We are not in the UK", "I can see your point, but as a teacher of those students I know it is not going to be an easy task" were phrases used by the participants to demonstrate my outsider position from their perspectives. On the other hand, I considered myself an insider as an Algerian female who shares with the participants the same language, origins, and religion. Furthermore, I studied in Algeria within the same educational system. Most importantly, I used to teach the same subject 'EFL' for middle school students and I experienced working with students and teachers. Taking a fluid position, from one hand, I saw myself an outsider, being a researcher who wanted to ensure the trustworthy, validity and reliability of my data. On the other hand, as a previous teacher who totally respects and holds the values of teaching, my aim was to create a positive learning environment for the participants.

Further, it is important as a researcher to consider the influence of my positionality on the research process and findings. Evidence suggests that the researcher's positionality influences his/her understanding, analysis, and interpretations (Holmes, 2020). I, therefore, acknowledge that my positionality in the study is unique and had an impact on all stages of the research, but mainly on the classroom observation findings. This is mainly because the observations were subjectively conducted, and as a researcher, I had a great role in generating the findings. This method was interpretation subjective (Haven & Grootel, 2019), and was influenced by my subjective lens of interpretation. My positionality, as the researcher and the person who designed the intervention, influenced not only the classroom interactions and the participants' behaviours, but also my interpretations and analysis. It must be acknowledged

that although I aimed to provide a rigorous and detailed description of the intervention

process and the classroom events to ensure research transparency, one can never objectively

describe reality as it is (Dubois, 2015). As such, my observation findings (see Chapter 4,

section 4.8) were influenced by my presence and position. Nevertheless, the broader research

design and the CR perspective adopted in this study aimed to counter-balance this. This was

achieved through the use of quantitative and qualitative tools of data collection

(triangulation).

3.6. Section 4: Practicality of the Study Protocol

The final section of this chapter aims to shed light on how the feasibility of the study protocol

was achieved. The section highlights the study's ethical considerations as well as the

methodological rigour.

3.6.1. Ethical Considerations

This section highlights the ethical drivers and ethical conduct of the study. First, the study

endeavoured to offer a positive learning experience for all the participants. The research was

driven by my desire to decrease rejection and exclusion in the EFL classroom. Hence, the

central principles of ethics (autonomy, beneficence, nonmaleficence) were derived from the

study's motivation (Artal & Rubenfeld, 2017). Second, the decision of including children in

this study invoked specific ethical concerns, especially that some participants were diagnosed

with ADHD. Given that children identified with Special Education Needs (SEN) are located

in a vulnerable position in society (Freeman & Mathison, 2008), involving them in research

requires enormous management and responsibility. Further, it is believed that each instrument

of data collection raises ethical concerns (Anderson & Morrow, 2011) and it is the

researcher's responsibility to address those concerns (Denscombe, 2010). This study obtained

ethical clearance from the University of Birmingham's ethics committee (Appendix 1.1). The

ethical principles and guidelines of BERA (2019) were followed throughout the study. A research approval was obtained from the Algerian Ministry of Higher Education in order to conduct this study (Appendix 1.2). The following guidelines (Table 3.3) demonstrate how ethical values were integral within the study.

Table 3.3. The Ethical Considerations

Informed Consent	• All the participants in the study, including students, their parents, and teachers, were provided with consent letters and information sheets that meticulously explain their rights and expectations regarding the study (Appendix 2). This was accompanied by a face-to-face informative meeting with the students and teachers. It goes without saying that the notion of informed consent might be a serious issue if the participants are children as they have less experience regarding the procedure of research, what the research entails, and how their comments can be framed within future reports (Aaltonen, 2017). Thus, the students had the opportunity to better understand the objectives, concepts, and requirements of the research through a short play. The play was performed by two students and I. • Participants were informed and made aware of the objective, focus, and concepts of the research, as well as the inclusion and exclusion criteria. • The participants were made aware of the right to discontinue from the research at any time. Also, participants were given a particular date (15th of April 2020) as a deadline in case they wanted to request data withdrawal. Consequently, if a participant decided to withdraw, the data collected about him/her was to be destroyed. • The participants of the study were informed regarding the planned dissemination of the study and the potential of publishing the research in conferences and academic journals. • Before starting the data collection process, all the participants who accepted to participate signed the consent forms.

Confidentiality	• All the participants were informed of my commitment to ensure the confidentiality and anonymity throughout the study. • All the participants were assigned pseudonyms of their choice to ensure that they remained anonymous. • Participants were informed that the study might be published and reported in academic seminars and conferences anonymously. • All data was stored in a confidential way and will remain stored for five years after the research submission to the University of Birmingham.
Avoiding stress, discomfort, or any harm.	• The research was conducted in a natural place (the school) to ensure safety of the participants. • Students were reassured that the study was set out to explore the impacts of the intervention on all the participants in order to reduce stress among students with SEN. • All the participants were made aware that the central aim of the study was to develop our understanding of the phenomenon under investigation and that no one is expecting them to be 'perfect'. • The intervention was delivered by the class teacher in order to establish a stress-free learning environment. • I ensured that participants with ADHD attended a separate focus group to allow them to share their experiences in a judgement-free environment. • The intervention activities and the APT were checked by the teacher before the start of the intervention. Further, the data collection tools were cross-checked by my supervisor and PhD colleagues before the data collection process.

3.6.2. Rigour and Quality of the Study

While MMR constitutes a long-standing practice in social science research, debate regarding how to achieve quality and rigour in this type of research continues to grow. Rigour is defined as "the extent to which the researchers worked to enhance the quality of the studies" (Heale & Twycross, 2015, p.66). Rigour is addressed in different ways in quantitative and qualitative research (Brown et al., 2015). Rigour is achieved in quantitative research through measures of reliability and validity. On the other hand, rigour in qualitative research is achieved through the measure of trustworthiness. However, there is a poor consensus concerning rigour in MMR (Brown et al., 2015; Harrison et al., 2020). Creswell and Clark (2018) argue that MMR must be responsive to quantitative and qualitative criteria. Therefore, it was deemed fundamental to address rigour in the quantitative and qualitative phases separately.

3.6.2.1. The Initial Phase

As previously stated, rigour in quantitative research is accomplished through measurement of reliability and validity (Heale & Twycross, 2015). Reliability is defined as the extent to which measurements can be repeated by different persons, under different conditions, on different occasions, and using alternative measuring tools (Drost, 2011). There are three attributes of reliability which are: internal consistency, stability, and equivalence (Heale & Twycross, 2015). In order to ensure findings reliability, APTs were used to collect data before and after the intervention. Moreover, the internal consistency of the tools used in the initial phase was measured using Cronbach's alpha. This latter is considered "one of the most important and pervasive statistics in research involving test construction and use" (Cortina, 1993, p. 98). The value of Cronbach's alpha for the APT was (.860).

Furthermore, validity is defined as "the extent to which inferences can be accurately made based on test scores or other measures" (Plano Clark & Ivankova, 2016, p. 162).

Validity has two attributes which are internal validity and external validity (Mohajan, 2017). The validity of the study was achieved through the use of the SIS to measure the social inclusion of the participants, and the APT to measure their academic performance. The SIS and APT are valid tools in literature. Also, the structure of the design which involved collecting data before and after the intervention allowed me to draw a clear conclusion (criterion validity). Moreover, the selection of the design allowed me to infer whether or not the potential findings of the study would have been obtained in the absence of the drama-based intervention. Based on CR framework, it is important to consider the "contingent validity" which is related to the "generative mechanisms and the contexts that make them contingent" (Healy & Perry, 2000, p.123). This study relies on multiple perceptions about a single reality (triangulating reality). Also, it is believed that findings from statistics can provide data regarding the relationships of the observed events in a particular context, but not causal assumptions (Zachariadis et al., 2013).

3.6.2.2. The Second Phase

Unlike quantitative research, qualitative studies are evaluated according to different criteria (Bryman, 2016). Rigour in qualitative research is established through trustworthiness. In an attempt to refine the concept of trustworthiness, Lincoln and Guba (1985) proposed four criteria of credibility, transferability, dependability, and confirmability (Shenton, 2004). These criteria are outlined below with an explanation of how they were addressed in the qualitative phase of the study.

Credibility. It refers to the extent to which results in a qualitative study represent plausible information, and is concerned with the truth-value of data (Korstjens & Moser, 2018; Shenton, 2004). Different strategies were followed to ensure the data credibility. I invested enough time to become familiar with the setting during the intervention to build

trust with the participants. The prolonged engagement helped me to gain a better understanding of the participants during the first phase of the intervention. Furthermore, the participants were asked to cross-check the interview transcripts to increase the credibility of the findings. A meeting was held with the participants to allow for correcting the interpretations. Furthermore, the findings were shared with the participants at the end of the study. Moreover, informed consent and the right to withdraw were employed as tactics to help ensure honesty in informants. Participants were encouraged to be honest and to freely and openly discuss their views (Shenton, 2004). Also, different tools were used to achieve data triangulation.

Transferability. It refers to the extent to which the findings in qualitative research can be transferred to other participants in other settings (Korstjens & Moser, 2018). It was acknowledged at the beginning of the study that this research does not seek to generalise findings but to provide a rich contextualised understanding of the phenomena under investigation (Polit & Beck, 2010). To this end, I provided a thick description of the study to allow the readers to make transferability judgment (Bryman, 2016) because it is not possible to "demonstrate that the findings and conclusions are applicable to other situations and population" (Shenton, 2004, p.69).

Confirmability. It refers to the extent to which the findings of a qualitative study could be confirmed by other researchers (Korstjen and Moser, 2018). In order to ensure confirmability of the second phase of the study, I provided a detailed description of the study.

Reflexivity. It refers to the "analytic attention to the researcher's role in qualitative research (Gouldner, 1971, quoted in Palaganas et al., 2017, p. 427). It is both a concept and a process of reflection and recognition that the researcher is a part of the social research

she/he is undertaking (Darwin Holmes, 2020). I have discussed my positionality in the research in section 3.5.5.

Using CR terms (Zachariadis et al., 2013; Bronnimann, 2022), the retroductive process of data analysis adopted in the study allowed associating empirical data with logical explanations of causal mechanisms (analytical validity). Further, the realist validity in this study was ensured by providing "logical expressiveness of mechanism descriptions and their conformance with empirically retrieved" qualitative data (Bronniman, 2022, p. 19).

3.7. Summary

This chapter outlined the theoretical and methodological foundations of the study. Based on a CR perspective, the chapter outlined that the study adopted MMR approach to shed light on the context in which the drama-based intervention was implemented; the mechanisms of the intervention; and its inclusion outcomes (Douglas, Gray, & Teijlingen, 2010). The chapter attempted to highlight the rationale for undertaking an explanatory sequential design. Besides, the chapter discussed the data collection and analysis tools used in each phase of the study. Challenges in implementing the design and choices of sampling were also presented. Moreover, the chapter provided an overview of the intervention and the study procedure. As a researcher immersed in the context of the study, I endeavoured to critically discuss my positionality in the study. Finally, the study protocol was described in terms of the study's ethical considerations and research rigour. In chapter 4, I present the findings obtained in the initial phase of the study. In the next chapter, I endeavour to explore the intervention's process and outcomes.

CHAPTER 4: INTERVENTION: ANALYSIS OF OUTCOMES AND PROCESS

4.1. Introduction

As highlighted in the methodology chapter, the overarching objective of the present research was to:

- Design and implement a drama-based intervention, which aims to improve the learning/ classroom experience of all the learners.

- Evaluate the outcomes of the intervention, in terms of social and academic inclusion, and the experiences of the participants.

An explanatory sequential mixed methods design was followed in the study. The nature of both the intervention and the research design had an impact not only on the process of data collection but also on the data analysis procedure. This chapter sheds light on the intervention itself, both in terms of the intervention outcomes and the intervention process.

- First, the intervention's outcomes, measured through students' responses to the Social Inclusion Survey (SIS) and the Academic Performance Tests (APT) before and after the intervention, are presented.

- Second, the intervention's process is evaluated through analysing the observation findings to highlight the students' interactions, engagement, and social participation.

The findings of the study are presented in a way that assists in answering the first research question of the study:

1. *What are the impacts of drama-based intervention?*

    - *Upon the social inclusion of individual EFL students including some with ADHD in Algeria?*

    - *Upon the academic inclusion of individual EFL students including some with ADHD in Algeria?*

In answering the research question, as well as achieving the objectives of the study and the credibility of the research methods, careful consideration is given to each stage of data analysis. This includes the Social Inclusion Survey (SIS) and the Academic Performance Test (APT) data, pre-and post-intervention undertakings, and findings from the comparison group. Therefore, chapter four is divided into three sections.

- The first section reports findings from the four domains of the SIS: the play (acceptance and rejection) and the work (acceptance and rejection) domains in the two groups (ADHD & TD peers).

- The second section presents findings from the four domains of academic performance tests: reading, writing, listening, and speaking in the two groups.

- The third section discusses the process of the intervention through the analysis of the classroom observation data. This section aims to move the intervention's evaluation beyond 'what works' (outcome) towards a deeper understanding of the intervention's implementation (process).

The chapter concludes with a summary of the data findings, which suggests that the intervention had positive impacts on the social and academic developments of all the participants (ADHD and TD peers).

4.2. Overview of the Quantitative Data Analysis Process

The research questions in the study were classified into two categories: (i) the impacts of the intervention, and (ii) the experiences of the participants. This chapter presents the research findings from phase one of the study. More precisely, the chapter highlights the intervention's outcomes (SIS & APT) as well as the intervention's process (classroom observation).

The social and academic outcomes of the intervention are explored by comparing the participants' pre-intervention ratings and scores (pre-test) to their post-intervention ratings

and scores (post-test). This is achieved by using SPSS software package version 27 for statistical analysis. First, differences between students with ADHD and their TD peers are examined using descriptive statistics. Next, in order to examine the social and academic outcomes of the intervention, repeated measures ANOVAs are run with data from all the students in the intervention group. The repeated measures (i.e. within-subject comparisons) are the four domains of the SIS (pre-test vs. post-test); the four domains of academic performance tests (pre-test vs. post-test). Furthermore, the SEN group (ADHD, TD) was included as a between-subjects factor. Within-subject effects and between-subject effects are examined. Therefore, in order to examine the impact of the intervention, a series of within-group and between-groups comparisons are conducted:

- Within-group (intervention condition): ADHD pre-intervention vs. ADHD post-intervention; TD pre-intervention vs. TD post-intervention

- Between-group (intervention condition): ADHD vs. TD

- Between-group (both conditions): intervention group vs. comparison group

- Interactions of effects

4.3. Social Inclusion Survey Data

In order to address the social inclusion outcomes of the intervention, a series of within-group and between-group comparisons at the levels of social acceptance and social rejection were conducted. The sociometric scale, the Social Inclusion Survey (SIS) (Frederickson & Graham, 1999), was used in the study in order to measure the social inclusion of EFL students (ADHD and TD peers) in an inclusive classroom. As outlined in the methodology chapter, the SIS consisted of two questionnaires, Like to Work (LITOW) and Like to Play (LITOP). For each questionnaire, an index of social acceptance and an index of social rejection were generated. In the following sections, the social acceptance and the social rejection for the LITOW and

the LITOP domains are analysed in detail. It is worth highlighting that for each group there

was a pre-and post- score for the four domains of the SIS.

- Like to Play (LITOP) Acceptance– higher score implies greater social inclusion;

- Like to Play (LITOP) Rejection– lower score implies greater social inclusion;

- Like to Work (LITOW) Acceptance– higher score implies greater social inclusion;

- Like to Work (LITOW) Rejection– lower score implies greater social inclusion.

4.3.1. Like to Play (LITOP) Social Acceptance

The descriptive statistics (Table 4.1) indicate a general lower level of social acceptance for

students with ADHD in the LITOP (acceptance) domain, and a slight increase in the social

acceptance of all the participants following the intervention. Nevertheless, the repeated

measures ANOVA found neither of these to be significant. The between-subjects effects

(Table 4.2) were found to be non-significant. In summary, it can be concluded that the LITOP

social acceptance was not affected (positively or negatively) by the drama-based intervention.

Table 4.1. Descriptive Statistics of LITOP Acceptance

Descriptive Statistics				
	SEN Group	Mean	SD	N
Pre-test LITOP Acceptance	ADHD	0.40	0.40	3
	Non-ADHD	0.47	0.10	26
Post-test LITOP Acceptance	ADHD	0.42	0.23	3
	Non-ADHD	0.49	0.08	26

Table 4.2. Repeated Measures ANOVA Findings of LITOP Acceptance

Repeated Measures ANOVA				
Source		F (1, 27)	Sig (p)	Partial Eta Squared (ηp 2)
Main effect (within-subject)	Acceptance	3.16	.087	.105
Main effect (between-subjects)	SEN group	1.78	.193	.062
Interaction effect	LITOP Acceptance*SEN group	0.007	.963	.000

4.3.2. Like to Play (LIOP) Social Rejection

The descriptive statistics (Table 4.3) indicate a general lower level of social acceptance for students with ADHD in the LITOP (rejection) domain, and a decrease in the social rejection of all the participants following the intervention. The repeated measures ANOVA found both of these effects to be statistically significant (Table 4.4). Furthermore, the interaction of these variables was also found to be significant (albeit at a less significant level of p= .05). Inspection of the means (Table 4.3) suggests that this is caused by the decrease in social rejection following intervention being greater for the ADHD group than the TD group. In summary, it can be concluded that the LITOP social rejection was reduced by the drama-based intervention for all groups, and this might have been particularly so for the ADHD group (although we must be cautious about this more specific interaction effect given the low numbers).

Table 4.3. Descriptive Statistics of LITOP Rejection

	SEN Group	Mean	SD	N
Descriptive Statistics				
Pre-test LITOP Rejection	ADHD	0.57	0.51	3
	Non-ADHD	0.42	0.90	26
Post-test LITOP Rejection	ADHD	0.32	0.02	3
	Non-ADHD	0.29	0.03	26

Table 4.4. Repeated Measures ANOVA Findings of LITOP Rejection

Source		F (1, 27)	Sig (P)	Partial Eta Squared (ηp 2)
Repeated Measures ANOVA				
Main effect (within-subject)	LITOP Rejection	39.94	<.005	.519
Main effect (between-subjects)	SEN group	12.17	<.005	.311
Interaction effect	LITOP Rejection*SEN group	4.20	.050	.135

4.3.3. Like to Work (LITOW) Social Acceptance

The descriptive statistics (Table 4.5) indicate a general lower level of social acceptance for students with ADHD in the LITOW (acceptance) domain, and an increase in the LITOW acceptance of all the participants following the intervention. The repeated measures ANOVA found both of these effects to be statistically significant (Table 4.6). Furthermore, the interaction of these variables was also found to be significant ($p < .001$). Inspection of the means (Table 4.5) suggests that this is caused by the increase in social acceptance in the LITOW domain following intervention being greater for the ADHD group than the TD group.

In summary, it can be concluded that the LITOW social acceptance was improved by the drama-based intervention for all groups, and this might have been particularly so for the ADHD group (although we must be cautious about this more specific interaction effect given the low numbers).

Table 4.5. Descriptive Statistics of LITOW Acceptance

Descriptive Statistics				
	SEN Group	Mean	SD	N
Pre-test LITOW Acceptance	ADHD	0.20	0.03	3
	Non-ADHD	0.47	0.05	26
Post-test LITOW Acceptance	ADHD	0.51	0.03	3
	Non-ADHD	.0.56	0.06	26

Table 4.6. Repeated Measures ANOVA Findings of LITOW Acceptance

Repeated Measures ANOVA				
Source		$F_{(1, 27)}$	Sig (P)	Partial Eta Squared (ηp 2)
Main effect (within-subject)	LITOW Acceptance	87.37	<.005	.764
Main effect (between-subjects)	SEN group	28.52	<.005	.514
Interaction effect	LITOW Acceptance*SEN group	25.11	<.005	.482

4.3.4. Like to Work (LITOW) Social Rejection

The descriptive statistics (Table 4.7) indicate a general higher level of social rejection for students with ADHD in the LITOW (rejection) domain, and a decrease in the LITOW rejection of all the participants following the intervention. The repeated measures ANOVA (Table 4.8) found both of these effects to be statistically significant ($p < .001$). Furthermore, the interaction of these variables was also found to be significant. Inspection of the means (Table 4.7) suggests that this is caused by a decrease in social rejection in the LITOW domain following intervention being greater for the ADHD group than the TD group. In summary, it can be concluded that the LITOW social rejection was decreased by the drama-based intervention for all groups, and this might have been particularly so for the ADHD group (although we must be cautious about this more specific interaction effect given the low numbers).

Table 4.7. Descriptive Statistics of LITOW Rejection

	Descriptive Statistics			
	SEN Group	Mean	SD	N
Pre-test LITOW Rejection	ADHD	0.79	0.04	3
	Non-ADHD	0.19	0.07	26
Post-test LITOW Rejection	ADHD	0.34	0.03	3
	Non-ADHD	0.14	0.04	26

Table 4.8. Repeated Measures ANOVA Findings of LITOW Rejection

Repeated Measures ANOVA				
Source		F(1, 27)	Sig (P)	Partial Eta Squared ($\eta p\ 2$)
Main effect (within-subject)	LITOW Rejection	188.90	<.005	.875
Main effect (between-subjects)	SEN group	147.26	<.005	.845
Interaction effect	LITOW Rejection*SEN group	123.93	<.005	.821

4.3.5. The Social Position in the Class

Following Frederickson and Furnham (2004), all the students in the group were assigned to sociometric groups using the Forced Choice Probability (FCP) classification method. A probability level of .05 was followed in identifying scores that are higher or lower than chance. The classification criteria used were:

- Popular: the number of acceptance (smiling faces) equals or exceeds the higher criterion value.

- Rejected: the number of rejections (sad faces) equals or exceeds the higher criterion value.

- Neglected; the number of neutral answers (neutral faces) equals or exceeds the higher criterion value.

- Controversial: the number of neutral answers (neutral faces) equals or less than the lower criterion value.

- Average: the participant's scores do not meet the definitions of any other classification.

The sociometric classification of those labelled with ADHD and their typically developing peers across the social (LITOP) domain (Table 4.9) indicates strong evidence of the positive impacts of the intervention on all the students. While none of the students with ADHD were classified popular from the other sex peers in the class before the intervention, the three of them (100%) were considered popular after the intervention. As it is shown in the table, 17.24% of TD peers were classified as rejected by the whole class before the intervention. After the intervention, the percentage decreased to 10.34%. The forced-choice probability classification showed that the intervention had a positive influence on the students' classifications, especially for those ADHD labelled.

Table 4.9. Forced Choice Probability Classification of Participants

Category	Forced Choice Probability classification											
	Pre-intervention						Post-intervention					
	TD			ADHD			TD			ADHD		
	S	O	W	S	O	W	S	O	W	S	O	W
Popular	27.6	6.9	13.8	66.7	/	66.7	34.5	17.2	24.1	100	100	100
Average	6.9	10.3	6.9	/	/	/	24.1	27.5	27.5	/	/	/
Controv -ersial	20.7	13.8	37.9	33.3	66.7	/	13.8	20.7	20.7	/	/	/
Neglec- ted	34.5	41.4	24.1	/	/	/	17.2	24.1	17.2	/	/	/
Rejected	10.3	27.6	17.2	/	33.3	33.3	10.3	10.3	10.3	/	/	/
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100 %

S: Same Sex

O: Other Sex

W: Whole group

Furthermore, in order to examine the extent to which the social position of the students with ADHD deviate from that of their typically developing peers inside the classroom, a social status category was assigned for all the students in the intervention group, following Koster et al. (2007). The EFL teacher was asked to characterise her pupils before and after the intervention. The teacher was asked to choose between the following categories (the coding categories are presented in parentheses): "many classmates like the pupil (popular); many think neutrally about him/her (average); many classmates think differently about the pupil (controversial); many ignore him/her (ignored), and many dislike him/her (rejected)" (Koster et al., 2007, p. 35). The teacher's answers were based on her experience and observations of the students inside the classroom and, thus, the results were different from the Forced Choice Probability classification (Table 4.10). The analysis suggests that none of the three participants diagnosed with ADHD in this study were considered 'popular', while six out of 26 TD participants (23.9%) were regarded as 'popular'. In the reference population, 30.8% were considered average, almost 15% were regarded as controversial, and nearly 19% were regarded as ignored, while two out of the three participants with ADHD (66.7%) belonged to the 'ignored' group. Of the participants with ADHD, one out of the three students (33.3%) was regarded as rejected. Almost 11% of the TD peers were regarded as rejected. Therefore, participants with ADHD had a limited social position before the intervention compared to their typically developing peers. While 38.6% of the TD participants were considered popular, 66.7% of the ADHD participants were considered popular following the intervention. Moreover, none of the students in the two groups was classified as rejected. The teacher's classification suggests that the social position of the participants (ADHD & TD) changed following the intervention.

Table 4.10. Participants' Sociometric Categories (teacher's classification)

| Category | Classification based on the teacher's answers | | | |
| | Pre-intervention | | Post-intervention | |
	TD	ADHD	TD	ADHD
Popular	23.9%	/	38.6%	66.7%
Average	30.8%	/	34.6%	33.3%
Controversial	15.4%	/	11.5%	/
Ignored	19.2%	66.7%	15.3%	/
Rejected/	11.5%	33.3%	/	/
Total	26	3	26	3
	(100%)	(100%)	(100%)	(100%)

4.4. Summary of the Intervention's Effects on the Social Inclusion

The two-way repeated-measures ANOVAs were performed to evaluate the efficacy of the

drama-based intervention in increasing the social acceptance and reducing the social rejection

of EFL students including some with ADHD. The findings revealed a broadly positive

influence of the intervention on the social acceptance and social rejection for both groups

(ADHD and TD). A comparison between the pre-intervention means and the post-intervention

means showed a rise in acceptance levels and a fall in rejection levels for both groups (see

Figure 4.1).

In summary, key observations from the findings were:

- Pre-intervention scores suggest that the ADHD group had lower social inclusion ratings

  than the TD group in relation to the LITOW domains (acceptance and rejection) and the

  LITOP (rejection) domain;

- An exception to the general finding, pre-intervention scores suggest that the ADHD

  group was not different from the TD group in relation to the LITOP acceptance domain;

- Comparison of pre-intervention and post-intervention scores suggests that social inclusion ratings either improved or remained the same across all domains for both groups;

- More specifically, statistically significant improvement was captured across the LITOW domains and the LITOP rejection domain for both groups;

- Overall, the intervention appeared to have a positive impact on the social inclusion for both student groups. While the small sample size makes it more difficult to discern with confidence, there is an indication that the intervention was especially positive for the social inclusion of the ADHD group.

Figure 4.1. **Means plots illustrating the SIS pre-test× post-test interactions**

4.5. The Academic Performance Outcomes of the Intervention

As highlighted in the methodology chapter, the academic performance of the students was measured using academic tests of the four language skills (reading, writing, speaking, and listening). The Academic Performance Tests (APT) were assessed and marked using an assessment grid which was provided by the Ministry of Education and used by the EFL teachers in the Algerian schools (Appendix 10.1). Students were given scores from 1 to 20 in each test with 1 being the lowest score and 20 being the highest score. The tests were moderated by an EFL teacher. The repeated measures ANOVA test was performed to compare the means across the reading, writing, listening, and speaking variables that were based on pre-intervention and post-intervention findings.

4.5.1. The Reading Performance

The descriptive statistics (Table 4.11) indicate a general lower level of academic performance for students with ADHD in the reading skills, and an increase in the reading performance of all the participants (ADHD and TD peers) following the drama-based intervention. The repeated measures ANOVA found the main effect (within-subject) to be statistically significant (Table 4.12). However, no statistical significance was found regarding the between-subjects effects. Furthermore, the interaction of these variables was also found to be non-significant. In summary, it can be concluded that the reading performance was increased by the drama-based intervention for all groups, and this might have been particularly for the ADHD group (although attention must be paid to the low numbers when it comes to the interaction effect).

Table 4.11. Decriptive Statistics of Reading Performance

Descriptive Statistics				
	SEN Group	Mean	SD	N
Pre-test Reading Performance	ADHD	7.33	2.30	3
	Non-ADHD	11.61	3.79	26
Post-test Reading Performance	ADHD	12.00	2.00	3
	Non-ADHD	13.38	2.69	26

Table 4.12. Repeated Measures ANOVA Findings of Reading Performance

Repeated Measures ANOVA				
Source		F(1, 27)	Sig (P)	Partial Eta Squared (ηp 2)
Main effect (within-subject)	Reading	9.48	<.005	.260
Main effect (between-subjects)	SEN group	2.89	.100	.097
Interaction effect	Reading*SEN group	1.92	.177	.066

4.5.2. The Writing Performance

The Descriptive statistics (Table 4.13) indicate a general lower level of academic performance for students with ADHD in the Writing skill, and no change (increase or decrease) in the writing performance of all the students following the intervention. In a similar vein, the repeated measures ANOVA (Table 4.14) found the main effect of the intervention to be non-significant. Inspection of the means (Table 4.13) suggests a statistically significant between-subjects effect. However, the interaction of these variables was found to be non-significant. In summary, it can be concluded that the writing performance was not affected (positively or negatively) by the drama-based intervention.

Table 4.13. Descriptive Statistics of Writing Performance

Descriptive Statistics				
	SEN Group	Mean	SD	N
Pre-test Writing Performance	ADHD	6.00	3.46	3
	Non-ADHD	9.76	3.31	26
Post-test Writing Performance	ADHD	6.00	.00	3
	Non-ADHD	9.26	2.31	26

Table 4.14. Repeated Measures ANOVA Findings of Writing Performance

Repeated Measures ANOVA				
Source		F(1, 27)	Sig (P)	Partial Eta Squared (ηp 2)
Main effect (within-subject)	Writing	.001	.972	.000
Main effect (between-subjects)	SEN group	7.59	.010	.220
Interaction effect	Writing*SEN group	.001	.927	.000

4.5.3. The Listening Performance

The descriptive statistics (Table 4.15) indicate a general lower level of academic performance for students with ADHD in the listening skill, and a slight increase in the listening performance of all the participants following the intervention. Furthermore, the repeated measures ANOVA found both of these variables to be statistically significant. Nevertheless, the interaction effect (Table 4.16) was found to be non-significant. Inspection of the means (Table 4.15) suggests that this is caused by an increase in the listening performance following the intervention being greater for the ADHD group than the TD group. In summary, it can be

concluded that the listening performance was improved by the drama-based intervention for all groups, and this might have been particularly so for the ADHD group.

Table 4.15. Descriptive Statistics of Listening Performance

Descriptive Statistics				
	SEN Group	Mean	SD	N
Pre-test Listening Performance	ADHD	7.33	2.30	3
	Non-ADHD	12.15	3.19	26
Post-test Listening Performance	ADHD	10.66	1.15	3
	Non-ADHD	14.30	2.09	26

Table 4.16. Repeated Measures ANOVA Findings of Listening Performance

Repeated Measures ANOVA				
Source		F(1, 27)	Sig (P)	Partial Eta Squared ($\eta p\,2$)
Main effect (within-subject)	Listening	8.47	.007	.239
Main effect (between-subjects)	SEN group	10.43	.003	.279
Interaction effect	Listening*SEN group	.392	.537	.014

4.5.4. The Speaking Performance

The descriptive statistics (Table 4.17) indicate a general higher level of academic performance for students with ADHD in the speaking skill, and an increase in the speaking performance of all the participants following the intervention. Although the repeated measures ANOVA (Table 4.18) found the between-subjects effect to be statistically insignificant, the main effect of the intervention was found to be significant (p < .05). Furthermore, the interaction of these

variables was found to be non-significant. In summary, it can be concluded that the speaking

performance was improved by the drama-based intervention for all groups.

Table 4.17. Descriptive Statistics of Speaking Performance

Descriptive Statistics				
	SEN Group	Mean	SD	N
Pre-test Speaking Performance	ADHD	8.66	3.05	3
	Non-ADHD	9.69	3.60	26
Post-test Speaking Performance	ADHD	11.33	1.15	3
	Non-ADHD	11.92	2.29	26

Table 4.18. Repeated Measures ANOVA Findings of Speaking Performance

Repeated Measures ANOVA				
Source		$F(1, 27)$	Sig (P)	Partial Eta Squared ($\eta p\ 2$)
Main effect (within-subject)	Speaking	5.63	.025	.173
Main effect (between-subjects)	SEN group	.292	.593	.011
Interaction effect	Speaking*SEN group	.045	.834	.002

4.6. Summary of Intervention's Effects on the Academic Performance

The repeated measures ANOVAs were performed to evaluate the efficacy of the drama-based

intervention in improving the academic performance of EFL students including some with

ADHD. The findings revealed a broadly positive influence of the intervention on the

academic performance of all the students (ADHD and TD peers) across three out of four

language skills. A comparison between the pre-intervention and post-intervention means

showed a rise in the reading, listening, and speaking performance scores for both groups (see Figure 4.2).

In summary, key observations from the findings were:

- Pre-intervention scores suggest that the ADHD group had a lower academic performance than the TD group in relation to the four language skills (reading, writing, listening, speaking);

- Comparison of pre-intervention and post-intervention scores suggests that the academic performance either improved or remained the same across all the four skills for both groups;

- A closer inspection of pre-intervention and post-intervention scores suggests that the writing performance scores did not change for both groups after the intervention;

- More specifically, statistically significant improvement was observed across the reading, listening, and speaking performance scores for both groups;

- Overall, the intervention appeared to have a positive impact on the academic performance of both student groups. While the small sample size makes it more difficult to discern with confidence, there is an indication that the intervention was especially positive for the academic performance of the ADHD group.
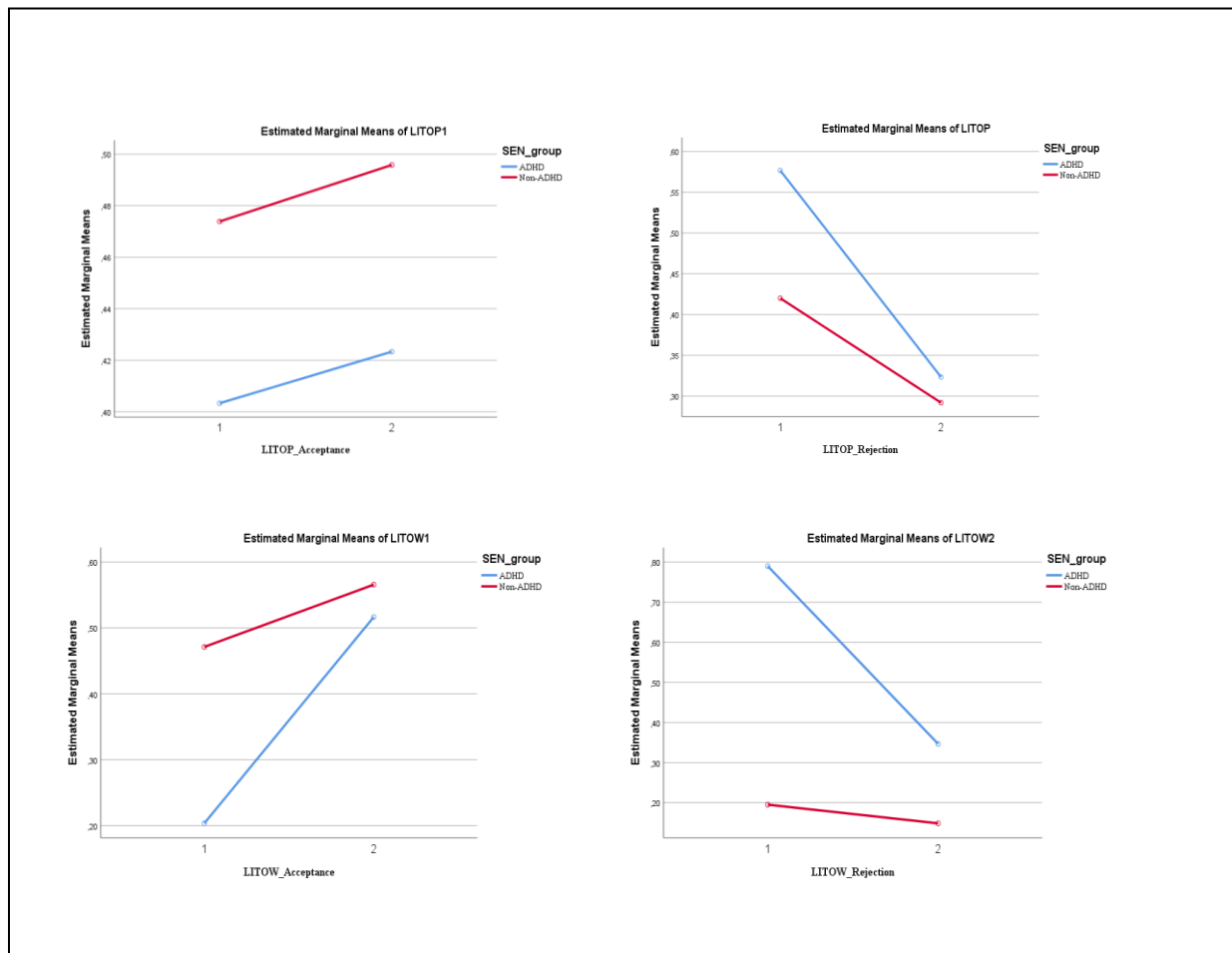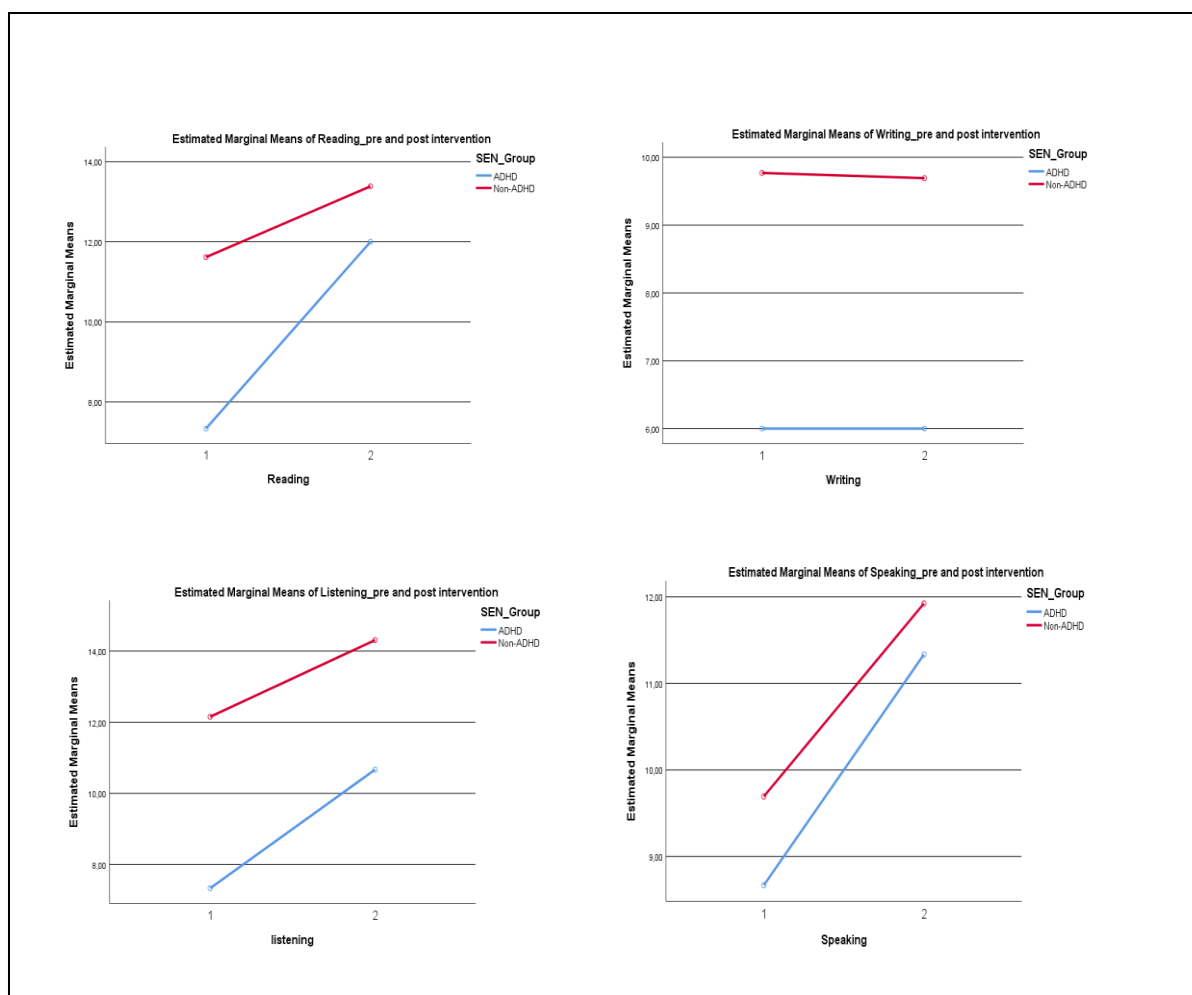
Figure 4.2. **Means plots illustrating the APT pre-test× post-test interactions**

4.7. Further Evidence from the Comparison Group

As outlined in the methodology chapter, the outbreak of the COVID-19 pandemic interrupted the data collection process. Due to COVID-19 containment measures, Algerian schools embarked on a total closure to curb the spread of the virus. Therefore, it was not possible to collect post-intervention data from the second group. Infrastructure and resource challenges in the country precluded online-data collection (see limitations of the study). Although the data collected from the comparison group was limited (see Chapter 3, Figure 3.4), it offered some useful insights regarding the outcomes of the intervention. When compared to the pre-intervention findings of the intervention group, the outcomes of the comparison group offered some reassurance that the intervention group is not atypical. The pre-intervention scores

between the intervention and the comparison groups were similar (no statistically significant difference). Although data from the comparison group were collected six weeks after collecting pre-intervention data from the intervention group, the results were identical. Furthermore, when comparing pre-intervention findings of the comparison group to the post-intervention findings of the intervention group, it becomes clear that students in the intervention group performed much better than their peers in the comparison group (see Appendix 9 for presentation of the statical analysis).

4.8. The Classroom Observation Findings

Based on a CR framework, the quantitative findings were not deemed sufficient to uncover evidence on the causal mechanisms that generated the intervention's outcomes (Zachariadis et al., 2013). The quantitative methods in this study were mainly viewed as descriptive. Therefore, qualitative methods were required to identify the different observable structures and explain complex mechanisms, which are subject to the context of the study. Collected at the initial empirical phase of the study, the classroom observation sought to collect further evidence concerning the intervention's implementation process, ecological validity, and participants' academic development and social participation. It aimed to gather subjective data that can uncover the contextual factors that generated the outcomes presented in the previous sections. As such, the classroom observation was crucial in capturing the whole process. Verbal and non-verbal classroom interactions were captured throughout the intervention. A non-participatory approach to research was adopted to collect the classroom observation data.

4.8.1. Background of the Classroom and the Participants

This study draws upon a CR framework. Therefore, the context of the study is fundamental in outlining the frame of the findings. A close attention to the context of the study can help in capturing the influence of the intervention because the classroom learning context plays a major role in facilitating or inhibiting pedagogical approaches (Blatchford & Webster, 2018). As outlined in the methodology chapter, I observed one class (grade 2) before and during the intervention. 29 Algerian students (females n= 17, males n= 12) were the participants. While seven of the students had behavioural and learning difficulties, only three students were diagnosed with ADHD. The students started studying the EFL subject in grade 1 (1 year earlier). Therefore, they were beginners. The class was physically divided into three rows and the students were sitting in pairs. The EFL teacher, Mrs Labidi (pseudonym) was a female teacher in her 40s. She had more than 12 years EFL teaching experience. The teacher had a MA in English literature and civilisation.

The classroom observation was conducted in three phases in order to allow a detailed examination of the students' interactions, engagement, and progress throughout the course of the intervention.

- The first phase of observation was conducted before implementing the intervention.
- The second phase observation was conducted midway throughout the intervention implementation.
- The third phase of observation was conducted towards the end of the intervention.

I found the observation data to be crucial in understanding the impacts of the intervention on all the participants in the group. In what follows, I present the classroom observation findings.
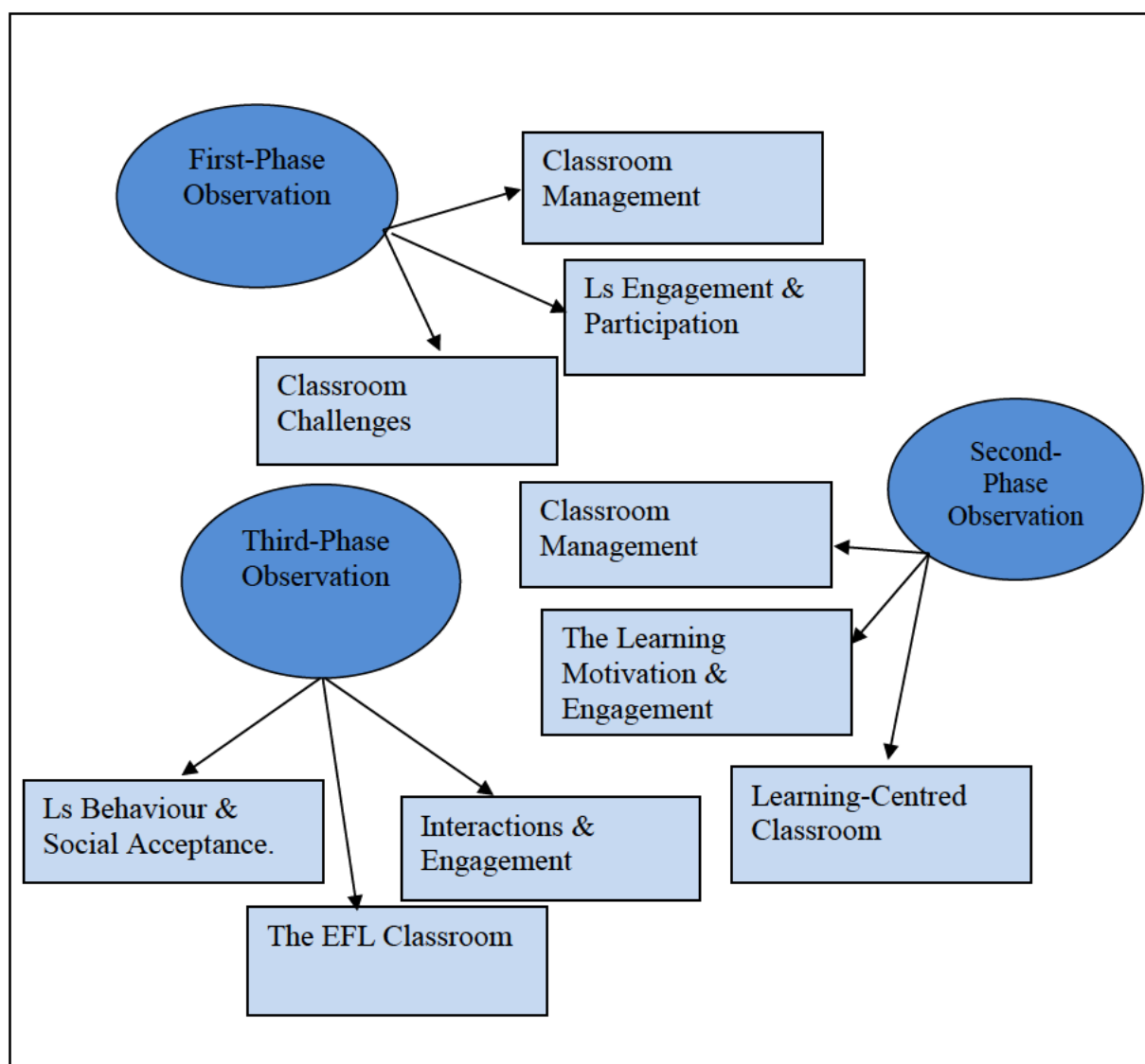
Figure 4.3. **Visual presentation of the classroom observation data findings**

4.8.2. First Observation Phase

The first observation phase was conducted in three sessions (one pre-intervention session and two familiarisation sessions). The observation focused on the learners' engagement, behaviours, and interactions with their teacher and classmates. A special focus was given to children with ADHD when completing group and individual activities. The use of observations made it possible to record environmental and contextual factors that interfered with the students' learning. The following themes provide a summary of the observation data (Figure 4.3).

4.8.2.1. Classroom Management

During the first session, several indicators of poor classroom management were recorded. There was almost no discipline in the class. Some students, including those diagnosed with ADHD, refused to be seated, and the EFL teacher kept shouting at them. The teacher spent the first eight minutes trying to wrangle the learners' attention back to the lesson. Once the teacher offered reward (marks) to those who participate in the session, many students started to interact with the teacher. Therefore, this reward triggered the students' motivation to participate. This may indicate that the students had an extrinsic motivation to learn (to participate for the sake of the reward). Assigning marks for participation resulted in students blurting out answers and interrupting others' participation. Furthermore, this strategy did not encourage all the students to participate. During group activities, students with ADHD kept procrastinating, pushing, and shoving without doing the activity. Occasionally, fights broke out between members of the group. In Algerian schools, the bell rings to signal the end of one session and the start of another session or to tell the students that it is break time. When the bell rang, students ran towards the door to create a state of chaos in the classroom while the teacher was still talking. Overall, these findings suggest a lack of focus on the learning content and the learning objectives in the classroom. The disruptive classroom environment stunted the academic and social development of the EFL learners.

4.8.2.2. Students' Engagement and Participation

The fact that only few students were fully engaged during the session could be an issue in the EFL classroom. Those students were considered the active members of the class. During the first observation phase, I noticed that the classroom interaction was limited to the teacher and those active members. Furthermore, I noticed that participants diagnosed with ADHD were seen as the 'unconcerned' and the 'unmotivated' members in the classroom by their teacher

and peers. For instance, one of the students argued, "I don't like working with x, he's not serious" (CO4). Those students were the less involved in the discussion and were not invited to share their answers. Further, those students were sitting at the back of the class and did not take part in classroom activities. In addition to other students with behavioural difficulties, students with ADHD did not show interest in participating in the lesson. It is fundamental to note that the EFL teacher did not ask any of the students with ADHD to participate. In addition, all the feedback and comments that the teacher directed to students with ADHD were about their behaviour and nothing regarding the lesson or the learning process.

Towards the end of the first session, the students were tasked with a group work. To this end, the students divided themselves into groups based on different criteria such as ability and friendship. Participants with ADHD formed a group with other classmates who were identified with their behavioural difficulties. It is worth noting that terms such as 'bad behaviour' and 'lack of discipline' were used by the teacher and the school staff to describe students with behavioural difficulties. At the end of the time allocated to complete the activity, the teacher started asking one member from each group to share their answers. Interestingly, the teacher did not ask the group that includes students with ADHD to share their answers which may suggest that the teacher was not willing to engage those students. When asked about why a certain group was not asked to share the work with their classmates, the teacher argued:

> I have tried to engage them many times, but all my efforts went in vain. They are not willing to work or participate. They are not even here to learn but to waste time. I don't have all the time for them; I'm obliged to work with those who want to learn. (Mrs Labidi, CO1)

It is worth mentioning that not allowing the students to answer questions and to participate influenced their opportunity to get engaged and, therefore, to get feedback and to learn. During the two familiarisation sessions, the engagement of students with ADHD

showed a slight increase. However, the teacher and the active members of the class were still dominating the discussion. Concerning the language used in the class, I noticed that most of the students used colloquial Algerian Arabic in interacting with each other or with their teacher. Although the teacher was using EFL as the language of instruction, many students used the Arabic language to respond. This can suggest that the students understand the teacher's instructions in the foreign language, but they do not use the language in their oral responses.

While not included in all models of engagement (Philip & Duchesne, 2016), social inclusion, in this study, is seen an important dimension of engagement. The classroom observation captured significant data regarding the students' social engagement. Some students, including those with ADHD, were rejected and segregated from group works. The same students were excluded from classroom discussion and demonstrated less interest in interacting with their teacher and peers. The sessions lacked verbal and non-verbal interactions between students with ADHD and other behavioural difficulties and their TD peers. Overall, the evidence available from the classroom observation suggests a limited engagement and participation of students with ADHD and other behavioural difficulties.

4.8.2.3. Classroom Challenges

As a basic premise of this study, it was necessary to examine classroom practices before and during the intervention. Some environmental factors and classroom challenges had a prominent role in shaping classroom practices. In addition to their impact on students' learning, the classroom challenges influenced the students' attention and on-task behaviour. These challenges included, but were not limited to, classroom distractions, seating arrangements, and teaching facilities.

The use of classroom observation made it possible to record instances of classroom distractions that hindered the smooth running of the lessons. On two different occasions, I noticed other teachers jump to remind the students of an upcoming test in their subject or just to talk with the EFL teacher. Moreover, students from other classes caused a distraction by knocking on the door to ask for a spare pen, a chair, or a book. Simultaneously, two of the participants with ADHD were gazing out the window to watch other students participating in the Physical Education (PE) class. It is fundamental to note that the PE classes took place in the schoolyard which was situated in the centre of the school surrounded by the classes. Moreover, in Algerian schools, educational instructors are a group of people, who in addition to their office work, move between classes to record absences. Therefore, the arrival of an educational instructor in each session caused a distraction to both the teacher and the students. Such environmental disturbances had a crucial role in distracting and demotivating students with ADHD. The students argued that the environment was "distractive and discouraging".

In addition to the classroom distractions, I noticed that the classroom seating arrangement was not conducive and, thus, hindered the learning process. The traditional rows seating arrangement is used in all Algerian schools. That type of seating arrangement made it difficult for the teacher to deliver drama activities during the familiarisation sessions especially that most of the drama activities require space. Moreover, the traditional seating arrangement had an impact on decreasing the attention and engagement of the students particularly students with ADHD and helped in increasing disruptive behaviours during the lesson. Furthermore, the observation made it clear that students seating at the back of the class (students with ADHD and other behavioural difficulties) interact less with their teacher but interact more with each other which adversely impact their engagement. Furthermore, the rows seating arrangement hindered the social interactions of the students. The alteration of the seating arrangement during the second familiarisation session had a significant impact on

students' behaviour and engagement with the activities. During the session, all the students started to demonstrate a desire to contribute to the discussion when they were seated in a circle. The seating arrangement should be based on the nature of the task. Thus, drama-based activities involved different seating arrangements according to the type of activity. U shape, horseshoe, hollow square, boardroom, banquet, and circles were the main seating arrangement styles used in the drama-based intervention.

The classroom observation conducted before the intervention provided deep insights into the classroom materials and teaching aids used in the Algerian EFL classroom. Flashcards and video songs were the main teaching aids used by the teacher. During the first observational session, the teacher used a video song. All the students in the classroom demonstrated engagement when playing the video song. The teacher did not consider the use of a projector and used her personal laptop to play the video song. However, from what I observed in the class, most of the students demonstrated engagement with the song although most of them were hearing the sound but not watching the video. The fact that the English language is not used authentically in the Algerian community made the students eager to watch video songs in the English language. Interestingly, the students showed more interest in watching videos created by English native speakers as it was something new for them. Furthermore, due to the lack of teaching materials in Algerian schools, the teacher read the listening scripts for the students by herself instead of using audio records which could be the reason why only a few students were engaged with the lesson. Moreover, the teacher did not consider the use of the handout strategy as emphasized by the inspectors of the subject. These challenges could have a direct impact on the students' learning, implementation, practice, and influence of the drama-based intervention.

4.8.3. Second Observation Phase

The second observation phase was conducted throughout the delivery of the intervention programme. In addition to exploring the influence of the intervention, the observations conducted at this stage sought to shed light on the intervention's implementation. This phase provided initial insights into the influence of the intervention on the students' interest and engagement. Further, the students' reactions and adaptation to the drama activities were captured during the observation. In the following, I present the observed changes from phase one of classroom observation.

4.8.3.1. Classroom Management

During the first few sessions of the intervention, many students appeared shy/ hesitant and refused to participate in the classroom activities. Only a few students were volunteering to start the activities. Moreover, I noticed that few students (including those diagnosed with ADHD) used criticism and jokes to make other students laugh. Furthermore, it was difficult for the teacher to control the whole class during the first sessions of the intervention. The noise in the background, the students from the PE sessions who were gazing at the window to find the source of the laughter in the classroom, and the fights that broke from time to time made it difficult for the students to hear each other or to hear their teacher. Also, I would imagine that the noise in the classroom had a negative impact on students in other classes. Most importantly, in the first three sessions, the teacher did not complete all the activities that were planned due to time constraint and other contextual challenges.

The data from my observations suggest that the students were not familiar with the kind of activities that involve the integration of physical movements. During the first observation phase, I noticed that none of the activities used in the classroom involved the use of body movements, encouraged creativity or imagination. All of the activities that were

incorporated by the EFL teacher focused on verbal and linguistic intelligence and ignored kinesthetic intelligence which meets the needs of many students in general and students with ADHD in particular. Thus, it can be argued that the traditional approach of teaching adopted by the classroom teacher made the students feel physically confined. Moreover, the drama sessions were seen by the students as playing sessions that are not related to learning. Data collected during the intervention implied that both the teacher and the students had a low level of awareness regarding the benefits of classroom physical movements in learning as a pedagogical tool. Consequently, drama activities evoked the students' feelings of playfulness. The perception of play and any other activities that involved the use of physical movements as a source of fun only rather than a source that enriches learning and engagement was one of the barriers in implementing the drama intervention.

Furthermore, the students were not familiar with concepts of freedom in the classroom and did not have opportunities to develop their autonomous learning. The misconception that classroom management involves full control and that only an authoritarian classroom management results in effective learning resulted in a teacher-centred approach to learning. Therefore, when the classroom constraints were removed and the students were given the opportunity to use their physical movements in learning, the class became very difficult to control. The first sessions from the intervention demonstrated the difficulty of the participants in dealing with classroom freedom within drama boundaries. Further, it was not easy to engage more reluctant students during the first sessions of the programme.

4.8.3.2. *The Learning Motivation and Engagement*

Starting from the fifth session of the intervention, more students began to express their interest in taking part in the different drama activities. While some students were still trying to make others laugh by making jokes, the students diagnosed with ADHD in the class were

more open to drama and showed proactive attitudes towards different drama activities. Students with ADHD, among others, volunteered to participate in different activities throughout the sessions and showed self-confidence in performing drama. In contrast to what was previously observed, participants with ADHD demonstrated energy in doing the different activities they were tasked with. Furthermore, two of the students with ADHD demonstrated interest in taking the lead in group activities.

The EFL teacher succeeded to engage the participants with ADHD at least twice in each session. The teacher started to give them more feedback regarding their performance in different activities. It is fundamental to note that even shy and introverted members in the class started to express their interest in the activities and in performing drama. However, the participants still pushed to leave the class whenever the bell rang. Moreover, some students still preferred not to work with peers diagnosed with ADHD. It is fundamental to note that participants diagnosed with ADHD started to effectively communicate with their peers from session eight of the programme.

This phase of observation showed that the intervention clearly had an advantage over the engagement of students with ADHD and their TD peers in the classroom. Many of the students in the classroom not only raised their hands to participate and answer the teacher's questions but also took a part in asking their teacher different questions. In other words, I noticed that the students were initiating learning questions. Most of the questions asked by the students focused on language elements such as grammar and lexis. Also, the students were given the opportunity to give each other feedback throughout the session and by the end of the session. The students were asked to write their feedback on a piece of paper by the end of each session. The students provided positive feedback throughout the intervention and demonstrated their interest in drama.

Nevertheless, the students were less engaged on the social dimension. Peer correction was not welcomed by the students at the beginning of the intervention. The students expressed their refusal and disagreement with the peer correction strategy. For instance, one of the students loudly commented "I don't want student X to correct my answers" (CO2). Another student showed his opposition to the peer correction strategy by stating "I'm not here to learn from my peers" (CO2). At this phase, no change was observed on the students' social engagement and social participation. Limited peer interactions, rejection behaviours, and limited peer support were captured throughout the data.

Some of the drama activities were altered during the session in order to meet the needs of the learners. Surprisingly, the students started taking initiative in suggesting ideas for drama activities that they were interested in and excited to try. Therefore, the teacher used the students' ideas to develop drama activities that can be used in the tutorial sessions with half of the group members. The students were proud and expressed their excitement to try different drama activities, "the basket game was my idea", "I have some ideas as well", "my classmates will enjoy the activities that I suggested" (CO2). In addition, I noticed that the students' cognitive and behavioural engagement was more evident in the tutorial sessions. This could be explained by the fact that the less strict nature of the tutorial sessions and the small group size increased the students' involvement, focus, and critical thinking. Although phase two observation demonstrated a positive change of the students' behavioural and cognitive engagement, no change in the students' social engagement and participation was captured.

4.8.3.3. *From a Teacher-Centred to a Learning-Centred Classroom*

The most remarkable result to emerge from the second observation phase is that the classroom was in the process of transformation from a teacher-centred to a learning-centred classroom. Critically, the learning process centred the activities implemented. The teacher encouraged the

use of EFL as a medium of communication between the students in the class. Students started to use single words, phrases, and short sentences to interact with each other. Although the activities were time-consuming, they allowed the students to imagine, use their bodies, and, most importantly, interact with the teacher and with each other using the language of instruction. Furthermore, the students spoke more than the teacher did in this phase which can be regarded as one of the characteristics of a learning-centred classroom.

Having said that, the activities were time consuming and the teacher was not presenting as much as she normally would. Further, in their feedback, some students noted that they were not pulling from learning as much as they normally would. Although many students were making efforts to take part in the drama activities, some students found the less-structured learning problematic.

4.8.4. Third Observation Phase

The third observation was conducted in the last three sessions from the intervention programme. The third observation phase aimed to spot any potential changes caused by the intervention. The following themes summarise the main changes observed in the intervention group.

4.8.4.1. Classroom Interactions and Students' Engagement

Taking into account the motivational conceptualisation of engagement provided by Skinner and Pitzer (2012), it can be argued that the final observational phase captured a good level of students' engagement in the classroom. Many students in the intervention group demonstrated behavioural, emotional, and cognitive dimensions of classroom engagement by the end of the intervention. Starting from session 12 of the programme, I noticed that many students were

making efforts to complete individual and group tasks. Similarly, students with ADHD in the group made a firm commitment to learning.

- On the behavioural dimension of engagement, participants with ADHD were involved in different group activities and showed an interest in leading the group. Also, they showed a good focus. For instance, I noticed in different occasions a student with ADHD reminding his teacher of the homework assignment given that daily homework routines were part of the programme. Nevertheless, students with ADHD were still having trouble in organising their tasks and controlling their hyperactivity. It is crucial to note that the students' attention was diverted from the task from time to time.

- On the emotional level, the participants in the intervention group expressed their enjoyment and satisfaction with the programme in their daily feedback. Unexpectedly, students with ADHD demonstrated a great interest, enthusiasm, and zest for learning the language and completing the different activities.

- On the cognitive orientation level, the students demonstrated an initiation and ongoing participation in problem-solving, goal striving, and strategy searching. The initiation of the students did not stop at suggesting drama activities, but they started asking for a possibility of creating their own drama materials and aids that can be used in the classroom. The students' motivation to participate in the drama activities had a significant influence on their academic assets. Nevertheless, some students continued to languish behind their classmates with regard to classroom participation.

- On the social level, I noticed a slight positive change in the students' interactions with each other, supporting behaviours, non-verbal contact (eye contact), peer relationships (respect, understanding), and collaboration. In addition to the improvement observed on the level of peer interactions, the interactions between the EFL teacher and the learners slightly increased following the intervention. Although the teacher continued to provide

comments regarding the disruptive behaviour of students with ADHD, I observed an increase in the student-teacher interactions. Taken together, the observation findings suggest that drama activities encouraged positive engagement and interactions in the EFL classroom.

4.8.4.2. The English Language in the Classroom

Compared to the first observation phase when students rarely used EFL to communicate with their teacher or peers, in the third observation phase (last three sessions), I noticed the presence of the language of instructions. While some of the students were using their mother tongue to communicate in the classroom, most of the students used the English language. It is important to note that the use of the English language in the classroom was limited. The students' use of the language was limited to some single words such as thank you, please, and incomplete or out-of-order sentences such as want pen, she write copybook. Amid the linguistic repertoire of the Algerian society (see Chapter 1, section 1.4.1), the students blended the French and the English languages in writing and pronunciation. For instance, students wrote 'mouton' instead of 'mutton', 'créatif' instead of 'creative', 'développement' instead of 'development'. The students were comfortable speaking the foreign language in front of their peers. Participants with ADHD in the group used the English language to interact with the teacher but they used their mother tongue in interacting with each other. This can be considered an improvement in the students' communication skills and use of foreign language.

Nevertheless, the students continued to struggle with the writing activities. The participants demonstrated a strong interest in the 'I learn to integrate' sessions, but not the 'I think and write' sessions. This may be explained by the fact that 'I learn to integrate' writing sessions provide a supportive environment where a group of students collaborate to complete

the writing activity using creative prompts. However, the 'I think and write' sessions involve building on existing knowledge to develop individual writing skills. One-to-one feedback is provided in individual writing activities. Therefore, individual writing tasks were more challenging and less engaging. It seems possible that many students seemed to enjoy group writing activities as they provide myriad of interaction and collaboration opportunities. Further, group writing activities seemed to increase their self-confidence. In one of the sessions, I noticed that one of the students with ADHD refused to share his individual essay and when asked about the reason, the student argued that he was embarrassed.

In short, it can be argued that the drama-based intervention increased the verbal productivity of participants with ADHD and their TD peers. Nevertheless, the intervention did not influence the students' non-verbal skills.

4.8.4.3. Students' Behaviour and Social Participation

The classroom observation shed light on the students' behaviour throughout the intervention. It revealed a decrease in the students' inappropriate behaviours and an increase in their on-task behaviour throughout the implementation of the intervention. I observed that the students' on-task behaviour increased as the intervention went on. I noticed no aggression and no unacceptable language during the final three sessions. However, the three observation phases did not show any change in the fidgety behaviour displayed by participants diagnosed with ADHD in the intervention group. Mohammed and Rami (pseudo) kept tapping their foot, their pens, and crossing and uncrossing their legs throughout the intervention. Moreover, students with ADHD in the group appeared to be in constant motion and were easily distracted throughout the intervention.

During this stage, I noticed no rejection behaviour in the classroom. During the last three sessions of the programme, no evidence for peer maltreatment, harassment, school

avoidance, and/or behavioural manifestation of social rejection was recorded. Although it was clear that participants with ADHD were not 'popular' when it comes to group works, they were not excluded. I noticed that the different seating arrangements adopted in the intervention allowed the students to sit in different groups and interact with different peers in each session. Students with ADHD showed confidence in approaching their classmates to ask for help, creating teams, or just for talking.

Overall, the classroom observation findings lend support to the results obtained by means of SIS and APT. First, the classroom observation findings suggest an increase in the students' academic engagement and interactions. Further, the findings indicate that all the students enjoyed the drama activities and demonstrated an interest in contributing to the classroom discussion. Although the findings indicate that drama fostered the students' communication and verbal skills, it remains unclear how drama activities influenced the students' writing skills. This is mainly due to the fact that the students did not show an interest in the individual writing tasks. Moreover, the findings show that the drama intervention shifted the focus of instruction from the teacher to the learners and the learning objectives. Nevertheless, the findings did not show a significant influence on the students' behaviour. Second, the findings show an improvement in the students' social interactions. The classroom observation findings indicate an increase in the students' collaboration and interactions with their peers and teacher. Further, the students' heterogeneous grouping, relationship, and solidarity were evident in the last phase of the classroom observation. Interestingly, the non-ADHD students did not reject or segregate their ADHD peers from group activities.

4.9. Reflections on the Implementations of the Drama-Based Intervention

Despite the fact that the limitations of the study will be reviewed in the concluding chapter (section 8.5), I endeavour to critically reflect more specifically on the *intervention implementation* (empirical phase of the study) in this section. To this end, I aim to shed light on the limitations that may have contributed to the findings presented in this chapter. Big efforts were devoted to the completion of the programme. However, the design and implementation of the drama-based intervention posed certain limitations that need to be considered in future research. First, the study involved a short-term intervention that was delivered over a period of six weeks. As such, the time-limited nature of the intervention made the evaluation of its outcomes highly complex. Although the study was set out to provide very narrow insights into the influence of drama on the inclusion of EFL learners and aimed to deliver an intense programme, a longer intervention could have provided rigorous evidence regarding its outcomes. The intervention's timing was limited because of the strict syllabus that the school was following and the scheduled exams that the students had to sit for. The head of the school, the teacher, and the parents were concerned with the time devoted to the intervention as the failure of the intervention would mean that the teacher needs to re-deliver the full sequences. In addition, the research was conducted in the second semester of the 2019/2020 school year. Compared with the first semester, the second semester is a short period interspersed with national holidays.

Second, the nature of the intervention made it difficult for shy and introverted learners to take part in the activities. Further, the drama activities required space and different seating arrangements that were difficult to implement with regard to the context of the study. Therefore, these obstacles had detrimental impacts on the delivery and outcomes of the intervention. Moreover, it was clear that classroom management was not an easy task in regard with the nature of the intervention and the context of the study.

Furthermore, I acknowledge that my position in the research influenced the data collection and analysis, mainly the classroom observation data (see Chapter 3, section 3.5.5). As such, the observation findings must be viewed through this critical lens. The design in general and the data triangulation in particular allowed the development of balanced arguments and findings (objective and subjective data).

4.10. Summary of the Main Findings

In this chapter, findings concerning the intervention's process and outcomes were reported. The results of the SIS, APT, and the classroom observation were valuable in establishing the impacts of a drama-based intervention on an EFL learners (with and without ADHD). This discussion was developed in relation to my first research question:

What are the impacts of drama-based intervention?

(i)   Upon the social inclusion of individual EFL students including some with ADHD in Algeria?

- The Social Inclusion Survey, conducted in the baseline phase, indicates that students with ADHD face higher levels of rejection and lower levels of acceptance compared to their TD peers across the LITOW domains (acceptance and rejection) and the LITOP (rejection) domain.

- The post-intervention SIS findings suggest an increase in the social acceptance and a decrease in the social rejection of all the participants following the intervention (ADHD & TD)

- Although six weeks later, the social inclusion scores of the students in the comparison group were identical to the pre-intervention scores of the students in the intervention group. This demonstrates the positive social impact of the intervention.

- The classroom observation findings suggest an increase in peer interactions and peer acceptance and a decrease in peer rejection and victimization in the classroom in the third phase of the observation. The classroom observation findings demonstrate an increase in the social participation of students with ADHD in group activities towards the end of the intervention.

- In short, the SIS and the classroom observation findings suggest that the intervention increased the social development of all the participants.

(ii)   *Upon the academic inclusion of individual EFL students including some with ADHD in Algeria?*

- The initial, baseline, phase indicates that students with ADHD have lower academic performance scores across the four language skills (reading, writing, listening, and speaking) compared to their peers.

- The post-intervention APT findings yield increasingly good results on the positive main effect of the intervention on the reading, the listening, and the speaking performance of all the participants in the intervention group (ADHD & TD).

- The post-intervention results show no significant effect of drama on the writing performance of the participants.

- Although six weeks later, the academic performance scores of the students in the comparison group were identical to the pre-intervention scores of the students in the intervention group. This demonstrates the positive academic impact of the intervention..

- The results of the classroom observation found clear support for the positive impact of the drama-based intervention on the academic development of all the students. The classroom observation findings indicate an increase in the students' motivation, engagement, participation, and classroom interactions, which can be associated with the academic inclusion of the students.

In summary, the key findings to emerge from the data with regard to the intervention's process and outcomes reveal a positive impact of the intervention on the social and academic inclusion of all the students including those with ADHD. The effects of the drama-based intervention are shown to be measurable, using quantitative and qualitative tools of data collection, with standards of validity, practicality, and cogency that can be applied in different learning contexts. The presented findings support the use of the drama-based intervention in EFL settings *per se* and, in particular, in boosting the social and academic inclusion of students with ADHD.

The explanatory sequential design followed in this research also places value upon the participants' reflection on the intervention, including whether they perceive the drama-based intervention to be effective. Thus, the following chapters report and analyse the main findings of the second phase of the study. Therefore, I will continue with the data findings presentation in chapters five and six, where I will present the participants' views of the intervention and place the findings in the context of the theoretical approach and research questions. In addition to providing explanations for the intervention's outcomes, the following chapters will seek to 'give voice' to the participants, and to 'make sense' of their experiences.

CHAPTER 5: TEACHERS' PERSPECTIVES AND EXPERIENCES

5.1. Introduction

The second phase of the study sought to find explanations to the outcomes of the drama-based intervention through critical engagement with the participants' experiences and perspectives. As such, this chapter is set out to present the findings regarding the teacher participants' views of the intervention, hereby addressing the second research question: *What are the teacher participants' experiences of the drama-based intervention?*

Based on a CR perspective, the goal of the teachers' interviews was twofold. First, the interviews sought to outline and acknowledge the participants' interpretations of the intervention's outcomes. Second, the interviews aimed to examine the context, systems, and challenges within which the teachers act. Therefore, this chapter elaborates and expands the findings presented in the previous chapter. It presents the themes generated from the teacher participants' interviews collected in the follow-up phase of the study. The chapter demonstrates the participants' perspectives regarding the intervention, based on their perceptions, knowledge, and experiences of delivering the intervention. The chapter is divided into three sections:

- The first section presents themes about the teachers' understandings, expectations, and assumptions. Exploring the teachers' perspectives was deemed crucial to understand their experiences of the intervention and their views of its outcomes.

- The second section discusses the outcomes of the drama-based intervention from the point of view of the intervention providers. This section highlights the teachers' perspectives regarding the influence of drama on the EFL students. Drama impacts on the academic and social growth of the students are discussed in this section.

- The third section addresses teachers' perceived challenges and limitations of the drama-based intervention. Furthermore, the section presents teachers' suggestions and recommendations for future actions i.e., the path forward after the drama-based intervention.

5.2. The Data Analysis Process: A Realist Approach to TA

During the analysis, I aimed to imbue a data-driven coding based on inductive and deductive approaches to data analysis (Braun & Clarke 2006) while incorporating CR principles; abductive and retroductive inferences (Jagosh, 2020; Wiltshire & Ronkainen, 2021). Therefore, I tried two different tools of data analysis separately (thematic analysis and the Gioia's methodology) before deciding to follow the Braun and Clarke's (2006) thematic analysis to analyse the qualitative data.

To start with, I adopted Braun and Clarke's (2006) approach to thematic analysis to analyse the data collected by means of semi-structured interviews. Here I follow Braun and Clarke (2006) and concede that a theme must "capture something important about the data in relation to the research questions and represents some level of patterned response or meaning within the data set" (p.82). In order to identify and organise themes, I followed Braun and Clarke's steps of data analysis. Therefore, I transcribed and read the teachers' interview transcripts in order to familiarise myself with the data. I highlighted the different answers that were recurrent and were related to the research questions. Next, a list of initial codes was generated manually (Table 5.1). A code is what Saldana (2015) defines as "a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data" (2015, p.22). The initial codes (Table 5.1) were sorted into potential themes at a broader level. At this phase, I have started defining and naming the themes (Table 5.2). The thematic map (Figure 5.1) provides a visual presentation of the main themes and the sub-themes generated from the teachers' interviews.

It is worth highlighting that the intervention providers (teachers) were interviewed twice at the second phase of the study (after the intervention's implementation). Teachers were interviewed until data saturation was reached.

Table 5.1. Generating Initial Codes Framework

Teachers' interviews	
Interview Transcript	Initial coding
Interviewer: What were your initial expectations of the drama-based intervention? What was your understanding of drama?	
Teacher1: At first, I thought that drama is irrelevant to language teaching. I thought this will be a waste of time and effort. It was a totally new and unusual idea for me. When I first heard 'drama-based intervention' I was not able to think of anything other than scripts, theatre, and plays. I couldn't see the link between EFL and drama	• Unusual idea • Irrelevance to TEFL • Waste of time • Lack of understanding
Interviewer: How do you think the drama-based intervention has impacted the classroom interactions of the students?	
Teacher1: It was amazing to see the change in the students' interactions with me and with their classmates following the intervention. What really surprised me was that the intervention had an impact on their communication skills. Most of the students took part in the classroom discussion. Also, the students were excited to work in groups.	• Positive impact on communication skills • Increased participation • Group work
Interviewer: To what extent do you think the intervention influenced the students' learning?	
Teacher1: I have noticed that many students started to rely on themselves, I mean they started to show that they were responsible for their learning through searching and preparing for the lessons. Also, they started to think critically and to think outside of the box. Surprisingly, as you may have noticed the students started to suggest drama activities. I used	• Autonomous learning • Critical thinking • Creativity

to start every lesson by asking the students questions about the previous lesson but only a few of them used to answer the questions while the others forget about the lesson... Now if I ask them, most of them can remember it.	
<u>Interviewer:</u> Are there any factors that have hindered the successful implementation of the intervention?	
<u>Teacher:</u> In fact, the drama-based intervention activities are very time-consuming. There was a pressure of time.... implementing some activities such as the drama circles was challenging... maybe good training would make it easier for teachers to use drama... It was not easy to use only the English language as a medium of instruction as the students are still beginners and they are unfamiliar with the drama lexis. Also, some of the activities were not compatible with the curriculum and the textbook.	• Time constraints • Lack of training • Unfamiliarity with drama vocabulary • Curriculum and textbook constraints.

Simultaneously, a realist approach to thematic analysis was followed as it brings together surface and deep aspects of the qualitative analysis (Wiltshire & Ronkainen, 2021). In translating the CR philosophical assumptions into methodological actions, I incorporated Wiltshire & Ronkainen's (2021) analytical process. This process is based on generating three levels of themes: experiential themes, inferential themes, and dispositional themes using different modes of inference. To put it simply, the data analysis process involved following Braun and Clarke's (2006) six steps of TA while aiming to generate three types of themes (Wiltshire & Ronkainen, 2021). The experiential themes seek to describe the participants' perspectives, intentions, and beliefs. In order to generate experiential themes, a data-driven coding was carried with the data from the first teacher's interviews. Next, the same process was carried to analyse the data from the second teacher's interviews, but with a focus on deductive check. At this stage, a list of experiential themes was generated. Next, inferential factors and ideas, which refer to conceptual re-descriptions as an extension of the experiential

themes, were generated using inductive and deductive thinking. Finally, dispositional factors, which reflect the deepest domain in CR ontology, were generated through a process of retroduction. This process involved thinking about the mechanisms and the structures that generated particular events in the study (Wiltshire & Ronkainen, 2021). The three factors (or themes as described by Wiltshire & Ronkainen, 2021) were captured in each theme rather than presented separately

Table 5.2. Generating Themes Framework

Teachers' Interviews	
Initial Coding	The generated Themes
• Unusual idea • Irrelevance to TEFL • Waste of time • Lack of understanding	• **Teachers' Knowledge**
• Students' poor level • Middle school students lack creativity • Drama requires a special concentrated training • Drama and classroom management • Drama leads to poor classroom management	• **Teachers' Presumptions**
• Students' participation • proactivity • Increased Students' on-task behaviour • Improved classroom engagement • Self-regulation	• **Active learning classroom (ALC)**
• Autonomous learning • Critical thinking • Creativity	• **The Students' Academic development**
• Teacher-students' interactions • Student-student interactions	• **The Students' Social Development**

• Enhanced communication skills	
• Difficulty to use arts in Algerian schools • Drama as a neglected subject • Arts perceived as inferior compared to sciences • Parents' interference	• **Contextual Constraints**
• Time constraints • Lack of training • Unfamiliarity with drama vocabulary • Curriculum and textbook constraints.	• **Classroom-Related Constraints**

Although beyond the scope of the study, investigating teachers' assumptions and perspectives provided a background to understand their experiences of the intervention and its outcomes. The interview data yielded important information regarding the teachers' perceptions of Algerian inclusive classrooms, ADHD, EFL classroom practices, and drama. Hence, it was not deemed appropriate to overlook this part of the data. Seven main themes emerged from the analysis (Figure 5.1), and these were teachers' background knowledge, teachers' presumptions, the EFL classroom, the students' academic development, the students' social development, contextual constraints, and classroom-related constraints.
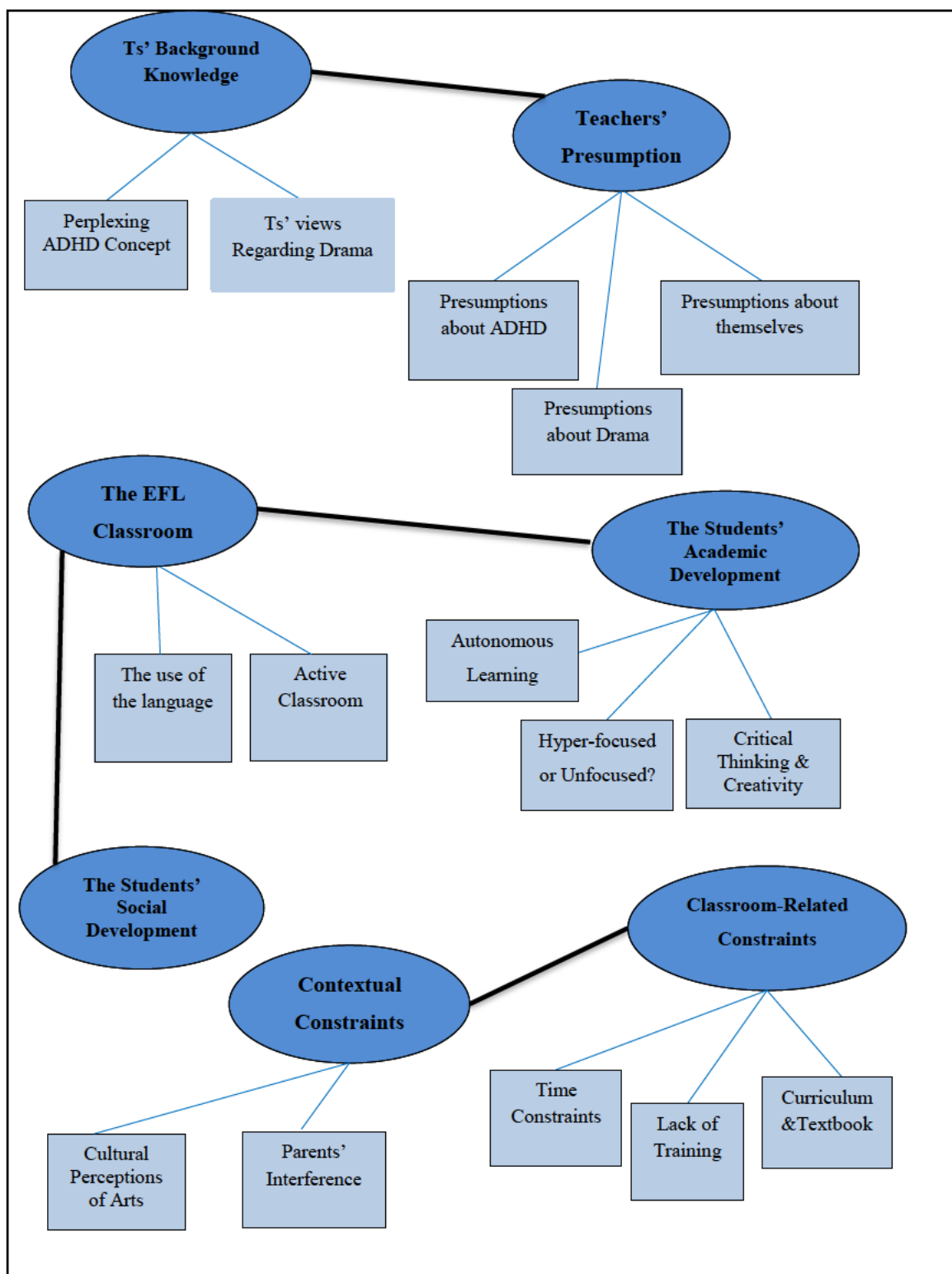
Figure 5.1. **A thematic map of teachers' semi-structured interviews findings**

For ease of understanding, these themes were divided into three main sections: teachers' perspectives, impacts of the drama-based intervention, and challenges and future directions (see Figure 5.2).
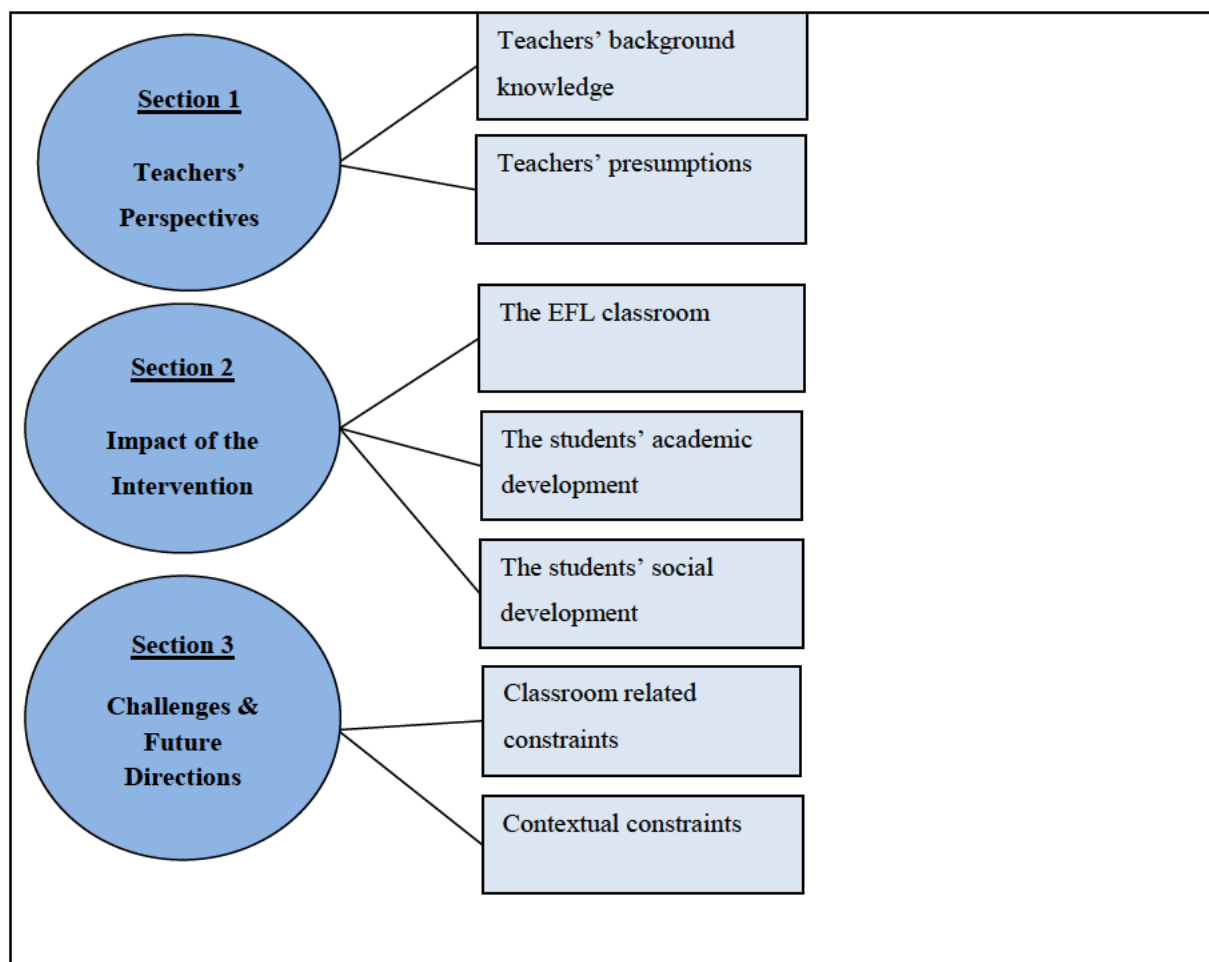
Figure 5.2. **The division of the interview themes**

5.3. Section One: Teachers' Perspectives

Adopting the idea of Bogdan and Biklen (2016), I argue that the use of qualitative data is prominent in shedding light on individual's experiences in their social context. On this notion, I proceed in my data analysis in this chapter, where I elaborate on the participants' perspectives and expectations. Exploring the teachers' perspectives plays a central role in understanding the link between their assumptions, the intervention implementation, and their experiences of the intervention. Recent research associates teachers' perspectives towards students with SEN with their teaching practices (Avramidis et al., 2019; Wilson et al., 2019).

Moreover, investigating the teachers' perceptions might help to develop the wider picture of ADHD in Algerian schools. Further, the teachers' views are significant for taking future actions to develop inclusion practices in the Algerian context.

The teachers' pre-intervention attitudes and views regarding drama, ADHD, and inclusion in the Algerian classrooms were front-and-centre throughout the interviews. Reflecting on their pre-intervention perceptions, the teachers argued that drama-based intervention had a strong influence not only on their students, but also on their teaching practices and views. As Mrs Labidi (pseudonym) put it, "the programme was a new and different experience that allowed us to see inclusion from a different angle" (I01). Two main themes were generated from the discussion around the teachers' perspectives: (i) teachers' background knowledge, (ii) teachers' presumptions.

5.3.1. Theme 1: Teachers' Background Knowledge

The interview questions were set out to offer several accounts regarding the participants' knowledge in order to allow the respondents to reflect upon, refine, and explain their thinking. The interviews included questions regarding the teachers' knowledge and conceptualisation of inclusion, ADHD, and drama. The purpose was to trigger the participants' pre-intervention perspectives. Those perspectives played a twofold part in the study. First, the teachers' perspectives provided a deeper understanding of their experiences of the intervention. Second, the teachers' reflections on their pre-intervention perspectives allowed them to evaluate the influence of the intervention on their teaching practices. The teachers' responses suggest that they had limited knowledge, but differentiated assumptions, regarding those subjects. The teachers were remarkably candid in their responses and expressed conflicting perceptions and attitudes concerning ADHD and drama. It is worth noting that each teacher was interviewed twice in order to achieve data saturation.

5.3.1.1. Subtheme 1: ADHD- A perplexing concept

As the contextual factors play a central role in gaining a more accurate explanation of the phenomenon under investigation, the interview questions focused on the teachers' conceptualisation of ADHD in the context of the study (Algerian schools). Although teachers had different attitudes towards ADHD, they shared a limited knowledge of the subject by commenting: "I don't know much about it", "it's confusing", "I have no idea". Further, despite their agreement that ADHD is a 'new' condition, the way the two teachers conceptualised it as a 'disorder' differed. Interestingly, teachers had different views of the perceived aetiology of ADHD.

The first teacher (Mrs Labidi), for instance, demonstrated her scepticism and questioned the existence of ADHD as a biological entity. The teacher argued that she has "always believed that many students use the label to find not guilty when their behaviour disrupts the learning activities or when breaking the school discipline" (I01). To justify her perceptions, the teacher referred to the association between parenting styles and the children's behavioural problems saying, "parents nowadays try to find a medical excuse for their children's behaviours or maybe worst, for their poor parenting" (I01). As discussed in previous literature, the teacher considered parenting styles the main cause of ADHD. Even though the teacher did not demonstrate a medical-biological perspective of ADHD, she endorsed an individualistic perspective by referring to the link between ADHD and gender identity. The teacher held boys responsible for the ADHD symptoms by stating "this disorder is more common in boys than girls... I personally believe most boys aim to attract attention in the class, especially in their age (Mrs Labidi, I01). This resonates with literature around gender differences in ADHD symptoms, and research scepticism regarding the gender gap in clinical studies with ADHD subjects.

In contrast, the second teacher (Mr Mesbah, pseudo) endorsed a medical biological perspective of ADHD by outlining that "children diagnosed with this disorder are given Ritalin. So, it must be a medical issue … There's a problem in their brains" (I01). For him, the biological factors that cause ADHD occur at the level of the brain. Furthermore, the teacher was asked about what he thinks could cause ADHD and whether there is a link between parenting styles and ADHD, and he argued that "some parents play a role in increasing the children's behavioural problems. It's a cultural thing that mothers overindulge children… They have no limits for showing compassion. This can be one reason for a child developing poor behaviour". Once again, parenting and the home environment emerged in the discussion around the factors that cause ADHD. However, this time the teacher argued that over-care can cause behavioural issues similar to those exhibited by students with ADHD. There is no denying that, in both situations, teachers were blaming parents to some extent which supports previous studies' findings on the criticism endured by parents of children with ADHD. Unlike the first teacher, the second teacher provided a unique perspective regarding gender differences in ADHD diagnosis. The reflection on the concept of ADHD evoked him to consider cultural and social perspectives.

> Maybe society has an impact on this gap in diagnosing girls... I mean a girl in our culture should always behave in a good way just because she is a female... Till now some heated debate is still going on about fatwa forums regarding woman's voice and whether or not it is considered 'Awra' in Islam. Some members of society think that females should not raise their voices or exhibit poor behaviour. (Mr Mesbah, I01)

At the far end of the spectrum away from the medical conceptualisation, the teacher suggested a culture-related explanation. He suggested that the home environment, as well as the norms of the society, contribute to a certain extent in driving a gender gap between girls and boys in terms of disruptive behaviour. Unprompted, religious beliefs and perceptions appeared in the discussion surrounding the gender gap in disruptive behaviour as an ADHD

symptom. According to the teacher, females with ADHD internalise their symptoms due to the religious debate surrounding how women should behave. The perception of a woman's voice as '*awra*' by certain fatwa forums was given as an example of how females were treated in Algerian society. It is worth highlighting that the word 'awra' is an Arabic word that refers to anything private that should be covered. A woman's loud voice is, therefore, considered as her nakedness.

5.3.1.2. Subtheme 2: Teachers' views regarding drama

In addition to their views regarding ADHD, teachers were asked to share their pre-intervention knowledge and expectations of drama. Comments such as "I was not familiar with it" showed that teachers were unfamiliar with DIE. Nevertheless, the teachers demonstrated a good knowledge of drama jargon based on their arts courses. Thus, drama was seen as a genre of writing, a style, a play but not a teaching pedagogy. For instance, Mrs Labidi was not able to make a clear distinction between drama and theatre.

> When I first heard drama-based intervention, I was not able to think of anything other than scripts, theatre, and plays... I thought it is related to fiction and acting. All that came to my mind was related to the stage, the plot, the climax, and the roles of characters such as the antagonist and the protagonist. (Mrs Labidi, I01)

The findings of the semi-structured interviews suggest that "for most of those who are not directly involved in drama teaching, drama and theatre are the same things – they are about plays, writers, actors, directors, rehearsal and performance" (McGregor et al., 1977, p. 6). Similarly, the second teacher reported his uncertainty in defining drama in education. The teacher associated drama in education, which he perceived to be "a new trend in teaching", with developing the students' imagination. Mr Mesbah's answers were substantially based on the role of drama in improving the students' cognitive skills such as thinking and imagination. Interestingly, the teacher created a positive tone conveying his optimistic view of drama.

Moreover, the teacher highlighted that there is a need to alter the traditional strategies of teaching in order to accommodate the rapidly changing world. The results cast light on teachers' perceptions of drama in education. The data yields interesting findings regarding how the lack of appropriate background knowledge and personal experience shape a teacher's conceptualisation of drama.

5.3.2. Theme 2: Teachers' Presumptions

The teachers' assumptions is a topic that arose spontaneously in the first-round interviews. In general, when the teachers shared their knowledge about ADHD and drama, they seemed to emphasize the role of their assumptions in shaping their knowledge and practices. This theme reveals the teachers' assumptions about the intervention and the students. The discussion heralded a great focus on the teachers' internal beliefs and assumptions that promoted certain teaching practices. The teachers' assumptions enlightened the pervasiveness of personal, social, and cultural forces in a mainstream school. These assumptions make every school and every classroom unique in its practices and its teaching and inclusion techniques. In addition to that there is no empirical data to describe teachers' knowledge, expectations, and conceptualisation of ADHD in the context of the study, there is no data regarding teachers' assumptions about the use of arts in teaching foreign languages.

5.3.2.1. Subtheme 1: Teachers' presumptions about students with ADHD

Through an exploration of teachers' assumptions and stories about their students with ADHD, it was evident that teachers held different, but mainly negative, assumptions. Teachers showed a focus on the student' symptoms, abilities, and classroom outcomes.

> Students with ADHD are hyperactive and they are disruptive to the class. They don't know where to draw the line between playing and learning. Having students with ADHD in the classroom affects my teaching objectives and classroom management goals. (Mrs Labidi, I01)

The teacher made it clear that she considered students with ADHD the source of disruption and bad behaviour in the class. Interestingly, the discussion illuminated the teachers' assumptions regarding the cognitive abilities and the skills of students with ADHD. Teachers referred to students with ADHD when talking about issues such as low motivation and social difficulties.

> Their social skills and motivation are very low and, I think, drama requires the student to be motivated to learn, to know how to communicate with others, and to be creative... I didn't think students with ADHD will meet these requirements. Even in exams they just give you back whatever you give them... they are not really creative. (Mr Mesbah, I01)

The teacher was questioning the cognitive abilities of students with ADHD. The teacher referred to the students' inability to take initiative or to engage in autonomous learning. Overall, teachers used a negative tone in expressing their views regarding ADHD.

The teachers seemed to associate ADHD with their expectations of extra work in the classroom. Mrs Labidi explained that "students with ADHD require extra time and efforts" which makes the EFL teaching experience "tiring and boring". This comment opened the door to discuss the teachers' attitudes towards inclusion in education. Despite their assumptions of ADHD, both teachers explicitly conveyed an acceptance of inclusion in education. However, the teachers seemed more concerned with the contextual constraints and challenges. Mrs Labidi, for example, pointed out:

> I believe that inclusion in education is a right… Individual differences should not prevent the students from their rights. However, adopting an inclusive approach in our schools requires years of hard work. We do not have enough resources and support… Neither the environment nor the education staff are prepared to implement inclusion. (I01)

A range of factors and perceived barriers affected the teachers' perceptions of inclusion in education. Teachers expressed difficulty in engaging students with SEN in Algerian inclusive classrooms.

5.3.2.2. Subtheme 2: Teachers' presumptions about drama

The initial assumptions, according to Barnard and Burns (2012), are considered 'axioms' that allow teachers to make pre-judgments about the world. These initial assumptions change with experience to tentative attitudes. The tentative attitudes will tend to be "refined, rejected, or formulated and then incorporated into a set of firmer and more stable beliefs" with more experience (Barnard & Burner, 2012, p. 3). Therefore, when asked about the expectations they had regarding the intervention, teachers expressed their initial assumptions about drama, which "have changed after the intervention" (Mrs Labidi, I01). Different research studies report a link between teachers' beliefs and classroom practices. It is claimed that teachers' beliefs have great power over their decisions and actions in the classroom (Kaymakamoglu, 2018). In this regard, the interviewees' assumptions of drama were captured throughout the interviews. Mrs Labidi, for instance, stated that she would have never thought of using drama in her classes for the following reasons.

> It [drama] affects the students' attention and gives them the opportunity to make noise... It is not for Algerian students... Many of our students are troublemakers and drama activities may result in an out-of-control classroom. It is just not appropriate in our setting. (I01)

The teacher expressed her concerns regarding losing control of the class. The teacher considered Algerian students as "troublemakers" and, therefore, cannot be given the freedom that DIE offers. The teacher believed that drama can only be used as a "secondary" subject because "teaching EFL requires a pedagogy that helps the students to focus on language aspects such as grammar and lexis... Drama can shift their focus from the main purpose of language learning" (I01).

In a similar vein, the second teacher expressed his concerns regarding classroom management, lesson planning, and time constraints.

> I thought that using drama in an EFL classroom will be a big risk. We'll be risking our control of the class. Keeping control and managing the students' behaviour while using drama in the classroom can be a burden. It can be used as an additional activity or in tutorial sessions but not as a main pedagogy. We have a curriculum to follow. It's an extra work for both the teacher and the students. It requires efforts, lesson planning, and materials... We only have one hour per session and drama activities will take a lot of the students' time. (Mr Mesbah, I01)

Based on their previous experiences, the teachers held negative assumptions regarding drama. This was mainly due to their belief that drama activities affect their authority. As a result, teachers suggested the use of drama in TS or as a separate secondary school subject. Further, teachers seemed to be concerned with the extra work that drama activities involve. In short, teachers ignored the fact that classroom authority "is not the power to make students do whatever we want" as "some learning may occur in authoritarian classrooms... but that learning will be characterized only rarely by either joy or flow" (Badley, 2017, p. 220).

5.3.2.3. Subtheme 3: Teachers' presumptions about themselves

Intertwined with the teachers' assumptions about children with ADHD and DIE were assumptions about their practices. In general, when teachers talked about their pre-intervention expectations of the drama-based intervention, they seemed to be invoking ideas concerning their personal qualities. The teachers assumed that drama requires extra work, which they cannot afford because of their experience and age, as Mr Mesbah put it:

> I have been teaching EFL for 15 years. I have a good teaching experience, and I can say that I'm competent in different teaching methods...Well, I thought it's too late to learn new pedagogies that can be applied to teach the same old things. (I01)

The passage above demonstrates that the teacher did not seek on-going professional growth because of his presumption of competence. According to Danielson and McGreal (2000), the presumption of competence conveys the message that a teacher's job is never in question. They argued that the presumption of competence must be accompanied by the presumption of continuing professional learning as the presence of the first without the latter

breeds complacency. However, in this study, the teacher assumed that it was too late to learn new teaching strategies. Therefore, the presumption of continuing professional learning did not exist. As a result, the teacher's expectations of the intervention were based on their presumption of competence. Further, the teacher seemed to be concerned with their self-image and classroom management styles. The teacher reported that the charismatic leadership plays a vital role in maximising positive classroom behaviour.

> I have spent many years in this sector. I know that in order to maintain discipline in the classroom you need a strong personality… you need to be firm right from the first day. To be honest, drama doesn't afford that. I was thinking what if the students start to show disobedience and bad behaviour. Besides, everyone in the school, including staff and students, expect the teacher to have a strong personality… it is how you gain respect. (Mr Mesbah, I01)

The teacher's assumptions about the 'ideal' teacher and his concerns regarding classroom management were evident throughout the discussion. The findings suggest that the teacher was adopting an authoritarian approach to achieve cognitive goals. Less focus on the social goals and teacher-student relationship was expressed in the interview.

There were instances where the participants started to share assumptions about their capacities and their self-confidence, whilst still holding unclear expectations of the intervention. Mrs Labidi, for instance, explained that incorporating drama in the EFL classroom requires certain skills that can be found in actors and theatre performers but not in teachers. The reported skills included patience, confidence in performing in front of others, and good improvisation skills. A concern with her skills preoccupied the teacher, when expressing her first impression regarding the intervention. Using words that refer to inability, the teacher was questioning her skills and abilities to use drama-based intervention.

The interview findings yield increasingly good results on teachers' assumptions about themselves. The teacher participants expressed their assumptions from two different

perspectives. While the first teacher, Mr Mesbah, was concerned about others' reactions (the external world), the second teacher, Mrs Labidi, focused on her assumptions about her personal skills and personality traits (internal assumptions). The comments below demonstrate each teacher's intake and concern regarding incorporating drama in their classrooms.

> Frankly speaking, I was not ready for the students' reactions… The context is unique and the students are different… Students in our context are in constant search for moments when they can make fun out of their teacher. It is exactly what happened during the first drama session. (Mr Mesbah, I01)

> I've been teaching for many years but I'm still a shy person. I've always over-planned my lessons to overcome awkward moments, but drama is more about practice in the classroom. That gave me a bad feeling. (Mrs Labidi, I01)

Overall, the teachers' expectations of the intervention helped to draw a picture about their assumptions about themselves. Although they demonstrated different perspectives, both teachers expressed their concerns regarding incorporating drama activities. Some of these concerns were stemmed from the teachers' self-assumptions.

5.4. Section Two: Impact of the Drama-Based Intervention

The present study sought to examine the influence of a drama programme on the inclusion of EFL students, including some with ADHD. The findings presented in the previous chapter (Chapter 4) suggest small but mainly positive effects of the intervention. However, it remains to be investigated whether the participants in the study enjoyed the intervention and found it effective. To this end, this section sheds light on themes generated from the teachers' interviews in relation to the outcomes of the drama-based intervention. The interview questions focused on the teachers' views of the influence of the intervention on their students. The section includes themes related to teachers' views concerning the influence on the EFL classroom, and the students' academic and social development.

5.4.1. Theme 3: The EFL Classroom

Both teachers seemed to espouse DIE as an EFL pedagogy owing to the intervention's experience. Nevertheless, the teachers had different views regarding the impact of the intervention on their classrooms. Teachers' views and experiences are discussed in relation to the impact of the intervention on the EFL classroom: (i) an active learning classroom, and (ii) the use of the language.

5.4.1.1. Subtheme1: An Active Learning Classroom (ALC)

The teachers provided different views regarding the impact of the intervention on their students. Their views were ranging from negative impact, no impact, and positive impact. The intervention providers were in agreement regarding the observed change in the students' engagement, participation, and classroom interactions. These are the main characteristics of an active learning classroom.

The teachers claimed that the intervention succeeded in getting their students involved in the learning process. One of the intervention providers observed that students with ADHD and other behavioural problems conversed from merely passive receivers in the class into active participants; "it's really good to see some students, who had never expressed interest in participating in the lesson, excited to take part in the activities" (Mr Mesbah, I01). Some students, therefore, attended to the classroom instructions instead of passive listening. Illustrating this, Mr Mesbah (I02) asserted that one of the students with ADHD, Mohammed, demonstrated his willingness to adopt a participatory and cooperative learning approach for the first time, "to be honest for the first time I saw Mohammed raising his hand to participate. I was surprised... He took part in group activities with his peers and he was satisfied with a group work for the first time".

Further, the teachers expressed that the drama-based intervention had an impact on the students' engagement levels in the class. According to them, while the intervention had a positive impact on extrovert and active students, it had a less positive impact on introvert and shy students.

> The intervention had good effects, but not on all the students... Some students were less influenced and showed limited responses. Compared to their peers, timid and shy students, for instance, were less engaged and their participation was limited to group activities. However, other students such as hyperactive and sociable students showed a positive response and the program helped to increase their engagement. (Mrs Labidi, I02)

Similarly, the second intervention provider stated that "some active students dominated the classroom and, therefore, shy students had fewer chances to participate" (Mr Mesbah, I02). Less confident students were not open to participate in individual public performances but enjoyed the experience of group activities.

Moreover, answering the question of who talks more in the classroom, one of the teachers reported an improvement not only on the students' participation but also on their contribution to the discussion. The intervention reduced the teacher's talk time (TTT) and increased the students' talk time (STT). The study findings suggest that the TTT is associated with the active learning opportunities provided for the students.

> To be honest, I think the drama activities reduced the amount of my talk in the class because most of the activities focused on the interaction between the students which gave them the opportunity to use the English language in context... In some activities, the students talked more than I did which I believe is a good sign. (Mrs Labidi, I02)

The study suggests that drama provided teachers with the needed support and techniques to allow the students to express themselves and, therefore, to contribute to the classroom discussion and to maximise their talking time. The interviewees reported that the students demonstrated more interest in learning the English language in a joyful way, "the

students were excited to learn" (Mr Mesbah, I02). Students with ADHD, in particular, surprised their teachers with their enthusiasm for performing the drama activities, "...especially students with ADHD... It was surprising that they showed higher levels of passion and excitement while taking part in different activities" (Mrs Labidi, I02). Therefore, the drama-based intervention had a positive impact on turning the EFL classroom into an active, joyful, and exciting classroom.

Further, the teachers denoted that the intervention enhanced the student-student and the teacher-student interactions in the classroom, "by the end of the intervention, students with ADHD were interacting not only with me but with their peers as well... this meant that they enjoyed the lessons" (I02). Mrs Labidi advocated the benefits observed on students with ADHD and more widely on all the members of the classroom. Interest, enjoyment, enthusiasm, classroom interaction, and positive participation in the class were the main outcomes observed by the teachers.

Overall, the findings provide promising outcomes regarding the impacts of the intervention. Although that the intervention did not have a positive influence on all the students, it succeeded in creating an interactive EFL learning environment.

5.4.1.2. Subtheme 2: The use of the language

The analysis of the teachers' interviews yielded crucial findings concerning the language development of the participants. In this section, I present teachers' data related to the interventions' influence on the four skills.

The interview findings demonstrated evidence regarding the use of the Arabic language in the students' interactions prior to the intervention, as one of the teachers put it, "as a teacher, I find it frustrating when I ask the students questions and they answer in Arabic or even in colloquial Algerian" (Mr Mesbah, I02). However, the drama programme was

considered a watershed in classroom practices. According to the intervention providers, the

students started to use the language of instructions in their peer interactions and oral

participation. The teachers' interviews findings lend support to the findings obtained by

means of APT. Teachers confirmed an increase in the use of the English language in the

classroom.

> Yes, they started to use the English language gradually... not all of them but some of the students were making efforts to participate in English. Students with ADHD were using phrases and short sentences in English when talking to each other during the activity. (Mr Mesbah, I02)

> They made good progress in the speaking performance... They were able to communicate in English to some extent... Having that said, the students used the Arabic language to communicate with each other during the off-task time. (Mrs Labidi, I02)

Teachers shared similar perspectives and views regarding the influence of drama

activities on the students' listening skills. Mr Mesbah argued that the students demonstrated

an improved ability of 'speech perception' after the intervention.

> It was easy to notice that my students were making sense of the passages and dialogues they were listening to during the intervention. Even though they were not understanding everything but they were making efforts... they asked and answered questions which proved that they were actively listening. (I02)

Furthermore, the teacher focused on the ability of students with ADHD to actively

listen to the teacher during the lesson.

> Despite the fact that students with ADHD were facing attention challenges, their listening skills were improving gradually. They demonstrated effective listening skills whenever they were interested in what's being said. I mean they showed interest in listening to some activities more than others.... Eye contact, head nods, and facial expressions were some of the signs that showed the students were really listening. (I02)

The study findings suggest that the intervention promoted the internalisation of

English vocabulary and helped the students to develop their listening skills. Another

promising finding is that students with ADHD demonstrated improvement at the level of listening comprehension. Moreover, the interview data analysis suggests that students with ADHD demonstrated active listening skills when they found the drama activity they listen to (dialogue or play) interesting. Unfortunately, far too little attention has been paid to the influence of drama on EFL students' listening skills.

With regard to the impact of the intervention on the participants as EFL learners, the reading skill was a recurrent theme during the discussion. Teachers shared similar views regarding the influence of the intervention on the reading skills. One of the teachers argued that the activities provided "were helpful but their influence on the students' reading skills was limited" as the intervention activities focused on "the students' oral skills" (Mrs Labidi, I02). Teachers argued that drama had no significant contribution to the students' reading competence. However, the drama activities had an impact on the students' motivation to read, "the drama reading activities such as Reader's Theatre and script reading succeeded in increasing the students' excitement and motivation to read" (Mr Mesbah, I02). Thus, notwithstanding the role of drama in boosting the students' motivation and willingness to read, the participants argued that the intervention had no influence on the students' reading performance.

Furthermore, the intervention providers identified the main changes observed on their students' written productions following the intervention. The teachers made it clear that the drama programme had positive as well as negative impacts on their students' writing skills. Initially, the teachers agreed that the programme had an impact on developing their students' vocabulary knowledge. They asserted that, owing to the drama strategies, their students showed willingness to write, use their imagination, and activate their schemata. The drama-based activities promoted the internalisation of a range of vocabulary.

> There is no doubt that drama helped the students to gain new vocabulary which they started to use in their written production. Also, the students were excited to write scripts and stories. I think writing in a drama context motivated the students especially those with ADHD as they were able to use their imagination. (Mrs Labidi, I02)

However, the observed influence was not sufficient to claim that drama improved the students' writing performance. Teachers argued that the nature of the drama activities negatively influenced the students' writing. Teachers reported the use of informal expressions, the misuse of punctuation, spelling mistakes, and grammar mistakes as the main features that characterised their students' writing following the intervention. Teachers, therefore, assumed that the nature of drama makes it more effective when used to teach oral rather than writing skills. Below are the quotations obtained from the teachers' interview data.

> Their written productions were characterised by informal language. They used informal expressions that we use in our oral communications. They focused on the form but ignored the content... none of the drama rules was applied which may suggest that the drama activities are not suitable to teach grammar. The programme had a better influence on the students' speaking skills. (Mr Mesbah, I02)

> […] But the lack of punctuation, spelling, and grammar mistakes deteriorated the quality of their written expression. It was easy to note that the students made great progress in their oral expressions but not in the written productions. (Mrs Labidi, I02)

The research findings demonstrate that the drama intervention had a significant impact on the students' motivation to write, internalisation of knowledge, and activation of schemata, but not on their writing performance.

Therefore, the study findings suggest that the intervention programme succeeded in boosting the academic performance of all the participants, but not across all the language domains. Whilst teachers reported an improvement in their students' speaking and listening skills, the reading and writing skills of the participants were not significantly influenced.

5.4.2. Theme 4: The Students' Academic Development

The impact of the intervention on the academic skills of the EFL learners were widely discussed by the intervention providers who gave vivid examples from their experiences. Broadly speaking, the teachers were in agreement concerning the effects of the programme on some learning skills of their students. Three sub-themes were generated from the data: autonomous learning, hyper-focused or unfocused? and critical thinking and creativity.

5.4.2.1. Subtheme 1: Autonomous learning

Learners' autonomy refers to the willingness of the learner to control and take responsibility for participating and evaluating his/her learning with the support of the teacher (Almusharaf, 2018). Data yielded from the teachers' interviews provided convincing evidence on the impact of the programme on the students' autonomous learning. Teachers claimed that all the students used to rely solely on the sources and materials provided by the teacher during the lesson. However, this has changed following the drama-based intervention.

> Looking back at times before the intervention, none of my students lifted a finger to consult different knowledge sources or to improve his/her language skills... They used to take whatever I give them during the lesson… I bet some of them didn't even use to revise their lessons at home... drama changed them. I feel they are more responsible now. (Mrs Labidi, I01)

> During the intervention, some of them started to suggest drama activities, seek opportunities to form groups, and practice some activities outside the classroom. To be honest, I feel their goal was to have fun and not to learn or practice. Either way, it's the result that matters. (Mr Mesbah, I02)

Drama activities created the needed environment and conditions for fostering greater students' autonomy in the EFL classroom. Confirming the findings from the classroom observation, teachers provided evidence on the role of drama in encouraging the students to work diligently and to take charge of their learning. Interestingly, Mr Mesbah stated that excitement to take part in the activities led the students to be self-determined. This highlights

that the students were enjoying the activities. The teachers suggested that fun had a significant effect on the students' engagement and learning efforts. This may suggest that the participants were not fuelled to enhance their learning experience. However, it suggests that the fun that the students experienced through drama promoted their autonomous learning. This can be explained by the fact that their enjoyment "comes from imaginative personal involvement, not from a sense of having successfully carried out someone else's instructions" (Maley & Duff, 1982, p. 13).

5.4.2.2. Subtheme 3: Critical thinking and creativity

Critical thinking is considered a central element of human cognitive capacities (Alwadai, 2014). Teachers referred to the impact of the drama-based intervention on the critical thinking skills of the students with ADHD and their peers. In this study, critical thinking refers to what Paul and Elder (2008) describe as "the art of analyzing and evaluating thinking with a view to improving it" (p. 2). Ficone (2010) identifies several skills as the central components of critical thinking. These skills are interpretation, analysis, evaluation, interference, explanation, and self-regulation (cited in Smith & Stitts, 2013). Some of these abilities were addressed by the teachers in the interview discussions.

Teachers expressed that the traditional classroom components impede the development of the students' critical thinking skills elucidating that "our traditional materials and strategies do not encourage boosting cognitive skills such as critical thinking. Even teachers are not prepared for supporting the students' critical thinking, especially when it comes to inclusive classrooms" (Mr Mesbah, I02). Moreover, with regard to the changes observed on students with ADHD, teachers emphasized that "students started to suggest and share their ideas, to evaluate their friends' ideas, and to analyse scripts... The way they were

doing it was not the right way. I mean the students need to learn about critical thinking first" (Mrs Labidi, I02).

The comments provided by the interviewee revealed two main results. The first is that the intervention had a gradual impact on the participants. Students with ADHD demonstrated their readiness to use their critical thinking skills in their learning. The second is that the students' ability and knowledge regarding critical thinking were considered an obstacle for boosting this cognitive capacity. Thus, the analysis found evidence of slight improvement in the students' critical thinking. Therefore, it was suggested by teachers that a long-term drama-based intervention may have a better influence on the students' critical thinking. The study findings lend support to the results of a study conducted by Alharthi (2019) which found that a creative drama intervention might foster the thinking skills of children with learning difficulties.

Furthermore, the results obtained from the analysis of the semi-structured interviews show a drama influence on the students' creativity. One intervention provider observed that students with ADHD demonstrated creativity and innovation throughout the course of the intervention which was "unusual" for them, "I have noticed that those hyperactive students gradually started to share novel and creative ideas, it was unusual to see students with ADHD making efforts to present infrequent answers" (Mr Mesbah, I02). The other intervention provider shared a similar view regarding the students' creativity. However, she emphasized that not only students with ADHD were providing creative contributions in the class, but also their peers which created an atmosphere of competition, "there was a heated competition on who brings more original ideas in the class" (Mrs Labidi, I02). The results now provide evidence on the significance of drama in creating a creative learning environment that boosts the students' innovation.

In addition to critical thinking skills, the teachers reported that drama had a positive impact on the students' working memory. Despite the fact that we cannot assume from these findings that drama had a direct impact on the students' memorisation, this is another advantage for the intervention to be reckoned with. It is fundamental to note that excitement and motivation can be worth considering when discussing the increase in the students' memorisation as "motivational relevance prioritizes the information in memory based on reward value" (Miendlarzewska et al., 2016, p. 156).

5.4.2.3. Subtheme 2: Hyper-focused or unfocused students?

The students' behavioural difficulties and attention issues are reported in literature to be sources of stress for teachers (Amstad & Muller, 2020). In this study, teachers were ambivalent regarding the impact of the intervention on the concentration of students with ADHD. Mrs Labidi asserted that drama had a positive impact on the students' attention arguing that "it was easy to notice that the students' concentration level increased when practicing a drama activity. I felt that they spent more time completing their group tasks and activities" (I02). This lends support to the classroom observation findings suggesting that the programme increased the students' on-task behaviour. However, the teacher added that the students did not seem to concentrate on her instructions or when completing individual tasks. She argued that "whenever I'm explaining things, students with ADHD seem to not listen to what I'm saying, and I have to call them more than once to respond".

Therefore, the students' attention was limited to the drama-based group activities and not to their on-task learning in general. This may raise the possibility that drama helped learners with ADHD to channel their hyper-focus on something they were interested in. It is worth noting that the term Hyper-focus (HP) is used in literature to refer to the state of focused attention that children and adults with ADHD often report (Ozel-Kili et al., 2016;

Brown, 2006). Individuals with ADHD usually report hyper-focusing in interactive tasks in which they are interested in (Ozel-Kili et al., 2016). When asked to describe the students' attention during group activities, the teacher claimed that "they focus to a large extent on some activities more than others, even when I announced the end of the activity, they insisted on carrying on... Few times they asked me to give them a few minutes more" (Mrs Labidi, I02).

The teacher argued that the students focused more on some activities than others which may suggest that the students did not have the same interest in all the activities. Therefore, the teacher's first passage may suggest that the students spent more time on group activities as they found them more interesting and, therefore, they could not give up what they were doing (Brown, 2005).

On the other hand, Mr Mesbah expressed his concerns regarding the students' attention arguing that "to be honest, I don't think drama increased the students' attention span. Sometimes they seem focused but most of the time they are easily distracted" (I02).

The teachers' interview findings suggest that while the drama-based intervention did not influence the attention of some students with ADHD, it succeeded in shifting the hyper-focus of others to more productive activities. Therefore, it can be argued, based on the study findings, that the students' attention was influenced by their interest in the activities implemented. While some activities triggered the interest of some students, others found them uninteresting.

5.4.3. Theme 5: The Students' Social Development

The social development of the students is a subset of their emotional and academic growth. To this end, the intervention sought to develop the students' social inclusion through prompting social skills. The intervention providers reinforced the desired social skills throughout the intervention in several stages. First, the teachers were required to demonstrate examples of social skills using scripts, stories, and readers' theatre. Next, the teachers asked the students to practice the social skills in the group activities (such as role playing). At the end of each session, the students were asked to reflect on these skills through self-evaluation and peers' feedback. Finally, the students were required to use these skills outside the classrooms in order to generalise and entrench what has been learned. Therefore, the data collection tools focused on evaluating the impacts of the intervention on the social development of the participants. The teachers were asked to describe the influence of the intervention on the social skills of their students. The teachers often reported that students with ADHD, alongside their TD peers, demonstrated good participation and capacity to cope with the inclusive classroom community. Further, teachers emphasized the role of the intervention in boosting reciprocal social interactions in the classroom.

> I can say that nothing had been more powerful in breaking the ice between students with ADHD and their peers than the drama activities. Drama increased the social interactions in the class and reduced classroom conflicts between students with ADHD and their peers. I think the group activities used in the intervention encouraged the students' collaboration. (Mrs Labidi, I02)

Teachers reported that it was very rare to observe aggressive reactions, rejection behaviours, and/or peer bullying in the classroom during the intervention, "only once or twice a fight broke between students with ADHD and their peers, and students with ADHD were not rejected in group activities" (Mrs Labidi, I01). The focus on fostering social skills during the intervention, according to the interviewees, helped in fostering relationships with peers

and teachers. The social skills were vital in increasing acceptance among the students, "most of the students displayed positive social and cooperative behaviours. Also, the TD peers did not refuse to work with children with ADHD… drama activities kept them busy and they weren't focusing on their individual differences" (Mr Mesbah, I02).

Discussing the drama influence on the social inclusion of students with ADHD created a platform for teachers to emphasize and/or reflect on their perceptions. One of the teachers reported that the success of the intervention in socially including the students can be a sign that the social skills deficits exhibited by students with ADHD are a result of social barriers in the educational settings.

> Well, that can mean that the students' behavioural and social problems were the outcomes of attitudinal obstacles. They were manifesting society's prejudice and attitudes. The sense of belonging that drama created in the classroom helped the students to overcome those barriers. (Mr Mesbah, I01)

While one of the teachers was reflecting on the social perspective of understanding the students' disability, another teacher re-emphasized her position from ADHD, blaming parents for failing to prevent behavioural problems, "I think drama succeeded in improving the students' social skills. It did fix what maybe parents failed to do" (Mrs Labidi, I01).

In addition to active interactions, collaboration, and sense of belonging, students' empathy towards each other was reported as an evidence of the improvement of the students' social skills during the study.

> Students started to show kindness to each other and especially to students with ADHD because they started to understand them. In one of the sessions, all the students were sad and showed solidarity with their ADHD peer who was punished by another teacher for his bad behaviour and was banned from entering the classroom. A group of the students decided to help him to understand the lessons he missed. (Mr Mesbah, I02)

Therefore, the study findings suggest that drama promoted empathy and strengthened social interactions between the students. This may have fostered the students' social skills and, consequently, their social inclusion in the EFL classroom. The study results go beyond previous findings, showing that the drama-based intervention can be used as a strategy to improve the social inclusion of students with ADHD in the EFL classroom. The interview data analysis demonstrated that drama had a crucial role in improving the social skills and the social inclusion of students with ADHD through developing their communication skills, reciprocal interactions, sense of belonging, and empathy in the inclusive setting.

5.5. Section Three: Challenges and Future Directions

Although the teachers expressed their satisfaction with the programme and demonstrated their willingness to incorporate drama strategies in their teaching, they identified several challenges and constraints related to the implementation of the intervention. This section highlights the main constraints as well as the envisioned change reported by the intervention providers. The section outlines the participants' perceptions of the possible barriers that may prevent teachers from implementing drama strategies in EFL inclusive classrooms in Algerian schools. Two main themes were identified. These were classroom related constraints and contextual constraints.

5.5.1. Theme 6: Classroom Related Constraints

To get at whether teachers thought the intervention can be implemented in other EFL inclusive settings, I asked the interviewees about the challenges and limitations of the drama-based intervention. Both participants felt that teaching EFL through drama in inclusive settings would be difficult due to many classroom constraints. These constraints are best understood in light of three subthemes: time constraints, lack of training, and curriculum and textbook constraints.

5.5.1.1. Subtheme 1: Time constraints

The interview data analysis yielded crucial findings regarding the design and implementation of the intervention. Teachers reported that most of the limitations faced during the intervention lied outside their influence. Time constraints, for instance, were reported by the teachers, who perceived more pressure during the intervention.

> Drama activities are very demanding and time consuming... planning and delivering the sessions require a lot of time. During the first session, it took us more than 15 minutes to change the seating arrangements and split the students into groups... The transition from one drama activity to another is time-consuming as well. (Mrs Labidi, I02)

Mr Mesbah, in his interview, also referred to the time limitations and the time-demanding nature of the drama activities. As the intervention was implemented in a specific setting, he pointed out that extra time and organisation will be needed for drama to be used in Algerian schools. He specifically elucidated that:

> We only have a one-hour session per subject which is not enough. Our students waste time at the beginning and at the end of each session. Also, we have to give the students at least 10 minutes to write their notes down in their copybooks. Therefore, I think drama activities have to be organised in a time-effective way, and schools should take that into consideration and extend the time of the sessions. (I02)

Throughout the interview, the teacher was not only commenting on the time-demanding nature of the drama activities but also emphasized quite extensively the efforts that planning a drama lesson requires. Although all the intervention lesson plans and materials were provided at the beginning of the study, the teacher reported that there is a need to consider the amount of time and efforts required if teachers decide to use drama and plan lessons by themselves.

> It's a lot of work to do on a daily basis. I imagine teachers will find themselves in a difficult situation because they have to spend more time planning for drama activities if they decide to embrace drama, it's something to take into consideration. Accessing materials and planning the lessons are very time-consuming and teachers may require support in doing that. (Mr Mesbah, I02)

Therefore, the lack of time was reported as one of the barriers that may prevent other teachers from embracing drama. Teachers suggested extending school time, revisiting the drama activities, and providing necessary drama materials in order to provide a better learning and teaching experience.

5.5.1.2. Subtheme 2: Lack of training

Another dominant factor affecting the adoption of drama was the lack of training. Teachers reported a need for drama training that can enable teachers to grow professionally and to gain thorough understanding of the drama materials and practices. Although the participants were satisfied with the pre-intervention drama training, which they described as 'helpful', they proclaimed that more support and time for training are required.

> The training with the drama expert was helpful. Personally, I have learned many things but we need a longer training. The workshop was OK for the intervention, but in order to adopt drama as a teaching pedagogy in the future, we need an extensive training with focused and on-going support throughout the school year. (Mrs Labidi, I02)

> The adoption of drama in Algerian classrooms in general and inclusive settings, in particular, requires years of organisation. Developing the teachers' confidence in using drama has to be addressed in teacher education and pre-service training. Knowledge about drama in education and the different drama techniques is an important condition for successful teaching practices. Thus, teachers need to have relevant knowledge before starting to teach. (Mr Mesbah, I02)

The need for on-going support and long in-service and pre-service training emerged during the discussion. The participants reported a need for planned training courses that can respond to the needs of EFL teaching practices and social settings. Further, the participants noted that drama/theatre education courses should be made available to provide guidance and

support to teachers when needed. Formal training in drama was suggested by teachers as a first step towards encouraging teachers to incorporate drama in language teaching. Furthermore, teachers suggested that better intervention results could have been achieved if a longer training was provided, "I suggest that a long training of at least three weeks should be considered next time... Even the results would be much better" (Mr Mesbah, I02).

5.5.1.3. Subtheme 3: Curriculum and textbook constraints

In addition to the lack of training and time constraints, the curriculum and textbook were similarly marked as barriers to drama implementation. In their interviews, the teachers highlighted the complications related to the EFL curriculum and the textbook designed by the Ministry of Education. Teachers were encouraged during the drama workshop to be creative in how they implement the intervention. Although teachers expressed their interest in promoting creativity in the classroom, they argued that it was not possible to adopt the drama pedagogy while sticking to the textbook materials as these two were considered to be completely different and cannot be used simultaneously.

> Some of the textbook activities were adapted during the intervention... but these were just a few. I believe that the textbook requires improvement and creativity in general and drama, in particular, must be considered. Drama is a big challenge for teachers not only because of drama-related constraints but also because of the textbook and the curriculum. (Mrs Labidi, I02)

> Following exactly what's in the textbook can limit the teacher's creativity. The notion of creativity in the textbook is limited although the textbook is based on the competency-based approach, which was recently introduced. Teachers may find the curriculum another obstacle as it is difficult to integrate drama with the academic content of the curriculum and, therefore, teachers may end up abandoning drama. (Mr Mesbah, I02)

Taken together, these quotes suggest that the teachers believe that the curriculum and textbook provided by the Ministry of Education lack flexibility and do not give them power over the teaching strategies used. They argued that the textbook content cannot be easily

adapted to drama activities. Therefore, teachers recommended revising the academic content in the EFL textbook and taking notions of creativity, arts, and drama into consideration.

5.5.2. Theme 7: Contextual Constraints

Intertwined with the teachers' perceived challenges and limitations were perspectives about social and cultural constraints. The qualitative phase of the study enabled teachers to share perceived constraints and barriers in relation to the Algerian context. This theme highlights the cultural perceptions of arts and the parents' interference as contextual barriers to the adoption of drama.

5.5.2.1. Subtheme 1: Cultural perceptions of arts

The semi-structured interviews yielded crucial data regarding how the Algerian society perceived arts such as music, dance, and drama. In this study, teachers reported that it would be difficult to incorporate drama in the Algerian EFL classrooms due to the cultural sensitivity towards some types of arts.

> Individuals think that if arts are used in teaching this will encourage the students to aim at pursuing an art career, which is considered inferior to scientific domains. Also, parents, from a religious perspective, reject some kinds of arts such as dancing... it is not permissible especially for females. These can create obstacles for incorporating drama in teaching. (Mrs Labidi, I01)

The teacher reported two main perceptions that helped in feeding the cultural sensitivity towards arts in Algeria. According to the respondent, arts are considered to be of less significance compared to fields of science in the context of the study. Moreover, the teacher reported that some parents reject arts based on religious perceptions. While Islam encourages creative arts that portray the essence of the world, some forms of arts are not encouraged in Muslim communities. As the culture of a society is mainly shaped by factors like religion and religious perceptions, performing arts as drama may be misunderstood by the

society. In a similar vein, the second teacher outlined the cultural sensitivity towards performing arts in Algerian societies.

> Modern arts are a matter of concern for Muslim societies... I think because of its themes such as love and rebellion which are against our culture, traditions, and Islamic values. Also, the demonstration of the body, particularly the female body in certain types of performing arts such as dancing can be problematic as it is against Islamic values. Therefore, arts are perceived in a negative way in our society. (Mr Mesbah, I02)

Art themes such as love and the exhibition of the body were the main concerns identified by the teacher as the main factors that lead to negative perceptions of arts. In education, arts are seen as a non-formal form of teaching as "many people may reject the use of drama as a teaching strategy because arts, in general, reduce the formality of the classroom setting. The students for instance may not take a drama activity seriously" (Mr Mesbah, I02).

Therefore, because drama-based pedagogy is new in the Algerian context, many teachers, students, and parents are not familiar with what the pedagogy entails, nor of its pedagogical value in the EFL classroom. As a result, they may be uncertain, suspicious, or even show negative reactions. Teachers suggested designing a drama programme in line with the Algerian cultural and social norms. They recommended that drama activities must depict the Algerian culture.

> I suggest drama activities that focus on our culture and Islamic values such as charity to one's neighbours... For instance, during the intervention, one of the sessions focused on the Yennayer... I personally think that session was a success as it did not only give the students the opportunity to practice the language but also to learn something about their culture. (Mr Mesbah, I02)

The teacher provided an example of Yennayer, which is the first month of the Berber year and it is celebrated in Algeria as the Amazigh New year. It begins on the 12th of January each year. Yennayer was one of the themes adopted during the intervention as it coincided with one of the intervention sessions. Overall, the study findings suggest a cultural sensitivity

towards arts in the Algerian educational settings. This sensitivity is stemmed from the perception of arts in Algerian societies and is shaped by some religious interpretations.

5.5.2.2. Subtheme 2: Parents' interference

The participants reported that several obstacles can influence future decisions to adopt drama in the EFL classroom. Allied to the cultural sensitivity towards drama are concerns with parents' interference. As suggested in the previous section, arts-based education in Algeria is very limited which can explain the different perceptions individuals hold regarding arts. These perceptions promoted a cultural sensitivity towards arts. This latter resulted in some kind of parental interference in the teaching pedagogies and materials adopted by the teachers in the schools. Teaching strategies that are arts-oriented tend to be a source that triggers school issues.

> As teachers, we do understand the fear of parents and their concerns regarding the teaching materials and pedagogies especially when their children are at a sensitive age (primary and middle school levels). However, some parents tend to forget that as teachers it is our responsibility to select and provide the most suitable content to our students.... I personally encountered parental interference stances because of materials they considered inappropriate for their children. (Mrs Labidi, I02)

> Parents won't hesitate to intervene if teachers use modern arts in teaching languages. Once a parent was complaining that the French as a second language teacher prepared a dance activity for the students. The parent was saying that the teacher was trying to spread a foreign culture in the classroom. Therefore, I believe that those constraints need to be addressed by the ministry of education in order to give teachers an opportunity to adopt a drama approach in teaching EFL. (Mr Mesbah, I02)

Therefore, teachers highlighted their concerns regarding parental interference in the school. The cultural sensitivity towards arts may result in the interference of parents if some types of arts are to be used in the Algerian classrooms. Thus, giving the teachers the opportunity to comment on the intervention; to give their opinions concerning the future obstacles that may face drama, and to give their recommendations on how the study could be

further improved identified several issues that need to be taken into consideration in future projects. The study results revealed that the drama-based intervention cannot be evaluated and/or adopted based on its outcomes only as other constraints need to be considered.

5.6. Summary of the Teachers' Interview Findings

In this chapter, I have set out and discussed my findings from the semi-structured interviews conducted with the teacher participants. The discussion has been developed with respect to my second research question: *What are teacher participants' experiences of the drama-based intervention?* First, the chapter presented and analysed the teachers' perceptions and expectations. Next, the teachers' experiences and views regarding the outcomes of the intervention were critically discussed. Finally, the teachers' input and views regarding the barriers and future recommendations on how a drama approach could be adopted in Algerian EFL classrooms were highlighted.

The findings outlined in the chapter suggest that teachers had limited knowledge of ADHD and drama. The teachers' perceptions informed their classroom practices and intervention's expectations. To add to that, the findings on teachers' presumptions regarding ADHD, drama, and themselves were reported. These assumptions highlighted teachers' fears from undertaking a drama approach to teaching language and enlightened the pervasiveness of personal, social, and cultural forces in the school. The teachers' assumptions can be summarised in three points. First, teachers assumed that drama can negatively impact the teachers' authority and power in the classroom. Second, teachers' assumptions about their students with the ADHD label were centred around the students' undesirable behaviours and abilities. Third, the teachers' assumptions about themselves focused on their perceptions of their skills, experiences, and the picture of the ideal teacher. These assumptions were related to their self-confidence in relation to using drama.

Furthermore, findings on the interventions' impacts were highlighted, with insights from teachers, who were asked to share their views and observations to evaluate the intervention. The findings suggest that teachers found the intervention helpful in creating a positive learning environment. The participants reported positive influence of the intervention on the students' speaking and listening performance. However, the participants proclaimed that the intervention did not influence the students' reading and writing performance. Further, the findings suggest that the intervention improved the participants' academic and social skills. Nevertheless, the participants argued that not all the participants had similar outcomes.

The last section of the chapter addressed the teachers' views on the limitations of the intervention and their recommendations. The findings were divided into classroom related constraints and contextual constraints. The teachers discussed the impacts of time limitations, lack of training, and curriculum and textbook concerns on the delivery of the interventions. Further, the data suggest that the cultural perceptions of arts as well as parents' interference can hinder the adoption of drama in the Algerian EFL classrooms. Therefore, teachers recommended integrating cultural and social values in the drama programme. In what follows, chapter six, findings regarding the students' experiences are critically discussed.

CHAPTER 6: STUDENTS' PERSPECTIVES AND EXPERIENCES

6.1. Introduction

This study was set out to evaluate the effectiveness of a drama-based intervention. Part of this was addressed by examining the impacts of the intervention on the participants' social and academic inclusion using quantitative tools of data collection and analysis. Furthermore, the participants' experiences of the intervention were crucial to move the intervention's evaluation from 'what works' towards a deeper understanding of the participants' subjective views. The participants' experiences are important to explore "how they perceive their involvement" (Toulia, Strogilos, & Avramidis, 2021, p.3). Therefore, the fifth and sixth chapters of the thesis aimed to explore the participants' experiences of the intervention and their explanations of its outcomes. While the previous chapter explored teachers' perceptions and experiences of the intervention, this chapter critically examines the experiences of the student participants. This chapter is, therefore, developed with respect to my third research question: *What are the student participants' (ADHD and TD) experiences of the drama-based intervention?* The chapter is divided into the following sections:

- In the first section, themes generated from the discussion of the non-ADHD students are presented. This section sheds light on the participants' perceptions of the intervention, their views regarding the intervention's impact on their academic and social development, and their perceived challenges and concerns.

- In the second section, themes generated from the discussion of students with ADHD are reported. This section sheds light on the participants' perceptions of the intervention, their views regarding the intervention's impact on their academic and social development, and their perceived challenges and concerns.

- In the third section, a comparison is conducted to identify the differences and similarities in impact and experiences of drama-based intervention between students with and without an ADHD diagnosis.

Adopting a CR perspective, I aim to go beyond reporting and describing the outcomes of the intervention to identify the causal mechanisms which generated particular outcomes. It is not enough to recognise that the drama-based intervention had positive influence on the inclusion of the participants; I aim to critically investigate how this was achieved through examining the participants' perspectives, experiences, and context. To put it simply, the CR approach adopted in the study offered an ontological depth and allowed me to not only investigate *what* things were influenced by the intervention but also *how* things were influenced (Hu, 2018). While the initial phase's findings focused on identifying and describing the impacts of the intervention on the participants' inclusion, the follow-up data aims to highlight the causal powers and mechanisms that generated the captured results (retroduction). My approach to research involved iterations between data collection and analysis (Zachariadis et al., 2013).

6.1.1. A Note on the Focus Groups

The division in the presentation of the students' findings was a result of a number of methodological and theoretical choices. Hence, although this study sought to examine the impact of the intervention on the inclusion of all the participants, it was deemed appropriate to divide the students into two groups during the FG discussions. In the methodology chapter (section 3.5.4), I explained how students with ADHD appeared shy and hesitated to share their thoughts in front of their TD peers, who dominated the focus group discussions. Thus, I decided to rearrange the focus groups and invited students with ADHD to attend a separate focus group discussion. The separate focus group aimed to capture the voice of students with ADHD. Further, based on a CR model of inclusion, my endeavour was to give space to

students with ADHD to share their experiences separately. This ties well with the discussion around addressing students with SEN in inclusive education and the importance of focusing on these students in order to give them the support they need. As such, dividing the results into two sections was considered an inclusion practice.

6.1.2. Data Analysis Process: A Critical Realist Approach to TA

As highlighted in chapter five, the data analysis process sought to imbue a data-driven coding based on inductive and deductive approaches to data analysis (Braun & Clarke, 2006) while incorporating CR principles; abductive and retroductive inferences (Jagosh, 2020; Wiltshire & Ronkainen, 2021). As such, a realist approach to thematic analysis was followed based on Wiltshire and Ronkainen's (2021) analytical process (see Chapter 5, section 5.2). The themes generated based on this process are structured around CR three levels of reality (the real, the actual, and the empirical).

After transcribing and reviewing my data, a list of initial codes for each focus group was generated separately. At this stage, experiential themes were generated from the codes. The experiential themes involved outlining the participants perceptions and experiences of the intervention. The same process was repeated from each focus group data but with additional deductive thinking. This was mainly to check if other participants in other focus groups had similar experiences and perceptions. Once the deductive check was completed, a list of experiential themes was created. Next, inferential ideas were generated. These ideas were inferred through the participants' experiences and the study's empirical investigation, and captured the unobserved but occurring experiences such as the participants' diversity awareness. Finally, dispositional ideas were generated from each theme in order to highlight the potential mechanisms and powers that produced particular experiences in the study. As highlighted in chapter five, each theme in this chapter captures experiential, inferential, and

dispositional reflections. Thus, unlike Wiltshire and Ronkainen (2021), I have attempted to reflect the CR levels of reality in each theme rather than generating three types of themes (see Table 6.1). This is mainly to incorporate CR principles in each theme, and to provide a structured presentation of the data.

Table 6.1. CR Approach to TA Framework

Participants' Abstracts	Initial Codes	Generated Themes	Inferential and/or Dispositional Ideas
The activities were entertaining. I enjoyed the games. I loved playing during the class. I tried some of the activities with my sister at home.	Play-focused perceptions. Drama activities outside the classroom	DIE beyond the pedagogical role	• Fun in Learning • Drama as an enjoyable process • The influence of drama in the context of the study on the students' perceptions.
I think my vocabulary and speaking performance have improved. I can speak in English with my friends.	Improved vocabulary Improved speaking performance	Drama impacts on the language skills	• Drama impacts on the students' confidence. • The association between confidence and speaking performance
Actually, Mohammed is a good boy. I don't mind working with him. It is just like characters in the plays… We are different.	Awareness and acceptance	Drama impacts on the students' social experiences	• Playing together/ working together. • The effects of increased interactions on attitudes towards peers.

6.2. The Experiences of the Non-ADHD Students

This section reports the themes generated from the focus group discussions with the TD peers. These themes discuss not only the experiences and expectations of the participants but also the impact of the intervention on their social and academic development. Four themes emerged from the discussion (Figure 6.1). The initial theme outlines the students' perceptions of *drama beyond its pedagogical role* and their focus on drama activities as a *play* resource. This theme depicts inferential ideas to highlight why students perceive drama as a play resource, and how these perceptions might have influenced the intervention's outcomes. Theme (2) discusses the students' *social experiences* of the intervention and its impact on the social *development* inside the classroom. The theme attempts to infer what might be occurring in the classroom beyond social acceptance/rejection among peers. Theme (3) concerns the students' views of their *learning experience* following the intervention. This theme sheds light on the participants' academic outcomes and factors that might have influenced their academic experiences. Theme (4) discusses what the students identify as the main *challenges and limitations* of the intervention. The discussion combines the participants' expectations of the intervention, their reflections on their past learning, and their experiences of the intervention.
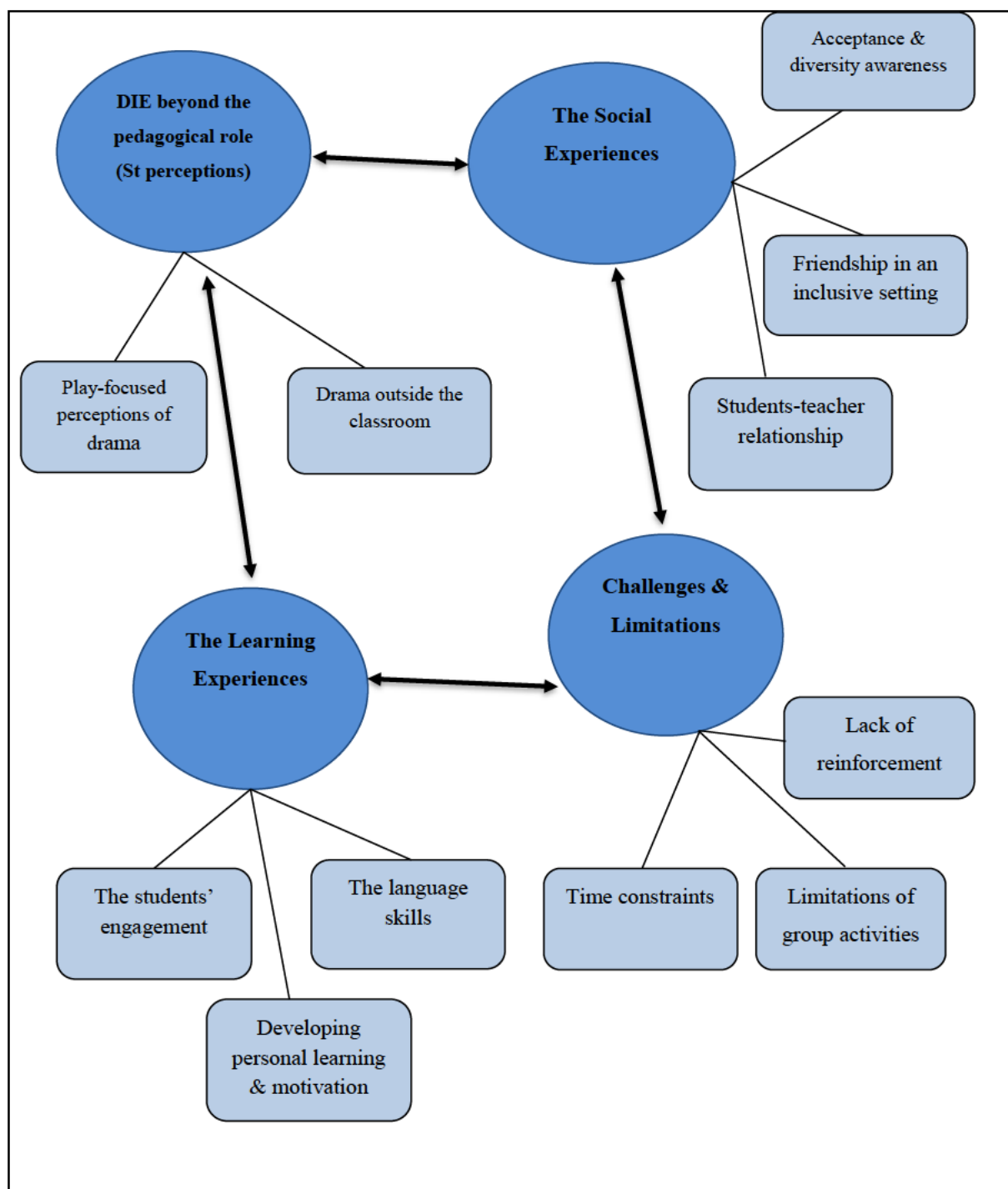
Figure 6.1. Thematic map of the non-ADHD students FG discussions

6.2.1. DIE beyond the pedagogical role

As a fundamental premise of this study, exploring the students' views and perceptions of the intervention was deemed important. The student participants were asked to share their views of the drama activities. The discussion evolved around the students' understanding of the intervention as a play-based programme. Drama, for most of the participants, was associated with play and entertainment. Therefore, this theme aims to discuss the role of drama in fostering play. Further, the theme sheds light on the impact of the students' perceptions of drama on their experiences and their outcomes. The discussion is developed with regards to the play-focused perceptions of the drama-based intervention and the students' focus on drama outside the classroom.

6.2.1.1. Play-Focused Perceptions of Drama

During the focus group discussions, non-ADHD participants were invited to share their views regarding the activities implemented during the intervention. This question aimed to explore the link between the students' perceptions and experiences. Further, it aimed to identify potential factors that contributed to the study outcomes. The participants' answers captured their understanding of drama as a form of play and not a learning pedagogy. The extent to which the students described the drama intervention to involve play characteristics was remarkable. The use of words such as games, fun, playground, and joyful were indicative of the students' perceptions of the intervention. As one of the students put it, "I liked the fact that drama games allowed me to learn in a joyful way… We had fun... The classroom changed to a playground" (Non-ADHD learner, FG3). Another student argued that "the activities were great because they involved movements… They were not boring.... We were active" (Non-ADHD learner, FG 4). In a similar vein, another student claimed: "drama activities are

different but entertaining…. I see drama as a tool for fun and pleasure" (Non-ADHD learner, FG1).

Therefore, the participants used play definitions and features to refer to drama activities. Drama for them was a strategy to entertain them and to allow them to have fun inside the classroom. The concepts used by the students to describe the intervention are usually used to define play and/or play in education. Furthermore, most of the participants argued that they had a pleasurable experience. The respondents reported that drama activities decreased their stress levels inside the classroom and increased their enjoyment of the school experience.

A possible explanation for the play-focused perceptions might be the use of drama in the context of the study as an extracurricular activity. DIE is not widely used in the Algerian schools as reported in the teachers' interviews. However, it is used in different school events such as end of year events and other national/ religious events such as the Mawlid and the World Science Day for Peace and Development. These social events allow students to enjoy positive leisure and are, generally, associated with play and fun. As such, the students' perceptions were derived from their experiences in the context of the study. The positive perceptions of drama might have influenced the students' motivation to take part in the activities and, therefore, boosted their academic and social experiences. School enjoyment has been hypothesised to increase the students' academic motivation to learn (Morris et al., 2021).

6.2.1.2. Drama outside the Classroom

The participants valued the intervention, providing comments such as: "it was amazing, thank you" (Non-ADHD learner, FG3). It seemed that the students appreciated the nature of drama activities because they considered it "the only classroom activity that you enjoy practicing inside and outside the class" (Non-ADHD learner, FG1). The students expressed their interest

in practicing the activities outside the classroom and in their breaks, as one of the students put it, "I enjoy drama activities with my friends on weekends…. Drama helps us in revising the lessons and playing at the same time" (Non-ADHD learner, FG3).

This confirms that the students perceived drama as a play and entertainment strategy instead of focusing on its teaching and learning objectives. The students reported that the intervention prompted them to revise their lessons through play. Further, the participants reported that drama outside the classroom improved their social interactions with their peers and siblings. Therefore, one could argue that the students appreciated the drama activities as they found them appropriate to practice academic content outside the school. Also, drama facilitated the students' language use outside the EFL classroom.

6.2.2. The Social Experiences

The focus group questions focused on highlighting the participants' social experiences and relationships throughout the intervention. As such, this theme describes the impact of the intervention on the non-ADHD participants' peer-relationships, student-teacher relationships, and social participation. These concepts, although different, were generated from the discussion to depict the social development of the participants. Therefore, the following sub-themes were generated from the discussion: social acceptance and awareness of diversity, drama triggers empathy, and student-teacher relationships.

6.2.2.1. Social Acceptance and Diversity Awareness

With regard to the influence of the intervention on the participants' interactions and social skills, the participants reported that the intervention activities increased their social interactions as well as their awareness. This theme outlines how participants demonstrated awareness of diversity and social acceptance of their peers with ADHD. Awareness of

diversity in this context refers to the students' understanding of each other's ideas, experiences, and individual uniqueness. The participants indicated that some activities prompted their understanding of others and encouraged their collaboration regardless of their individual differences (inclusive developments), and as one participant put it:

"I feel that drama made us close and gave us the opportunity to know each other and to understand each other no matter how different we are" (Non-ADHD learner, FG3).

Another respondent added:

"it is just like the characters in the play…. We are different…. We can't take the same role because it will be boring and make no sense" (Non-ADHD learner, FG1).

The observation of students' interactions during the discussion supported these findings as the students showed more respect and understanding to each other's views.

The group activities also allowed the students to develop their team-work skills, as one informant put it: "the activities helped us to understand how to deal with the group and how to plan a group work and divide roles" (Non-ADHD learner, FG1). As a result, the students expressed their appreciation of the individual uniqueness and their acceptance of their peers with ADHD. This was confirmed by one of the students who asserted that "God created us different to complete each other… It is good that we are different" (Non-ADHD learner, FG2). Another student added: "I understand it's not their mistake being students with ADHD. I believe it is okay to have ADHD" (Non-ADHD learner, FG 2). The intervention helped the students to appreciate the social diversity inside their classroom. As a result, this awareness increased the social acceptance among peers, encouraged them to adapt to their setting and embrace their individual differences. Many students reported that they were happy to work with other students, as one of the participants put it: "I don't mind working with Rami… Well, he is a very slow learner but we can help each other… I'm bad at maths too". Pointing

out to his maths skills, the participant might have started thinking about their own individual differences. This may indicate that the students were valuing not only others' differences but also theirs.

The drama-based intervention was set out to foster the academic and social inclusion of all the participants in the study. Nevertheless, I hypothesised that the intervention will increase acceptance towards the students with ADHD. However, the focus group discussions revealed that even the TD peers benefited from the social acceptance and positive peer relationships. For instance, one of the students argued:

> I always felt I was the less popular outside the classroom… No one agrees to work with Amine and his group [referring to students with ADHD] but they love playing with them outside the classroom… It was quite the opposite for me. I think now because we use drama activities outside the classroom, my peers started to let me join them. I'm happy that we are friends now. (Non-ADHD learner, FG 4)

The above quote shows that rejection in the classroom is not always limited to students with SEN as even the TD peers can experience social rejection. Interestingly, the discussion revealed that the intervention influenced the social acceptance towards the TD peers in the classroom.

6.2.2.2. Friendships in an Inclusive Setting

In addition to its academic goals, the drama-based intervention sought to support the students' social and personal development. To this end, the participants were invited to discuss the influence of the intervention on their relationships with their peers. The discussion revealed different factors which contribute to our understanding of the students' relationships and how they relate to their peers. Many students focused on the idea of friendlessness either inside or outside the classroom. Those students argued that they struggled to establish friendships with their classmates for many reasons (such as SEN, overweight, behavioural difficulties, lack of

social skills). According to the same participants, the intervention increased their interactions and friendship opportunities. As one student stated: "some of the activities in the programme gave me the opportunity to work with other classmates such as Hind… Hind and I have many things in common and we became friends" (Non-ADHD learner, FG 5). Hence, facilitating group activities and encouraging team work was crucial in allowing the students to get to know one another better. Comments such as "I have even more friends now", and "I don't feel lonely anymore" show the role of the intervention in promoting a sense of connectedness and positive relationships in the context of the study.

The participants expressed the influence of the intervention on their friendships in different ways. While some students associated their social experience with the increase in the number of their friends, others referred to the increase in their empathy towards peers. Empathy in the study refers to vicariously recognising others' feelings, experiences, and circumstances, and this is demonstrated in the following account of one of the participants:

> I tried to help Rami, I know he has ADHD. So, I try to motivate him whenever I feel he is distracted... Assil's grandmother passed away during the intervention and she was absent for few days. Thus, we planned and divided the roles so that each one of us writes one lesson and sends it to her. When she returned, I made my best to make her smile because she was sad. (Non-ADHD learner, FG1)

Other participants emphasized the impact of the intervention on their social skills and on increasing their empathy. They explained that the drama sessions fostered their social connectedness and gave them the opportunity to live a more humanising context inside the classroom, as one of the interviewees put it, "the programme was not only about language but it (the drama intervention) helped us to explore other real-life values and inter-personal skills" (Non-ADHD learner, FG5). Another participant added: "I perceived students with ADHD to be trouble makers but when I performed the black sheep I realised that they might be feeling

bad… Now, I really feel sorry that some of us used to reject working with them" (Non-ADHD learner, FG1).

Therefore, drama promoted the students' social and personal skills. It inspired students into actions to demonstrate their empathy and compassion towards each other. The study finding ties well with what Dorothy Heathcote (cited in Wooster, 2004), describes as a drama role in helping us to put ourselves in someone else's shoes. The intervention may have supported the participants in exploring others' feelings and provided a context for them to put themselves in someone else's circumstances. As a result, the participants evoked a passion towards their peers.

6.2.2.3. Students-Teacher Relationship

Similar to the peers' relationships, the students-teacher relationship can have a profound impact on the students' social inclusion. Upon asking the students about their interactions with their teacher, and intervention provider at the same time, one interviewee responded, "I have never felt closer to any teacher" (Non-ADHD learner, FG2). The theme of students-teacher relationship sheds light on the participants' perceptions of their relationship with their teacher. Some participants claimed that the teacher helped in promoting a sense of belonging inside the classroom which strengthened their relationship, "the teacher was very caring which made me feel home with my family… She never stopped me from making jokes or performing drama in my own way" (Non-ADHD learner, FG3).

The flexibility of the drama activities allowed the teacher to be flexible with the students, which improved their interactions. Moreover, because teaching is considered an emotional activity (Chang, 2009), the way the participants endowed their relationship with their teacher focused on the teachers' emotions. For instance, one of the participants claimed: "she [the teacher] was very kind and she was very sad when she knew our friend's

grandmother passed away" (Non-ADHD learner, FG3). The teachers' attitudes and the way she displayed empathy for students had a strong influence on the students-teacher relationship. Most of the participants asserted that the teacher made learning fun and demonstrated an ability to joke around and, therefore, she was close to them. This is demonstrated by a comment made by one of the students: "I liked that the teacher took some roles in performing drama…. That was funny but nice…that encouraged us not to be shy" (Non-ADHD learner, FG2). Another student added: "before the intervention, the teacher looked very serious person but during the intervention, we realised that she is kind and has a sense of humour" (Non-ADHD learner, FG5). The participants' quotes suggest that humour in the classroom is very crucial in maintaining a good teacher-student relationship. A teacher who employs humour has "*a good heart*" (Non-ADHD learner, FG4) from the students' point of view. Thus, laughter influenced not only the students' perceptions and attitudes towards the teacher but also their interactions. This finding, therefore, suggests that drama brought laughter to the classroom and improved the students' relationships with the teacher.

Other characteristics and factors were reported by the participants to have contributed to their student-teacher relationship such as good listener, motivator, and fair-minded. Some of the participants expressed this highlighting: "she gave all of us the opportunity to take part in the activities and to share our answers…she treated us equally… before the intervention only two or three students used to participate" (Non-ADHD learner, FG3).

It is apparent from the students' account that factors such as humour, care, and empathy play a major role in establishing a student-teacher relationship. This research finding suggests that drama paved the way for a good student-teacher relationship in the EFL classroom.

6.2.3. The Learning Experiences

In addition to understanding the social experiences of the participants, it is also critical to consider the learning/academic outcomes of the intervention. Hence, the focus groups questions were centred around the students' social and academic engagements as these two are integrally intertwined (Juvonen et al., 2019). Three subthemes emerged from the discussion outlining the impact of the intervention on the students' engagement, personal learning and motivation, and language skills.

6.2.3.1. The Students' Engagement

An important theme that emerged during the discussion was the students' engagement during the intervention. The participants reported an increase in their learning efforts during the project compared to the amount of efforts they put into learning EFL before the intervention. To respond to one question of the focus group, which asked "*How do you now feel about the drama-based intervention?*" one participant stated: "I feel very happy not only because I spent good times but also because it was an experience that showed me that I can be an active learner …I'm proud that I worked hard and I was fully engaged in the classroom activities" (Non-ADHD learner, FG5). Further, some students reported their satisfaction with their on-task focus throughout the intervention. This behavioural engagement was evident in some students' accounts. For instance, one of the participants reported: "I concentrated on the programme, and I made sure I was taking part in the different activities" (Non-ADHD learner, FG1). Interestingly, one can infer that the students' behavioural engagement is associated with their eagerness and interest in the drama activities (emotional engagement). In referring to emotional engagement, one of the participants argued that "it was easy to stay focused because the activities were joyful. So, there was no stress or frustration" (Non-ADHD learner,

FG3). As such, the absence of task-withdrawing emotions (Subramanian & Muniandy, 2019) encouraged the students' involvement in class.

On the contrary, one of the students stated that it was difficult to follow the rhythm of the intervention. The student perceived the pace of the activities to be too fast. Thus, the pacing of the intervention programme did not support the engagement of all the students. The participant explained that: "when I start thinking about a question I find that other students are raising their hands to answer that question... It was also difficult to participate and write notes on my copybook at the same time…. It was challenging" (Non-ADHD learner, FG3). This can be due to the time constraints of the intervention (see section 6.1.6) or to the nature of the drama intervention which involved a participatory approach. As such, it might be possible that some students felt less engaged than others.

6.2.3.2. Developing Personal Learning and Motivation

Data emanated from focus group discussions revealed a positive influence of the intervention on the students' motivation. This motivation energised and managed their learning behaviours. It was apparent throughout the discussion that non-ADHD students were highly motivated to learn EFL and to enhance their academic performance. As one of the participants explained:

> Everyone is saying that English is the language of the world, and it is easy to learn the language... That's why I will do my best to learn it... I loved it more during the intervention and I want to be a fluent speaker... I want to use English to communicate with other people. (Non-ADHD learner, FG1)

The integrative motivation expressed by the student reveals the impact of drama on his desire to learn the language not for a specific purpose (instrumental motivation), but for the sake of learning the language itself. This motivation had a direct impact on the students' level of autonomous learning inside and outside the classroom. To respond to question 12 of the

focus group, which asked, *How do you now feel about the drama-based intervention? And did you find the intervention helpful? In what ways*? the student participants referred to the influence of the intervention on their personal learning. The participants demonstrated an awareness pertaining to the importance of drama activities in promoting individuals to lead their learning inside and outside the EFL classroom. The intervention provided the setting for all the students in the EFL classroom to be actively and vigorously engaged in the language learning process, as one of the participants put it,

> I was not confident to speak English. I realised during the programme that I can improve my speaking skills... The intervention was very helpful because it showed me that I can rely on myself to learn. There are plenty of knowledge resources that one can use. I started practicing drama activities at home. Also, I enjoyed searching for new words and watching cartoons in English to impress my teacher and friends. I think we need to seek knowledge inside and outside the classroom. (Non-ADHD learner, FG5)

The study found that the students demonstrated some characteristics of autonomous learners. Their motivation to learn new vocabulary in order to use it in the drama activities promoted their autonomous learning. Ten students confirmed that their language skills improved during the intervention as a result of autonomous learning. Interestingly, the students reported an awareness of the positive impact drama had on their autonomous learning. As one of the students put it, "thanks to drama activities, I realised that I have to be responsible for my learning" (Non-ADHD learner, FG4).

6.2.3.3. The Language Skills

One emerging theme from the focus group discussions was the influence of the drama-based intervention on the participants' language skills. As the EFL language is one of the main areas of interest in this study, the participants were asked about their views regarding the impact of the intervention on their language skills. Most of the participants in this study referred to an improvement in their vocabulary, speaking, and/ or listening skills. Many argued that drama

activities did explicitly support the acquisition of new vocabulary. One of the participants stated:

> I learnt new words that I can use inside and outside the school... In some activities, I found myself using words that I wasn't aware that I knew them. I'm happy that I learned more words than ever. (Non-ADHD learner, FG3)

Students in the focus groups emphasized the positive impact of the intervention on their speaking and communication skills. The students were acutely aware of the influence of their communication skills on their participation and classroom performance. One student argued:

> I found drama activities interesting and that encouraged me to participate... I was not afraid of making mistakes. As a result, my communication skills improved after few weeks... I'm not saying that I can speak English fluently but I can answer the teacher's questions. (Non-ADHD learner, FG4)

Interestingly, some participants suggested a link between drama activities, psychological aspects, and speaking skills. To put it more simply, students in the focus group reported that drama activities decreased their stress levels, worry, and fear because they were aware of the fact that their performance in the programme "do not count towards the final grade" (Non-ADHD learner, FG1). Hence, the students' felt less pressure to participate in the activities. It comes as no surprise that the decrease in the students' stress and anxiety increased their classroom participation and, therefore, their speaking performance. To this end, one of the students argued: "I had nothing to lose and I wanted to participate just for the sake of having fun… But I noticed an improvement on my speaking skills" (Non-ADHD learner, FG1). Furthermore, another student associated the increase in their speaking skills with the social collective nature of the activities. The students appeared to be empowered by the group activities which boosted their self-confidence. For instance, one of the participants claimed that "it was less stressful to share your ideas in teams. It gave me a sense of protection and I was more comfortable in speaking in English. Also, it was helpful because I

knew everyone is going to take part… It gave me a sense of reassurance" (Non-ADHD learner, FG2).

Nevertheless, many students across the five focus groups expressed their concerns regarding the long-term impacts of the intervention. Further, many participants reported concerns over their writing performance. The participants argued that they did not notice an improvement on their writing skills and that their writing test scores were not as they expected. Moreover, many felt that there is a need to use the traditional method in grammar lessons. One student expressed, "I prefer that the teacher states the grammar rules and I copy them on my copybook.... This makes me feel like I have something in my copybook that I can go back to whenever I forget something" (Non-ADHD learner, FG1). Another student proclaimed that they were not able to give the language grammar the attention required because they were "overwhelmed" with improvisation and performance activities.

Taken together, the participants' accounts suggest that the intervention had a positive influence on their vocabulary and communication skills. Many participants valued the role that drama played in enhancing their academic performance as well as their confidence in language use. One may infer that self-confidence boosted the participants' communication skills. Also, the participants firmly suggested the use of drama in other subjects such as Arabic, French, and science subjects. Nevertheless, it is inevitable to note that many students reported a concern over their writing skills and grammar. This could suggest that drama, although was deemed helpful, had some constraints that influenced the students' performance in some academic domains.

6.2.4. Challenges and Limitations

The participants were encouraged to share their perspectives regarding how the intervention could be carried forward. In general, the non-ADHD student participants appreciated the intervention and its influence on their social and learning experiences. Nevertheless, many of these participants reported several challenges which limited the influence of the intervention. The students were acutely aware of the limitations of the interventions, which they summarised in three points: *time constraints*, *limitations of group activities*, and *lack of reinforcement*.

6.2.4.1. Time Constraints

Many students across the focus groups were quite adamant regarding the time limitations of the intervention. It comes as no surprise that the data suggests the time scheduled for the intervention as its major limitation. The students reported that extra effort was required to learn and participate within a limited time. As highlighted in chapter four, devoting more time for the sessions could have provided a better experience. As one of the students put it,

> It was very difficult to participate and copy the lesson into my copybook in a short period... We were not given enough time to do the group activities. Moreover, adjusting the seating arrangement in each activity was really time-consuming and that distracted me. (Non-ADHD learner, FG5)

Overwhelmingly, the student believed that the time scheduled for some activities was not in line with the nature and the demands of the drama activities. While some students focused on the time limitations of the activities, others reported a time constraint of the intervention itself. Some participants thought that it would be good to have a longer drama-based intervention period. A student in one of the focus groups commented, "I think the time devoted to the programme was not sufficient... six weeks are not enough to decide if it was

good enough.... Maybe after passing our exams we can identify the extent to which our skills have improved" (Non-ADHD learner, FG1).

6.2.4.2. Limitations of Group Activities

Most of the drama activities used in the intervention involved group or teamwork. Group activities aimed to promote the social skills of the participants. Although group activities demonstrated a positive impact on the students' social inclusion, they were detrimental for some students, who were not able to engage in group activities. Some students across the focus groups reported that group work activities were not beneficial. While some complained that particular team members dominated the discussions, others were not happy to share their work with members who were less engaged. One of the participants argued that,

> It was difficult to work with some students who were not taking the task seriously... It was a total waste of time... In one of the activities, Rined (pseudo) refused to discuss her idea... She was insisting on her answer, which was wrong. (Non-ADHD learner, FG5)

Furthermore, some students alluded to conflicts inside the groups due to language use, "during group activities, some members were using the Arabic language and they simply refused to use EFL during the discussion" (Non-ADHD learner, FG1). Interestingly, other students argued that group activities distracted them as one of the students put it, "it is not fair to be assessed based on the outcomes of a group work because it does not reflect my level... I work better alone because my classmates distract me" (Non-ADHD learner, FG5). As such, the FG discussions suggest that not all the students appreciated the collective nature of some drama activities. This can be mainly due to the fact that some students prefer solitary reflections and prefer to solve problems on their own (introvert learning style). This can also explain why some students felt less engaged than others. It can be argued that the participants require a longer time to get used to collaborative group activities. Further, this finding can

suggest that the rationale for using group activities and the dynamics of group activities need to be shared with the students before providing the instructions.

6.2.4.3. Lack of reinforcement

Reinforcement is defined as "something that happens after a behaviour that makes it more likely to occur again" (Sari & Paradina, 2018, p. 112). Verbal and non-verbal reinforcements were used during the intervention in the form of praise, thumbs up, stickers... etc. However, when asked about their feedback regarding the intervention and the elements they would like to be added if we are to repeat this intervention, lack of reward was one of the points that emerged from the discussion. During the focus group discussion, some participants advocated that "rewarding students who demonstrate a willingness to participate, interact, and learn would be a positive addition to the programme" (Non-ADHD learner, FG2). When asked about what they mean by reward, some participants explained that: "teachers usually reward the students for their performance and participation with extra marks or with good grades of participation" (Non-ADHD learner, FG3). Another learner added, "in my point of view rewards include receiving candy or certificates for your good performance and behaviour inside the classroom" (Non-ADHD learner, FG3). Another student gave another example: "my parents used to give me money when I get good grades, but they did not give me anything for my performance in the programme... I think because it has nothing to do with our final grades" (Non-ADHD learner, FG1).

The FG discussion revealed that reinforcement, for the participants, was limited to myriad concrete rewards. Although tangible rewards such as certificates and grades are some types of reinforcement, the students in the study failed in identifying other types of reinforcements such as intangible rewards. This may suggest that participants were driven by an extrinsic rather than an intrinsic motivation to learn. Therefore, the forms of rewards that

were used in the intervention were not recognised by the students. With regard to the academic performance scores, the fact that students were informed that the performance grades do not count toward their final grades was "a relief in a sense that you can make mistakes... it's a kind of stress-free exam" (Non-ADHD learner, FG5,) but at the same time some students argued that "it's as if you make efforts but you know you won't be rewarded because the grades won't be counted" (Non-ADHD learner, FG2).

6.3. The Experiences of Students with ADHD

The present study aimed to examine the impacts of the intervention on all the participants (ADHD and TD peers) mainly based on the assumption that every learner matters equally in the classroom. It was deemed important to give the students equal opportunities to critically reflect on their experiences. While the previous section highlighted the perceptions, experiences, and views of non-ADHD participants, this section sheds light on the experiences of students with ADHD. Although only two focus groups were conducted with students with ADHD, compared to five focus groups conducted with their TD peers, rich and variant experiences were captured during the discussion. Four main themes (Figure 6.2) emerged from the FG discussions highlighting the students' expectations of the intervention, the influence of the drama-based intervention on their social inclusion, the impacts on the students' learning experiences, and the challenges associated with the drama-based intervention. These themes will be expanded upon in what follows.
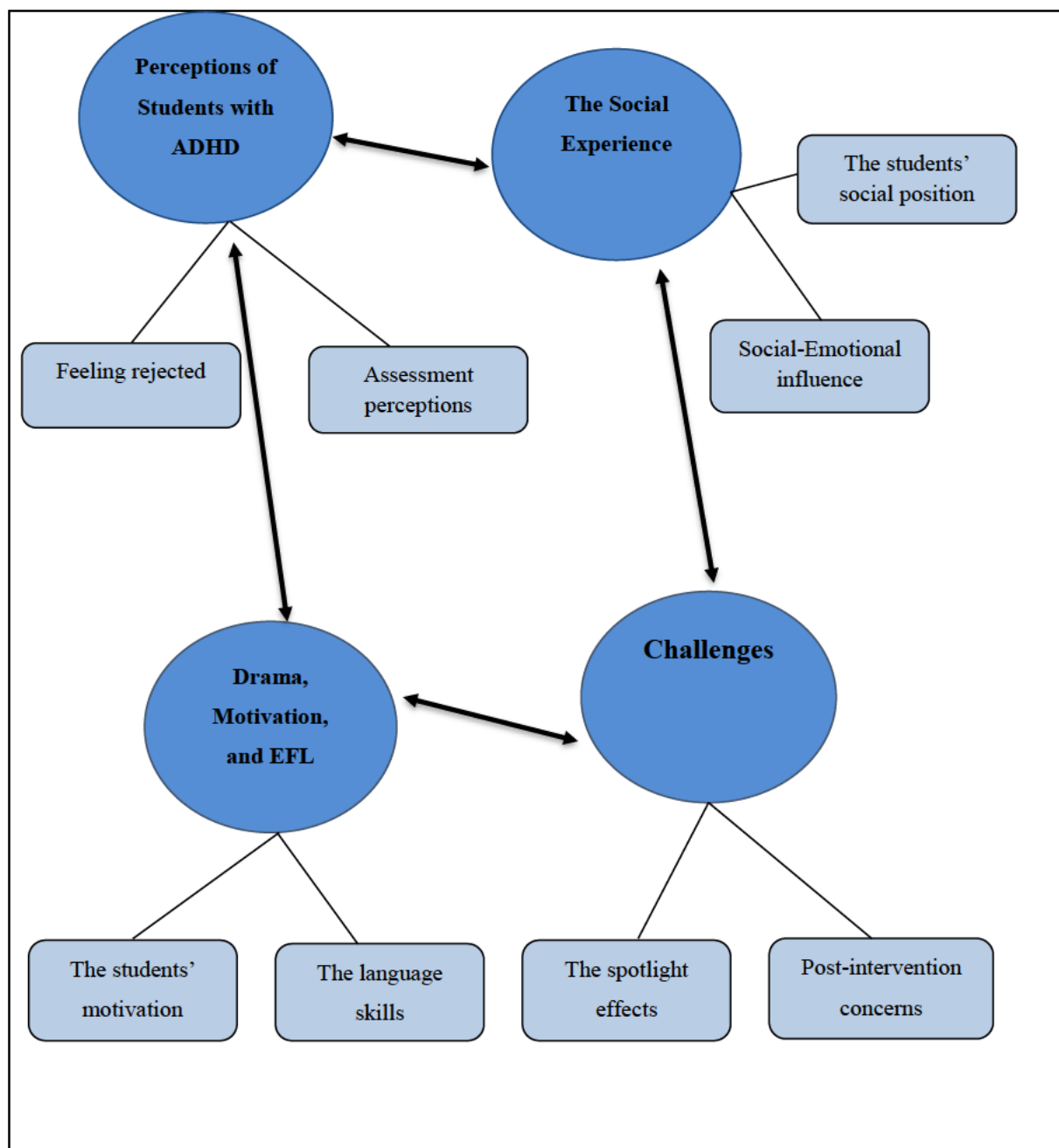
Figure 6.2. Thematic map of students with ADHD FG discussions

6.3.1. Perceptions of Students with ADHD

During the initial round of the FG discussions, students with ADHD had a limited opportunity to share their insights and experiences as their TD peers dominated the discussion. The TD peers were doing all of the talking while their peers with ADHD had fewer chances to talk about their experiences. Therefore, students with ADHD were invited to a separate FG where they demonstrated willingness to take part in the discussion. During the discussion, students with ADHD openly shared their views and expectations of the intervention. Their perceptions of the intervention were based on their self-concept. Two subthemes were generated to reflect the students' feelings of rejection and understanding of drama programme as an assessment tool based on their self-perceptions. The link between self-concept, feeling rejected, and drama perceptions is outlined in the following subsections.

6.3.1.1. Feeling Rejected

The feeling of rejection and its effect on the students' self-concept appeared in the discussion around the participants' expectations of the intervention. The students argued that they had limited expectations of the programme as they were "already rejected and nothing can change that fact" (Rami, FG6). The participants claimed that the feeling of rejection created a gap between them and their peers. The peer rejection affected their social position in the class, their motivation to learn, and their self-concept.

> I never felt that my peers love me. Although that they play with me in the school ground and outside the school, none of them accepts to work with me in the class. It made me feel like an alien in the class and made me hate coming to school every morning... I just had to accept that I'm bad and stupid and that's why they don't like me. (Mohammed, FG6)

Furthermore, the students were concerned about the outcomes of the intervention and the peer judgments that may accompany the programme. For instance, Amin claimed: "I was expecting negative results because I have a bad level and, unlike my peers, my scores are

always so low… As such, I thought that the programme outcomes will give my classmates the chance to confirm their negative attitudes" (FG6). The three participants with ADHD seemed to consider 'their individual differences' a barrier towards their inclusion which made them feel rejected. Although the study does not aim to examine the contextual conceptualisation of ADHD and disability, the participants' perceptions of their individual differences as a reason of rejection may be a result of some contextual conditions.

6.3.1.2. Assessment Perceptions

In order to examine the change in their views throughout the project, the participants were asked to share their views concerning the primary expectations of the programme. In contrast with non-ADHD participants, who demonstrated play-focused perceptions of the intervention, participants with ADHD expressed more different perceptions and seemed to be more concerned about the intervention. Students with ADHD perceived the drama-based intervention to be an "assessment programme" that will be used to "identify students with ADHD" and "separate them from the classroom" (Mohammed, FG6). These perceptions were linked to the students' self-concept and self-confidence during the discussion. As Rami put it, "I expected this to be something to test us… everyone in the classroom wanted to get rid of me… I was a source of disruption and bad behaviour" (FG6).

Self-concept in students with ADHD appeared to play a great role in their perceptions of the different things around them, namely their perceptions and expectations of the intervention. As a result, students with ADHD perceived the intervention as an assessment tool that will bring their difficulties into the surface and will result in them being excluded from the class. The data suggest that peer rejection towards students with ADHD in the classroom had a negative impact on the students' perceptions which resulted in negative perceptions of the intervention (Figure 6.3).
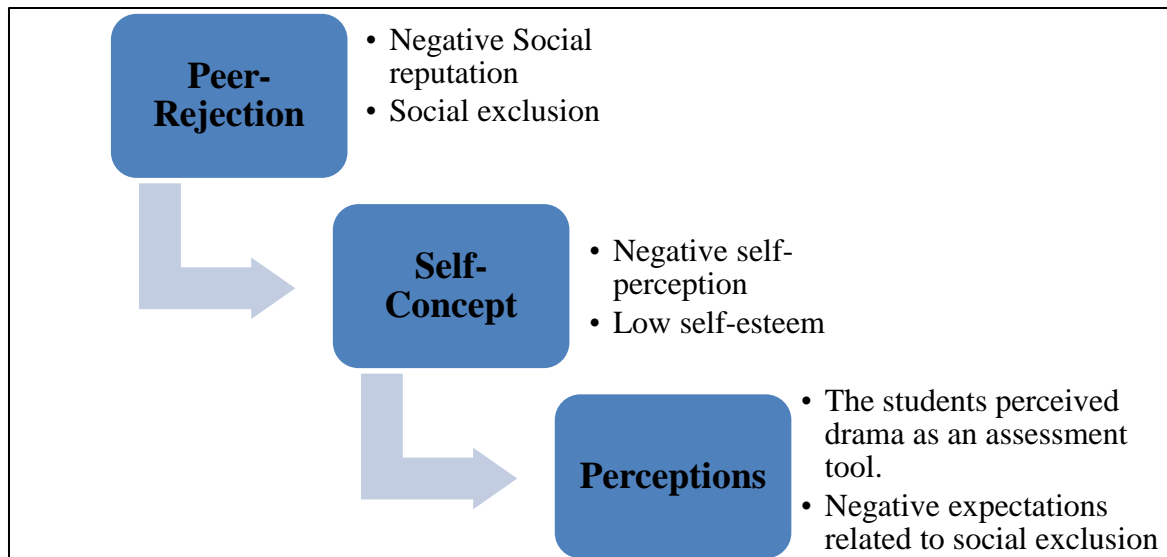
Figure 6.3. **Influence of peer-rejection on the participants' perceptions**

6.3.2. The Social Experience

As a prominent objective of this study, it was important to explore the participants' social experience of the intervention. There was a general agreement between the three participants that the drama-based intervention promoted their social skills, classroom interactions, collaborations, empathy, and social and emotional learning. Therefore, this theme outlines the impacts of the intervention on the participants' social competence and social experience in the EFL classroom.

6.3.2.1. The Students' Social Position

The students expressed the change in their social position in the class following the intervention. The social position in this context refers to the peer acceptance/ rejection, student-teacher relationship, and interactions with students with ADHD in the EFL classroom. Students with ADHD spoke frequently about their interactions with their peers and teacher during the programme. These interactions, according to the students, boosted their self-confidence, their social skills, and sense of belonging.

> It was more than developing our imagination and creativity, drama activities gave us the opportunity to know each other, to find connections… helped in making us one family. It was the first time that I work with Djoud… He's really kind and we get along very well. (Rami, FG6)

> To be honest, I was feeling that the teacher doesn't like me… I don't know why but I had an inferiority feeling because she never asked me to participate… but she's actually cool. She took part in the play and because of my role I felt very close to her… She was very kind. (Amin, FG6)

The data analysis suggests a positive influence of the drama intervention on the social participation of students with ADHD. The intervention helped the students to know each other and to know their teacher which resulted in a change in the students' evaluative judgments (she doesn't like me… she was very kind). As such, the students' accounts indicate a change in their social position in the class. Although the students reported a pre-intervention feeling of rejection, their comments suggested an increase in their sense of belonging to the class following the intervention. Further, the participants valued the interactions with their teacher and peers throughout the intervention. This can suggest that the intervention had a positive influence on the students' relationships inside the classroom.

6.3.2.2. The Social-Emotional Influence

A strong theme that emerged among participants with ADHD supported the positive role of drama in creating a social-emotional learning environment. Five core skills were presented by the Collaborative for Academic, Social, and Emotional Learning (CASEL, 2018) and constitute the main components of social-emotional learning. These skills are self-awareness, self-management, social awareness, relationship skills, and responsible decision-making-problem solving skills (Cited in Usakli, 2018). Some of these skills appeared in the discussion around the social outcomes of the intervention. The participants argued that drama supported them to increase their self-esteem and to be responsible for their learning through taking leading roles.

> It was a great experience… I'm not afraid of sharing my views and participating anymore. It is OK to make mistakes but at the end of the day, I will learn something… I have good performing abilities and I loved the role of the soldier. This role in particular made me realise that even with ADHD I can do helpful things. (Mohammed, FG6)

The participants demonstrated self-confidence and tolerance in taking different roles. Furthermore, role-playing and improvisation helped in promoting diversity awareness among students with ADHD. One of the participants stated that:

> In one of the plays about food items, Selma took the role of the broccoli, my friends were laughing because they don't like broccoli although it is very healthy. In fact, this was my case, my friends used to hate me because I'm hyperactive… but that doesn't mean I'm not smart. I understood that we are different and not all people will like you. (Amin, FG6)

In the above extract, the student demonstrates an acceptance of individual differences. This can be regarded as a contribution of drama activities to the students' social-emotional learning. It prepared the students to accept their differences and to accept others' differences. In addition to self-esteem and diversity awareness, the participants demonstrated appreciation for their peers' help, contributions, and collaboration. As Amin (FG6) put it, "Rined is very smart and she tried to help me while doing group activities, she gave me roles that involve movements because she thought that would help me".

In short, the data findings suggest that drama created a climate of empathy, collaboration, and diversity awareness which helped students with ADHD to accept their differences and to increase their self-confidence. The social and emotional learning offered through drama strategies and activities was important in creating a positive social experience for the students. The classroom setting had a prominent role in developing the social and emotional learning of the students which is as equally important as their academic growth. The study findings suggest that drama can be very effective in teaching social-emotional learning to the students.

6.3.3. Drama, Motivation, and EFL

In addition to the social experience of the participants, the learning and academic experience recurred throughout the discussion. Students with ADHD conveyed a sense of confidence when discussing their academic development. Their views on their learning experiences surfaced mainly in relation to their motivation in the language classroom, and the influence of the programme on the four skills.

6.3.3.1. Drama and Motivation

The participants with ADHD reported drama activities to be enormously rewarding. A common view amongst the three participants was that the programme was a positive and enjoyable experience. Interestingly, the participants reported an increase in their interest in EFL learning during the intervention. The drama activities "were not boring… and turned the learning process into a fun activity. In fact, this made me feel passionate about learning the language" (Mohammed, FG6).

The participants went beyond the discussion of the impacts of the intervention on their motivation to learn to discuss the link between the social experience and motivation. Data emanating from the focus group discussions in group 6 (students with ADHD) revealed that the social interactions that drama brought into the classroom fostered the students' sense of belonging. As a result, the students demonstrated motivation to learn, participate, and collaborate. This is demonstrated by Rami in his comment:

> I felt that we were one family and my peers demonstrated solidarity and collaboration and this triggered my interest in the lessons and I was always searching for new ideas and trying to take part in different activities… it is because I felt that I wanted to learn… It was an opportunity to increase my performance as well in a rejection-free environment. (FG6)

The participants' comments lend support to the positive outcomes of the intervention and suggest that the social experience that drama offered boosted the students' motivation to learn the language. The intrinsic and extrinsic motivation is demonstrated in the students' motivation to learn the language per se and to enhance their academic performance. The student use of a "rejection-free environment" is indicative of the role of drama in creating a comfortable and friendly climate for all the students. This resulted in fostering the students' sense of belonging and, therefore, their motivation to learn. Consequently, the data findings suggest that the intervention had both direct and indirect influence on the students' motivation. The direct influence is evident in the students' social participation, while the indirect influence is reflected in the role of the social experience, boosted by the intervention, in nurturing and promoting the students' motivation. As such, the social experience was regarded as the driving force in the students' motivation to learn.

6.3.3.2. The Language Skills

A few questions were asked during the discussion to gain a deep understanding of the participants' views regarding their language skills. Although this theme recurred throughout the datasets from the two groups, every student had a different and unique perception of the intervention's language outcomes. It was suggested that improvisation activities boosted the participants' speaking skills and vocabulary knowledge, as one of the participants argued "we had opportunities to use the language more than ever and that helped me to speak and practice the language. As a result, I feel that my speaking has developed and I learnt many new words that I can use inside and outside the classroom" (Amin, FG6). This view was echoed by another participant who stated that drama activities "facilitated memorising new vocabulary" and, thus, he became "more confident to speak" because he had "something new to say" (Rami, FG6). Taken together, these findings indicate that drama had a positive influence on the students' vocabulary knowledge and speaking skills.

Moreover, when asked about the impacts of the intervention on their listening comprehension, the participants were unanimous in the view that drama had an enormous role in optimising their understanding. In addition to the listening performance during the study, a good listening comprehension was captured throughout the students' focus group discussions. This was evident in the students' answers to the questions and in their interactions with their peers' answers. Furthermore, the students reported incidents to demonstrate their positive view of their listening comprehension. For instance, Mohammed argued: "I'm always interested in what others say, especially in role-plays… I strive to understand and encourage my peers when they speak… the other time Sami did not find the right words and I tried to summarise his idea… I know this helped him to gain confidence" (FG6).

However, one of the participants suggested that the drama-based writing activities were "difficult" and "challenging" (Amin, FG6). This may suggest that although the participants enjoyed most of the activities, some writing activities were considered challenging and did not boost their skills. One potential reason could be that acquiring writing techniques usually require longer time compared to speaking and/or listening practices. Furthermore, the three participants argued that one of the reasons behind the difficulties encountered in writing was the grammatical incompetence. The participants proclaimed that drama activities did not support the acquisition of complex grammar. For instance, Amin stated: "I was not able to catch the grammar structures and rules".

6.3.4. The Drama Challenges

The participants were encouraged to reflect upon their participation during the programme, and to identify potential areas for improvement. Although the participants on the whole expressed their satisfaction with the drama sessions, they reported that drama has its downsides. Thus, this theme addresses the challenges and concerns of students with ADHD

with regard to the drama-based intervention. Two subthemes were generated from the data, which are the *spotlight effect* and *post-intervention concerns*.

6.3.4.1. The Spotlight Effect

As it has been outlined, the overarching objective of separating the student participants (ADHD and TD peers) during the focus group discussions was to give students with ADHD the opportunity to express their views and experiences in a judgment-free environment. These views were front and centre throughout the discussion. The participants described the intervention as a "double-edged programme" that had "positive and negative impacts" on their emotions and participations. Discussing the negative impacts, the participants reported feeling under the spotlight during the intervention. In social psychology, the term spotlight effect is used to refer to "an egocentric bias in estimates of the salience of one's own actions and appearance" (Brown & Stopa, 2007, p. 804). In this study, the term is used to refer to the uncomfortable experience of being conspicuous in the intervention.

Although, for ethical reasons, students with ADHD were not identified by the researcher or the teacher in the classroom. The TD peers seemed to know who were the students with ADHD in their classroom. As a result, students with ADHD were concerned with what others think about them even before the start of the intervention. However, the participants argued that the traditional seating arrangements gave them a sense of confidence because they were out of sight sitting at the back of the class. One potential causal mechanism that could have led to students with ADHD preferring not to take an active role in the classroom is their low self-confidence and their perception of being rejected by others. During the intervention, the seating arrangements were changed to meet the needs of the intervention. Consequently, two students with ADHD expressed that the seating arrangements used (e.g. drama circles) increased the likelihood of their actions and behaviours being noticed by their

teacher and peers. One of the participants alluded to the notion of the spotlight effect by arguing:

> It was really difficult because everyone else was looking at me and I felt uncomfortable. I knew my friends will make fun out of me… It was not comfortable to sit in a circle where everyone can see you… I knew the focus was on us [students with ADHD], and that made me feel uncomfortable as if everyone in this world is noticing me. (Rami, FG6)

Fortunately, the student argued that this feeling gradually decreased during the intervention, as Rami put it "two weeks after the start of the programme, I started to forget about that and started to focus on the activities instead" (FG 6).

Notwithstanding the valuable social experience that drama offered, the sudden change in the seating arrangements exposed some of the students to the spotlight effect. Consequently, students with ADHD suggested a more flexible seating arrangement that does not expose them to a salient experience. Furthermore, a gradual or as the students put it "a step by step" drama programme was recommended. Basically, the students argued that it might be helpful if future drama programmes take 'gradual interactions' into considerations. The students argued for a flexible programme that gives them the freedom to get involved when they are ready. A longer-term drama programme might have enhanced the experience of students with ADHD with regards to the spotlight effect.

6.3.4.2. Post-Intervention Concerns

In their accounts of the drama challenges and future direction, the participants demonstrated their concerns regarding the post-intervention experiences. The participants spoke about their frustration of having to experience rejection and stigmatisation after the intervention. Following discussion, it was evident that students with ADHD dreaded going back to what they called "the normal" and were concerned with their "peers' reactions" in a post-drama future (Mohammed, FG6).

> Although the teacher is still using drama activities and our interactions and contributions to the classroom discussions are still welcomed by our teacher and peers, I don't know if this will be the case for the rest of the school year. At the end of the day, everyone will get tired and I will be the odd one again. (Rami, FG6)

An issue that was raised by the three participants with ADHD was the fact that the outcomes of the intervention were limited to one subject (EFL) and their classroom peers only. The students' argued that the intervention had no impact on their school peers and other school subjects. Although that the impact of drama on all the school peers and the different school subjects was beyond the scope of the study, the participants demonstrated concerns with peer rejection beyond the EFL classroom.

> It would be great if we can use drama in other sessions such as French and Maths… It would help us to get better grades. Also, even if our classmates accepted to work and play with us, other friends from other classes are still considering us losers and it really hurts. (Amin, FG6)

Therefore, the data suggested that the drama-based intervention helped to alleviate the pressure that students with ADHD experienced inside the classroom but not in the school in general. The participants' answers, on the whole, alluded to the notion of a whole-school drama intervention in order to extend the drama influence beyond the EFL classroom.

6.4. The Drama Experiences: Differences and Similarities

It is evident that the majority of the student participants from the two groups (ADHD and TD) had a positive experience. The participants reported that learning EFL through drama was enjoyable and interesting. However, participants from the two groups expressed a variety of perspectives and experiences. Within the context of my research, I wanted to critically examine the differences and similarities between students with ADHD and their TD peers with regard to the intervention, herby answering a question that emerged during the study: "*What are the differences and similarities between students with ADHD and their TD peers in terms of drama impacts and experiences*?"

The impact of the drama-based intervention on students with ADHD in comparison to their peers have been explored in chapter four. For the following discussion, the experiences of students with ADHD in comparison to their TD peers are critically examined. The section aims to shed light on the intervention from different points of view and different experiences. According to Torrence (2008), "comparing and contrasting within and across groups also allows researchers to learn about them and reflect on their situated understandings of their own contexts" (Cited in Lindsay, 2019, p. 455). Comparing the data findings derived from the two groups, it can be seen that participants in the two groups had different perspectives and, interestingly, a different focus (Figure 6.4). Given these experiences and perspectives, I attempt a qualitative comparison of the findings (themes), in order to gain insights into the participants' experiences.
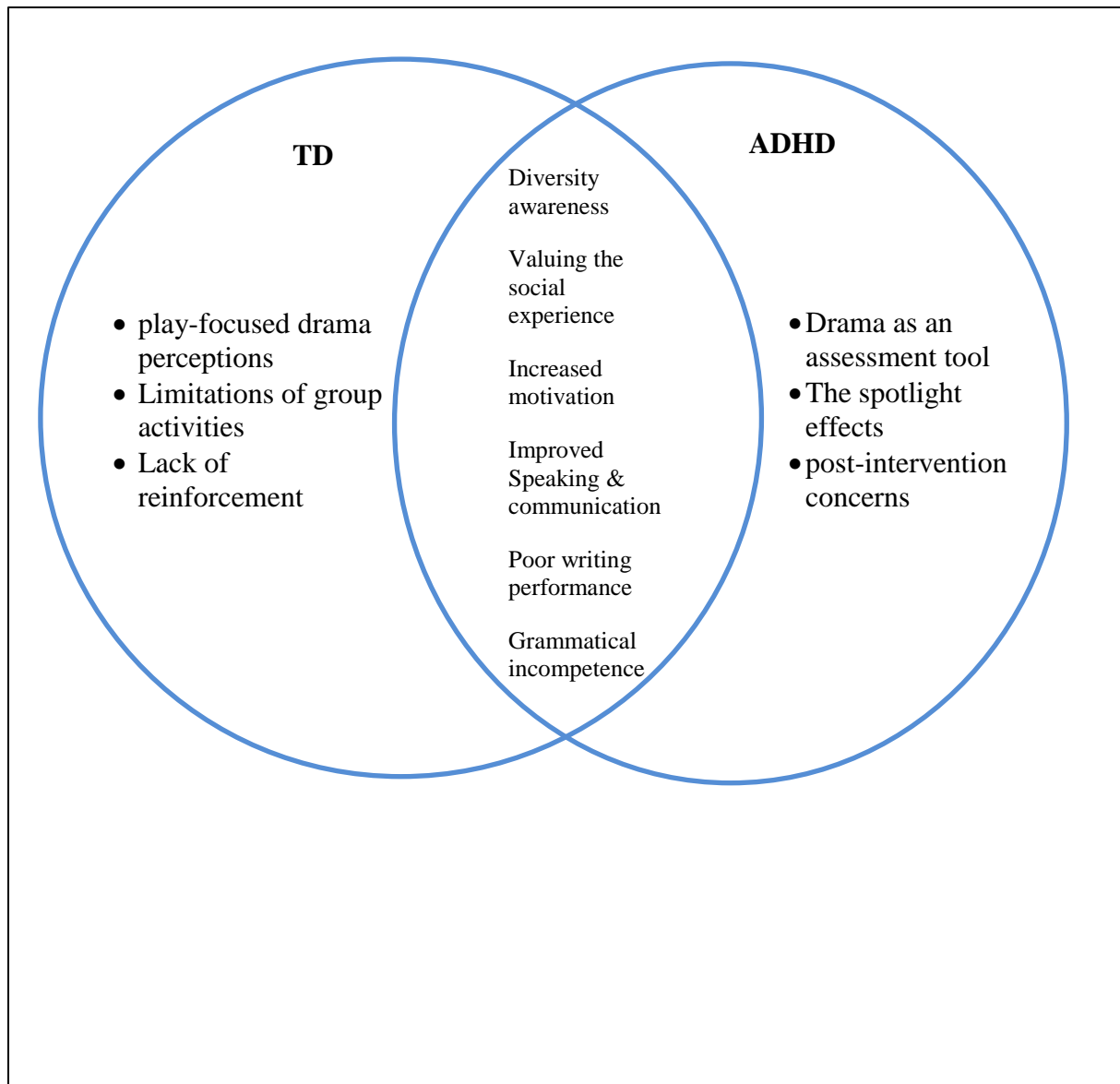
Figure 6.4. **Venn diagram showing the differences and similarities between the participants in terms of drama experiences**

6.4.1. The Drama-Based Intervention: Perceptions and Expectations

Although the same FG protocol was used for the two groups (ADHD &TD), I was prompted

to ask students in the two groups different clarifying questions and invite them to explain their

views. This was triggered by the different experiences that students in the two groups were

sharing. Further, asking different questions sought to capture the different experiences. While

the TD peers had more play-focused perceptions, students with ADHD had more disability

focus. Non-ADHD students focused on the entertaining part of drama activities in their

discussion. The students, as a result, revealed their interest and positive expectations of the drama-based intervention, which they perceived as a form of play. At the other end of the spectrum, students with ADHD perceived the intervention as an assessment tool that aims to identify and assess their behavioural manifestations. The students held negative expectations towards the drama-based intervention and demonstrated their concerns of getting excluded from the class at the end of the intervention. It is suggested that students with the ADHD label linked the intervention to their context and were concerned about their individual differences.

6.4.2. The Drama-Based Intervention: Outcomes and Focus

The qualitative phase of the study was designed to determine the effects of the intervention from the participants' point of view. Comparing the findings from the two groups, it can be seen that the participants had similar perspectives concerning the outcomes of the intervention. For instance, all the participants agreed that the intervention boosted their motivation to learn the language. Further, all the students argued that the sessions had a positive influence on some of their language skills (speaking and listening skills in particular). Further, participants from the two groups reported the negative influence of the intervention programme on their writing skills and grammatical competencies. Most of the participants from the two groups suggested that drama activities did not cover all the academic domains.

Turning now to the participants' social experiences, it is evident that most of the participants in the two groups valued and appreciated the role of drama activities in nurturing and promoting their diversity awareness and acceptance of difference. As a result, all the participants in the intervention group argued that drama increased their friendships, social interactions, and participation. While non-ADHD students focused primarily on the learning outcomes of the intervention and the importance of peer groups in boosting their learning skills, students with ADHD prioritised the social experience of the intervention and its role in

increasing a sense of belonging. Students with ADHD demonstrated a special focus on the social outcomes of the intervention. This included the increase in social acceptance (social position) and social-emotional learning. A comparison between the findings in the two groups suggests that the social influence of the intervention was more valuable to students with ADHD.

6.4.3. The Drama-Based Intervention: Perspectives on the Limitations

In a nutshell, the intervention's challenges and limitations were discussed from different perspectives. While the TD peers reported peer/group activities to be challenging, students with ADHD alluded to the notion of the spotlight effect. On the one hand, the non-ADHD students suggested that team activities were not always helpful and promoted some students' dependency on others. On the other hand, students with ADHD suggested that some team activities were challenging as they put them under the spotlight. Together these results provide important insights into how team activities were perceived by the two student groups. Furthermore, non-ADHD students reported time concerns and a lack of reinforcement during the intervention. These findings suggest that the students were interested in the intervention's limitations that influenced their learning process. However, students with ADHD demonstrated their concerns regarding the post-intervention future. Issues related to post-intervention peer rejection and/or exclusion were particularly prominent among students with ADHD.

6.5. Summary

In the quest for answers to the research questions, an explanatory sequential research design was adopted. While the initial phase of the study provided a general picture of the intervention's outcomes, the second phase provided deep insights into potential mechanisms

that led to those outcomes. This chapter presented a critical exploration of the participants'experiences.

The chapter focused on highlighting the students' perceptions, expectations, and experiences of the intervention. Taken together, the findings presented suggest an association between the drama-based intervention and the increase in the students' diversity awareness, motivation, and communication. Further, the study demonstrates that all the students in the study found the intervention to be enjoyable and helpful. Nevertheless, the findings show that the participants found drama activities to be useless when learning new grammatical structures. Further, the participants argued that drama did not improve their writing performance.

The participants in the two groups (ADHD, TD) reported their experiences from different perspectives. Therefore, the third section of the chapter helped to partially address the similarities and differences of experiences between students with and without an ADHD diagnosis. Herein the findings suggest that while non-ADHD students had play-focused perceptions of the intervention, the students with ADHD perceived drama as an assessment tool. In addition, it suggests that students with ADHD valued the social experience of the intervention more than their TD peers. In contrast to their TD peers, students with ADHD demonstrated their concerns regarding the spotlight effect that accompanied the programme.

The findings in this chapter helped to emphasize that although the students demonstrated different perspectives in discussing the drama experience, they all were satisfied with its outcomes. The next chapter, therefore, moves to discuss the findings of the study in relation to the theoretical framework and previous research findings.

CHAPTER 7: GENERAL DISCUSSION

7.1. Introduction

While the preceding three chapters presented the study findings in relation to the drama outcomes and the participants' experiences, the discussion chapter weaves together previous literature, theoretical underpinnings, and study findings to form a conclusion to the study. The chapter aims to describe and interpret the intervention's outcomes in order to triangulate the findings. Thus, what follows in this chapter is a research synthesis of the study findings. This chapter discusses the most salient themes from the research findings in three sections.

- In section one, I weave together the research findings to clarify the drama impact on inclusion. Based on a CR framework, I develop an interactive inclusion model. In doing so, I present different inclusion indicators with the aim of relating them to previous literature.

- In section two, I highlight the study's contribution to theory, methodology, practice, and context.

- Finally, I discuss the study's implications for theory, policy, and practice.

7.2. Section One: Addressing the Research Questions and Findings

The overarching aim of the study was to design, investigate, and critically assess the role of a drama-based intervention in promoting the inclusion of a group of EFL students including some with ADHD. The research questions that this thesis set out to answer and upon which the discussion will be developed are as follow:

1. *What are the impacts of the drama-based intervention?*

- Upon the social inclusion of individual EFL students including some with ADHD in Algeria?

- Upon the academic inclusion of individual EFL students including some with ADHD in Algeria?

2. *What are the teacher participants' experiences of the drama-based intervention?*

3. *What are the student participants' (ADHD and TD) experiences of the drama-based intervention?*

Therefore, the study sought to explore the drama affordance in relation to EFL in an inclusive context. In the course of this chapter, the research questions and findings are discussed with respect to the research aims and objectives. In this chapter, I aim to create a model of inclusion based on my findings. Moreover, throughout the discussion, I also aim to unfold the factors that influenced the inclusion of the participants based on previous research elaborations. Finally, I endeavour to provide an alternative explanation of my findings based on the virtuous circle of inclusion. This explanation provides a critical reflection on the findings and advocates that drama-based intervention will have positive outcomes over time.

7.2.1. What are the Impacts of the Drama-Based Intervention?

Programme evaluation is not merely related to the application of social science tools to solve problems. It is about the use of social science methods to critically investigate the significance and merit of a programme with the aim of producing and critically describing values and theoretical frameworks (Mertens, 2015). This sub-section integrates the quantitative and qualitative findings (reported in Chapters 4-6) to discuss the inclusion merit of the drama-based intervention. As outlined in the literature review chapter, the present study approached inclusion from academic and social developmental perspectives. Therefore, the section draws

together the impacts of the intervention, and discusses them with reference to the social and academic perspectives given that the social and academic outcomes are integrally intertwined (Juvonen & Wentzel, 1996). The study findings shed light on direct and indirect indicators of inclusion, which are based on social and academic foundations. All these indicators are acknowledged and seen as constructive and interactive parts in the inclusion process. It is worth highlighting that I am not offering a predictive model of inclusion. However, I approached the inclusion process in a way that supported the structural presentation of the findings. Thus, the section moves from social to academic inclusion indicators highlighting a whole process of inclusion. Each factor in the process is intertwined with other factors and gives rise to another factor that reinforces the first (see Figure 7.1). All these factors played a pivotal role in promoting the inclusion of the participants. These factors produced a virtuous circle that denotes a complex process of inclusion. It is worth highlighting that the division between direct/indirect indicators is based on the structure of the data. While the direct indicators are factors/domains that I aimed to examine in this study, the indirect indicators emerged during the study owing to the flexible nature of the qualitative methods.

Overall, based on a CR perspective, this section is set out to highlight the relationships between factors that promoted inclusion in the context of the study. The section seeks to outline how inclusion was promoted (in the physical and social context of the study) highlighting factors that were potentially in play (Clark et al., 2007).
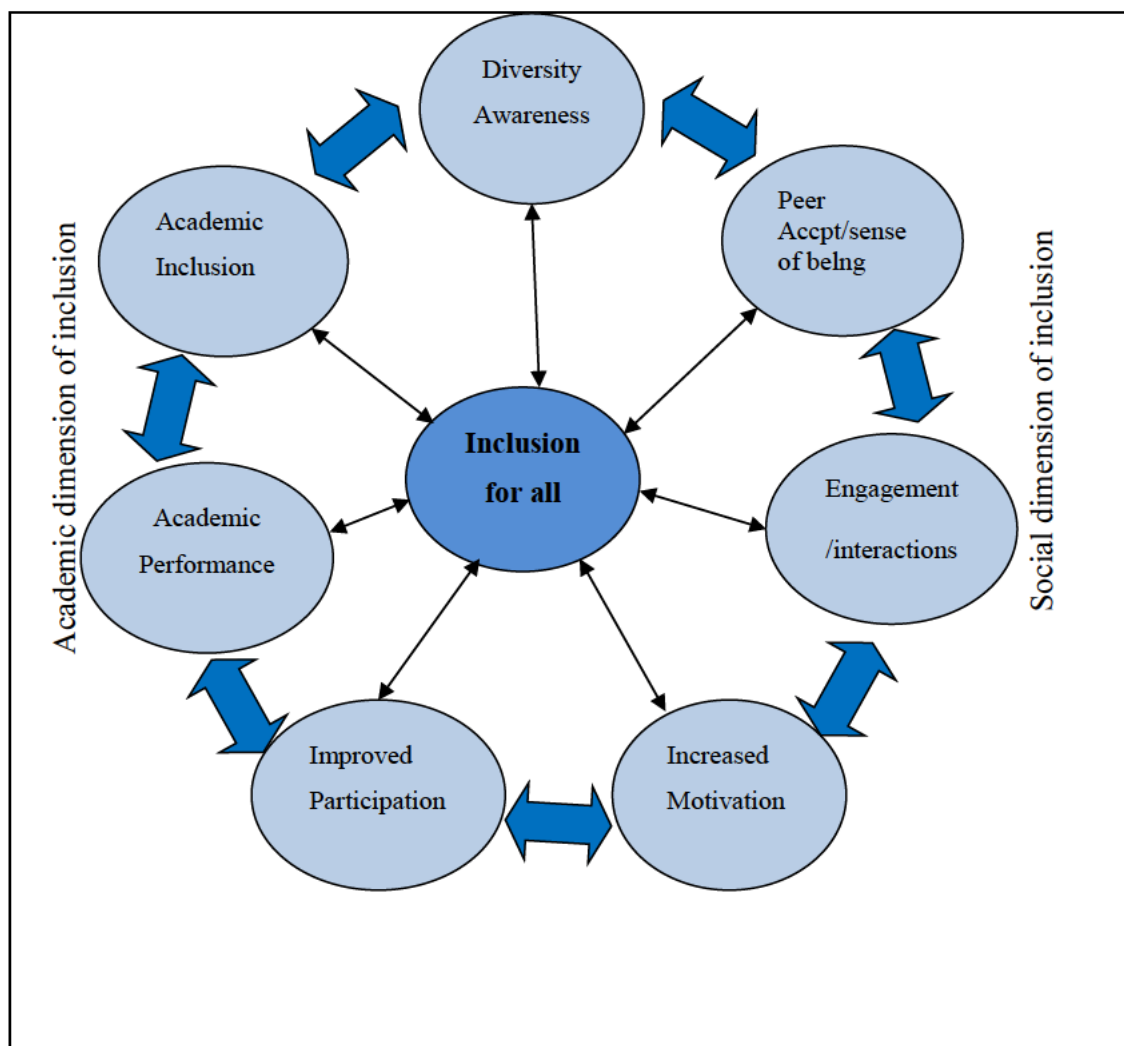
Figure 7.1. **The inclusion process explaining social and academic factors in the study**

Before moving into discussing the research outcomes, it is worth highlighting the inclusion process stemmed from the research findings and previous literature evidence. In accordance to what have been found in the previous chapters, the outcomes in this study are a result of a whole process that was stimulated by the intervention but developed throughout the course of the study. As it can be seen in Figure 7.1 above, the research findings collected in phase 1 and phase 2 of data collection and analysed by different tools of data analysis showed that the students' inclusion was influenced by different factors that were triggered by the intervention. First of all, the intervention supported the students' social engagement through different activities in a stress-free environment (focus on the process of social learning rather than on grades and exams). Social activities increased positive social behaviour and *diversity*

awareness in the classroom. The students' awareness of difference among peers led to a greater *social acceptance*. The research findings revealed that the sense of belonging and feeling accepted in the classroom reinforced the students' self-confidence and, eventually, social and academic *engagement* (Braun, 2019). The students' engagement was captured through taking part in classroom discussion and activities. Next, the social engagement increased the students' *motivation* in learning EFL and drama activities (Korpershoek, Canrinus, Fokkens-Bruinsma, & de Boer, 2018). As a result, the students showed greater *participation* skills. The students' comfort, engagement, motivation, and participation resulted in a greater *social and academic inclusion* (see Garrote et al., 2020).

7.2.1.1. Upon the Social Inclusion of Individual EFL Students Including some with ADHD in Algeria?

Social inclusion practices have garnered widespread endorsement in inclusive classrooms. As outlined in the literature review chapter, children with SEN in general and children with ADHD, in particular, exhibit emotional and social functioning difficulties that affect their social interactions with their peers and teachers as well as their communication skills (Schwab, 2018; Rich et al., 2009; Ozbaran et al., 2018). The presence of emotional and social difficulties often results in peer rejection and social exclusion (Grygiel et al., 2018; Mikami, 2013). As a result, the present research aimed to shed light on the social inclusion of students with ADHD in an Algerian EFL classroom given the scarcity of research on ADHD and social inclusion in the context of the study. In this section, evidence obtained from the three previous chapters will be integrated to answer the first research sub-question. Overall, this section brings into focus the impacts of the intervention on the social development of the student participants. While the direct indicators of social inclusion were captured through the SIS findings, the indirect indicators were outlined in the qualitative data findings (classroom observation, interviews, and focus groups). These indicators are discussed in what follows.

Indirect Indicators of Social Inclusion.

Social inclusion is "not only about being a part of something as a passive participant… but also about perceiving oneself as connected and emotionally positively affected" (Vyrastekova, 2021, p. 4). The social inclusion in the classroom cannot be attributed solely to peer acceptance/ rejection as an explicit and observable behaviour, giving the complexity of the process. Thus, the discussion of the intervention's outcomes depicts a deeper interpretation of the social development of the participants. The research findings, presented in the previous chapters, suggested an increase in social skills, social-emotional development, and diversity awareness among the participants following the intervention. Here, I discuss the indirect factors that contributed to the social development of the participants starting from the classroom structure level and the social-emotional (individual) level.

The classroom management practices and seating arrangements adopted during the intervention allowed the students to boost their social relationships in the classroom. Van den Berg and Stoltz (2018) point out that the classroom seating arrangement increases the prosocial behaviours of children with externalising problems. This shows that the classroom structure can shape the social interactions of the students. The classroom observation data (see Chapter 4, section 4.8) indicated an increase in the students' engagement during group activities. These results are likely to be linked to the fact that the seating arrangements supported the students' engagement in a variety of social situations. As highlighted in the classroom observation findings, the traditional seating arrangement had a prominent role in widening the social gap between the students and decreasing the interation between students with ADHD and their TD peers. The third phase of the classroom observation revealed that the seating arrangements adopted during the intervention increased the social interactions between the students. Furthermore, some authors have driven the focus on the classroom structure in social inclusion research to suggest that classroom management practices

influence the social acceptance levels inside the classroom (Garrote et al., 2020). I argue here that the classroom structure (seating arrangement and classroom management) had an indirect impact on the social development of the participants and contributed to the research findings captured by the SIS.

At the social-emotional or the individual level, the drama activities reinforced the diversity awareness inside the classroom, which increased the social acceptance and the sense of belonging among the students. The interviews' findings (Chapter 5) and the focus group discussions (Chapter 6) revealed that the universal values that drama incorporate helped the students to embrace those differences inside the classroom. At the micro-level, the students demonstrated their acceptance of individual differences and their willingness to support each other. Moreover, the TD peers proclaimed that experiencing rejection, isolation, exclusion, and discomfort (through play) resulted in understanding others and, therefore, accepting them. Furthermore, the teachers' interviews and the students' discussions revealed a crucial role of drama practices in increasing the students' empathy. The students revealed that drama strategies created connections inside the classroom and the students grew socially together through drama. The TD students demonstrated their empathy towards their peers with ADHD through offering support, showing acceptance, sharing feelings, and collaborating (see Chapter 6). According to Binns (2020), empathy "is strongly linked to imagination and is reliant on a compassionate and curious understanding of others" (p. 152). Performing different roles and investing in different characters, the students were able to understand different characters in a way that shaped the struggle of their peers. Previous studies have demonstrated a link between the use of drama practices and the increase of students' empathy. However, most of these studies addressed empathy behaviours in medical students (Lim et al., 2011). In reviewing previous research, no data could be found on the influence of drama on the empathy behaviours of students in inclusive settings. However, literature evidence

associated social-emotional skills such as empathy with the students' social competence and high-quality friendships (see Avramidis et al., 2022). Although the study finding has not established a causal relationship between drama and empathy, and drama and diversity awareness, it presented indicators of social development following the intervention. Overall, the use of drama as a tool for social inclusion and social development inside the classroom is an underused strategy. This study presented evidence regarding the effectiveness of drama techniques in promoting the students' social skills and diversity awareness. Students with ADHD, on the other hand, demonstrated the positive influence of their peers' empathy and acceptance on their social skills and sense of belonging. It is worth highlighting that the sense of belonging and feeling welcome as an integral part of the classroom fulfilled the psychological inclusion needs of the students (Braun, 2019).

Direct Indicators of Social Inclusion.

The baseline data analysis (Chapter four) broadly supports the work of other studies in this area. The pre-intervention scores suggested that the ADHD group had lower social inclusion ratings than the TD group in relation to the academic domains (LITOW). In line with a recent study by Avramidis et al. (2022) which suggested that students with moderate learning difficulties had fewer friendships compared to their TD peers, this study findings suggest that students with ADHD hold low social acceptance levels compared to their peers. However, the findings indicated that students with ADHD were not rejected by their peers at the play domain (LITOP). I speculate that this may be due to the fact that students tend to find peers with ADHD funny to play with outside the classroom. The context of the study is crucial in understanding the social acceptance/rejection as a social phenomenon. This confirms the idea of the degrees of inclusion highlighting that "a child is not either completely included or excluded, but that he/she is included in or excluded from the different communities in different degrees" (Qvortrup & Qvortrup, 2018, p. 803). On the other hand, post-intervention

findings suggested that social inclusion ratings either improved or remained the same across all domains for both groups. Furthermore, the Forced Choice Probability classification (FCP) and the teacher's classification further supported the SIS findings. The classifications demonstrated a positive change in the social status of the students with ADHD in the classroom following the intervention. Overall, the findings demonstrated a positive impact of the drama-based intervention on the social inclusion of children with ADHD. Intervention participants confirmed the quantitative data findings by expressing the role of drama in increasing social acceptance in the classroom. Although a plethora of research focused on the potential of drama in education to develop the students' social skills, no previous studies have examined the influence of drama practices on the social inclusion of students with learning difficulties in general and ADHD in particular, to the best of my knowledge.

7.2.1.2. Upon the Academic Inclusion of Individual EFL Students Including some with ADHD in Algeria?

In this section, I bring together findings from the quantitative and the qualitative data analyses (Chapters 4 to 6) to answer the second research sub-question. Therefore, I discuss the impacts of the drama-based intervention on the academic inclusion of EFL participants including some with the ADHD label.

The findings demonstrated direct and indirect indicators of academic inclusion in the study. While the direct indicators were captured through the academic performance tests, the indirect indicators were outlined through the themes that emerged from the qualitative data analysis. These findings will doubtless be much scrutinised, but there are some immediately dependable conclusions for the positive influence of the intervention on all the students. Several interesting findings were derived from the data concerning the drama influence on the EFL academic performance and are discussed in this section.

Indirect Indicators of Academic Inclusion.

The indirect indicators of academic inclusion are acknowledged and seen as parts of the students' progress. The indirect indicators of academic inclusion that emerged and resurfaced across the qualitative data findings are effective engagement and participation, and motivation.

The qualitative study findings (classroom observation, teachers' interviews) provided a deeper understanding of the influence of the intervention on the inclusion process by capturing an increase in the students' engagement and participation throughout the intervention. Engagement, in literature, is defined as the "behavioural intensity and emotional quality of a person's active involvement during a task" (Reeve, Jang, Carrell, Jeon, & Barch, 2004, p. 147). The students' engagement has long been considered an influential mediator between the classroom quality and the students' educational outcomes (Virtanen et al., 2013). The teachers' interviews outlined an increase in the students' engagement and involvement in classroom discussions. This result may be explained by the fact that a social learning approach was adopted during the intervention to promote a learner-centred teaching where "different learning styles can be accommodated and students can help each other to develop their skills" (Jones, 2007, p. 40). This approach promoted social interactions in the classroom and created a balance of power between the teacher and the students. The drama practices allowed all the participants to engage in real social learning. Indicators of active engagement and improved participation were evident in the classroom observation data and the focus group discussions. Engagement in classroom activities can also result in an active and autonomous learning. Comparison of the findings with those of previous studies confirms the importance of drama in developing autonomous learners in the EFL classroom (Risdianto et al., 2019; Fine & Collins, 2014).

In light of the findings from chapters five and six, the drama-based intervention had a positive influence on the students' motivation. Motivation, in this context, can be seen as an indicator of social and academic inclusion. Although beyond the scope of the study, the impacts of the intervention on the students' motivation emerged during the teachers' interviews and the students' FG discussions. The qualitative data analysis revealed that the students showed strong interests, positive attitudes, and high motivation to learn EFL following the intervention (see Chapters 5 and 6). A strong relationship between drama and language learning motivation has been reported in the literature (Wongsa & Son, 2020). Thus, the study findings suggest a link between drama activities, motivation, and academic performance. Although literature evidence indicates a link between motivation and language learning and/or academic achievement, no data was found on the association between drama and motivation in students with ADHD.

Direct Indicators of Academic Inclusion.

Given the fact that weak literacy skills (Barriga et al., 2002), language and pragmatic difficulties (Cordier et al., 2013), and academic difficulties (Birchwood & Daley, 2012) have been strongly associated with ADHD, the academic performance of the students was measured before and after the intervention. In line with the reviewed literature evidence (Chapter 2, section 2.3.1.1), the baseline findings indicated that students with ADHD had lower academic performance, compared to their TD peers, across the four language skills (reading, writing, listening, and speaking). On the other hand, the post-intervention findings suggested a positive main effect of the intervention on the academic performance of all the students following the intervention, and this might have been particular for the ADHD group. More specifically, a significant increase in the students' outcomes was captured on the levels of reading, listening, and speaking skills (Chapter 4, section 4.5).

To start with, the quantitative data findings suggested an increase in the students' speaking skills following the intervention. This ties with previous research showing that drama-based strategies have the potential to boost the speaking skills of EFL/ESL learners (Iamssard & Kerdpol, 2015; Karimzadeh, 2017; Galante, 2018). Furthermore, qualitative evidence (Chapters 5 and 6) suggested a positive influence on the students' communication with their peers and teacher, their comfort level when using the language, and their participation skills. Prior studies that have noted the importance of drama in improving EFL students' English competency demonstrated a link between drama strategies and the increase of students' participation and communication skills (Wahyuni, 2013). However, when comparing the study findings to those of older studies, it must be pointed out that those studies were not carried out in inclusive classrooms and did not consider the impacts of drama on students with SEN. In reviewing the existing literature, no data was found on the association between drama strategies to teach EFL and students with ADHD. In this study, the speaking skills of students with ADHD were fostered within the context of the Algerian EFL curriculum in which drama-based intervention targeted the students' language skills through different activities. Furthermore, students with ADHD argued that the drama activities allowed them to interact with their teacher and peers and, therefore, developed their communication and speaking skills. All the students in the intervention, including those with the ADHD label, were exposed to drama activities that were less formal than the traditional strategies. As a result, participants with ADHD, as shown in the observation findings, demonstrated a higher comfort level when speaking the English language. This can be explained by the fact that drama activities have proved to decrease the anxiety of foreign language speakers (Li, 2016).

Another notable finding of the study was the influence of drama on the students' listening skills. Previous studies evaluating the language competency in children diagnosed

with ADHD suggested that the children were most impaired in listening comprehension (McInnes et al., 2003). In this regard, pre-test listening measurement revealed a significantly low listening skill of students with ADHD compared to their TD peers. Interestingly, the data findings presented in the previous three chapters revealed a positive influence of the intervention on the students' listening skills. Throughout the intervention, I observed the students' responses to the language of instructions. For instance, students in the intervention group gradually demonstrated a good ability to listen to their peers during role-plays. Moreover, students with ADHD showed verbal and non-verbal indicators of active listening through eye contact, nodding head, asking questions, and summarising others' roles following the intervention. The intervention providers (teachers) and the student participants agreed on the positive outcomes of the drama practices in relation to the students' listening skills. Here the drama-based practices aimed to embed language learning within the context of the study (authenticity) through interactive activities (learning by doing). As a result, the engaging nature of the drama activities helped the students to develop their listening skills, namely their listening comprehension. Although different studies have addressed the influence of drama on language competency, the link between drama and the listening skill as well as the link between drama and the language skills of learners with ADHD is still insufficiently explored. The present results were significant in at least two major respects. First, the findings indicated a positive role of drama in improving the listening skills of EFL students in Algerian middle school. Second, the data findings captured a significant impact of drama on the listening skills of students with ADHD.

Furthermore, the prominence of reading skills has long been debated in the context of teaching ESL/EFL and the context of teaching students with ADHD. The reading skill has a great role in language learning. Learners in general and students with ADHD, in particular, tend to find reading challenging (Miller et al., 2013). Reading in a second/foreign language

may increase the challenge. The baseline phase of the quantitative data demonstrated a significant difference between the reading performance of students with ADHD and their TD peers. Interestingly, the findings demonstrated a significant increase in reading performance after the intervention for all the participants. I had hoped I would find clear evidence that supports the positive impact of drama on the learners' reading performance through the qualitative data; whilst there were some indicators, the teachers demonstrated limited drama influence. The teachers' semi-structured interview findings revealed that although the reading performance of the students increased following the intervention, the students still faced reading difficulties. The teachers argued that drama practices did not allow them to teach the students advanced active reading techniques. From a CR point of view, the findings suggested that the subjective knowledge as formed by the teachers' experiences "captures only a small part of a deeper and vaster reality" (Fletcher, 2017, p. 182). Teachers, in this context, can only see the prescribed knowledge but not the knowledge that the students gain through engagement and social interactions. On the other hand, the classroom observation findings proved that the drama activities (reading theatre) had a great impact on the reading comprehension of all the participants; this had been particular for students with ADHD (see Chapter 4). The activities boosted the needed skills to comprehend. Improvement in skills such as inferencing and decoding was observed. This finding is consistent with that of Tajareh and Oroji (2017) who suggested that drama techniques had a positive role in promoting the reading comprehension of EFL students in the context of Iran. In a similar vein, a study conducted by Güngör (2008) indicated a positive impact of drama on the students' reading comprehension and on attitudes towards reading compared to traditional methods. My findings go beyond previous findings suggesting that drama practices can support the reading skills of students with ADHD.

In contrast to the preceding findings, a clear influence of the intervention on the increase of writing skills could not be identified in the quantitative and the qualitative data findings. Writing skill is a crucial part of communication and a fundamental skill for academic success. Given the fact that the written expression requires attention to detail, focus, coherence, and structure, students with ADHD were found to exhibit greater difficulties in writing in comparison to their peers (Molitor et al., 2016; Cascas, Ferrer, & Fortea, 2013). Thus, a small but growing body of literature suggested that students with ADHD exhibit writing difficulties. The baseline findings in this research broadly support previous findings in this area demonstrating that students with ADHD had lower writing performance than the TD group. This was basically supported by teachers' interview findings. However, contrary to expectations, the study findings showed that the drama-based intervention did not influence the students' writing skills. In a similar vein, the teachers argued that drama practices had less impact on the students' writing comprehension.

A possible explanation for these results may be the interactive nature of drama and the focus on oral communication skills throughout the intervention. Furthermore, the students, as beginners in language learning and drama, found it difficult to write dialogues and scripts. It may be that the participants benefited from the informality of spoken English and were not able to distinguish between formal writing and informal speaking. As it has been outlined earlier, the study findings confirmed previous literature in that drama activities promoted the students' comfort to speak the language. However, this 'comfort' cannot be captured when writing. Therefore, this may suggest that students were comfortable when speaking but not when writing. Therefore, while the students' speaking skills increased, their writing skills did not change. These outcomes were contrary to that of Cer (2017) who suggested that drama activities had a significant impact on primary school students' writing skills. Again, the association between drama strategies and students with ADHD has not previously been

described. Contrary to the findings of Cer (2017), findings in this study did not determine any influence of the drama-based intervention on the writing skills of students with ADHD or their TD peers.

It can be concluded that the academic performance of all the students in the intervention group either improved or remained the same following the intervention. Based on the findings of this study, using drama strategies in the EFL classroom can help the students to improve their language skills. Furthermore, the intervention had a significant impact on the academic outcomes of students with the ADHD label. However, no change was captured on the level of the writing skills of the participants. This result may be explained by the fact that "writing is the most difficult skill and it needs a lot of practice, time, and patience" (Rao, 2017). However, the drama-based intervention was a short-term intervention (see Chapter 4, section 4.9). I speculate that a long-term intervention can have better academic outcomes. On the other hand, given the fact that we learn in a social context and that social interactions and social learning play a major role in shaping and promoting our skills, the drama practices were more relevant in the group work context. Therefore, this could suggest that the intervention did not support individual writing activities. The finding is consistent with that of Clipson-Boyles (1998) who asserted that the use of drama in the English language classroom mostly supports promoting listening and speaking. Nevertheless, Clipson-Boyles (1998) argued that drama strategies contribute to the reading and writing processes.

7.2.2. What are the teacher participants' experiences of the drama-based intervention?

As argued throughout the thesis, evaluating teaching pedagogies and classroom practices is grounded in the stakeholders' perceptions and experiences. The present research considered teachers' individual evaluations of the drama-based intervention and their reflections on their experiences as EFL teachers. Thus, in this section, I address my second research question

(*What are the teacher participants' experiences of the drama-based intervention?*). In doing that, I bring into focus the participants' perspectives on the core concepts of the research, namely ADHD and drama.

7.2.2.1. Teachers' Perceptions

Although the interview questions addressed the participants' classroom experiences, their assumptions and perceptions of ADHD and drama were front-and-centre throughout the discussion. Thus, the discussion of the teachers' interview findings is made in relation to how teachers perceived the intervention and its outcomes on their students. The interview findings (Chapter 5) demonstrated that teachers held negative perceptions and limited knowledge related to ADHD and drama. The teachers tried to accentuate the undesirable behaviours of students with ADHD. Their perceptions about ADHD were generally related to the 'behavioural manifestations' of the students. Furthermore, the teachers' perceptions were shaped by medical and cultural perspectives. From a medical perspective, the teachers provided ADHD explanations by referring to individual difficulties and brain deficits. Comparison of the findings with those of earlier studies in different contexts confirms that teachers had limited knowledge of ADHD (Gwernan-Jones et al., 2016; Aly et al., 2015; Youssef et al., 2015) and negative expectations of students with the label (Ohan et al., 2011; Ewe, 2019). In accordance with the teachers' interviews findings, previous studies have demonstrated that a lot of teachers endorse a medical perspective (Anderson et al., 2012). From a cultural perspective, the teachers associated the parenting and the home environment styles with ADHD symptoms. This supports previous findings on the criticism endured by the parents of children with ADHD (e.g., Peters & Jackson, 2009). Furthermore, teachers revealed limited expectations of drama before the intervention and showed concerns related to teachers' authority in the EFL classroom. The teachers' perceptions of drama appeared to be tied to their perceptions of themselves, their position in the classroom, and their personality

traits. The findings revealed that teachers were concerned with losing power when performing drama activities. In reviewing the literature, no data could be found on the association between teachers' expectations of teaching pedagogies in general and drama in particular and their assumptions about their classroom power. It is safe to conclude that the teacher participants had negative perceptions that may have influenced their experiences of the intervention. Furthermore, identifying the teachers' assumptions had a pivotal role in outlining the impacts of the intervention on their perceptions and practices.

7.2.2.2. Teachers' Experiences

Evaluating the intervention based on teachers' experiences allowed a better understanding of the impact of drama practices in the EFL classroom. Also, it enabled a nuanced understanding of how the intervention implementers (teachers) experienced the delivery of the intervention. The participants' experiences of the intervention captured a compelling explanatory evidence for its positive outcomes. In exploring the teachers' viewpoints of the drama outcomes, there were crucial insights for understanding the association between drama and EFL. The teachers' experiences of the intervention and their views concerning its outcomes were paramount in informing future practices.

It is advocated that teachers' beliefs and perceptions of creativity have a major influence on the way they support/obstruct creativity in their classroom (Beghetto, 2013). In this study, the participants initially expressed their concerns that drama activities may cause classroom management difficulties. However, the actual intervention influenced their perceptions and increased their self-confidence and their understanding of drama in education. The participants stated that drama techniques helped them "to go beyond the boundaries" to foster their students' EFL learning (Mrs Labidi, I01). Furthermore, some of the teachers' answers captured through the semi-structured interviews highlighted the teachers' comfort in

teaching EFL through drama. The teachers' interviews were focused on the impact of the intervention on the students from the teachers' viewpoint. Therefore, if the debate is to be moved forward, a better understanding of the influence of drama strategies on EFL teachers' practices and self-efficacy needs to be developed.

With regard to the influence of drama on the students' learning, the teachers argued that the drama outcomes were more prominent among students with ADHD. Although teachers were positive regarding the drama social outcomes, the teachers appeared to be discreet concerning the influence of the intervention on some of the language skills such as the writing skills. Teachers held the assumption that drama practices are suitable to teach communication skills; increase classroom interactions, and boost the students' motivation to learn. Drama practices, according to the teachers' experiences, established effective classroom interactions and decreased their talk time. However, teachers argued that drama strategies are not appropriate in teaching grammar, reading, and writing. Further, teachers were concerned about the drama limitations. The semi-structured interview findings are consistent with those of Isyar and Akay (2017) who suggest that classroom teachers in Turkey view drama as an effective teaching pedagogy. Nevertheless, constraints such as the lack of training, material constraints, preparation constraints, and teachers' beliefs of incompetence appeared to hinder their adoption of drama practices. Literature evidence suggests that teachers' trainings, knowledge, and access to the different resources have an impact on their attitudes (Kurniawati, de Boer, Minnaert, & Mangunsong, 2016).

Stepping out of the comfort zone: Impacts on teachers

"*I can call it a turning point in my teaching practices*". (Mrs Labidi, I01)

The study explored the perspectives and experiences of the intervention providers (teachers) because they play a key role in achieving the learning objectives. Further, teachers'

experiences have little bearing on the teaching process and the teachers' effectiveness (Padolsky, Kini, & Darling-Hammond, 2019). However, the study's exploration of the teachers' experiences was limited to investigating their views of the intervention implementation and impact on their students. It was not deemed appropriate to investigate the impact of the intervention on the teaching process or the professional development. Nevertheless, the study found that the drama-based intervention had a positive influence on teachers' attitudes, perspectives, and self-confidence.

To start with, the semi-structured interviews data analysis demonstrated a change in teachers' expectations and attitudes towards students with ADHD following the intervention. Chapter five of the study provided evidence that the intervention providers had positive attitudes towards students with ADHD after the intervention. The teachers reported a positive teaching experience that allowed them to work closely with students with ADHD and observe their interactions, efforts to engage, and individual skills. The teachers reported that they were surprised with the outcomes of students with ADHD. It seems possible that the negative attitudes held by the teachers before the intervention were stemmed from their limited knowledge of ADHD, presumptions, traditional classroom constraints, time limitations, and lack of training. According to these findings, it can be concluded that the intervention provided the environment and the tools for teachers to reflect on their attitudes and perceptions of ADHD. The opportunity that the present study provided arose from the fact that teachers were able to see the potential of students with ADHD.

Furthermore, the study found that drama had a positive impact on the teachers' self-confidence. Teachers argued that performing drama activities increased their self-confidence. Moreover, teachers appreciated that drama affords personal and professional growth. It positively affected the development of their teacher/student interactions and helped them to go above and beyond their limits to ensure a positive learning experience for all the students.

The study findings suggest a positive influence of drama on the students and their teachers. However, to develop an overall picture of drama in education, additional studies are needed to explore the impacts of drama on EFL teachers in inclusive settings.

Nevertheless, the drama-based intervention forced the language teachers to "step out of their comfort zone and facilitate new lessons that may or may not succeed" (Dawson et al., 2011, p. 331). The study found that the intervention required extra efforts from teachers who faced the limitations of a new pedagogy. Although teachers attended the drama training, they expressed a feeling of uncertainty during the intervention. Clearly, there are important considerations to be made concerning the implementation of drama in education in inclusive EFL classrooms (see Chapter 8, section 8.6).

7.2.3. What are the Student Participants' (ADHD and TD) Experiences of the Drama-Based Intervention?

This section was developed based on a belief that even if a teaching strategy/approach is considered pedagogically practical, its effectiveness will depend on how the students engage with it. Thus, voicing the students' views regarding the drama-based intervention was deemed crucial in evaluating the intervention's outcomes. It is advocated that excluding the students' voice from education research can result in a partial image of education (Bloemert et al., 2020). Despite the need for students' experiences to inform future practices, the students' voice is often excluded from the EFL research (Pinter, 2014). Based on a CR perspective, this study allowed all the student participants (ADHD and TD peers) to express their views regarding drama. The focus group discussion findings revealed that the participants had different perceptions and expectations of the intervention.

To start with, the non-ADHD participants demonstrated play-focused perceptions of the intervention and used play concepts to refer to drama. The students' main consideration

for classifying drama activities as play was 'fun'. A qualitative study conducted by Miller and Kuhaneck (2008) investigated children's play experiences and play preferences. The study suggested that the children's primary rationale for choosing an activity or designating it as play was fun. In the context of the present study, this may suggest that fun was the main influential factor in the participants' perceptions of drama. Therefore, fun and play mirrored the students' perceptions of drama and their positive expectations of the intervention. The study findings suggest that one of the opportunities that drama-based intervention offers arises from the fact that drama activities reflect some elements of 'play'. Both drama and play are pleasurable, intrinsically motivated, and require active engagement. Furthermore, similar to learning through play, the drama-based intervention ranges from active activities that involve physical and mental engagement to 'pleasurable' activities that aim to introduce enjoyment in the learning process. Moreover, research evidence demonstrates that play "can foster children's participation in inclusive settings" (Kossyvaki & Papoudi, 2016, p. 46). In a similar vein, this study found that drama boosts the students' social engagement in the classroom. In contrast with play, drama activities involve a focus on both the process and the end. In the context of this study, it was observed that the participants (the students) perceived drama as a play intervention more than a learning intervention. Previous research findings suggest that non-academic classroom activities result in higher engagement and interactions than academic activities (Markova, 2016).

On the other hand, participants with the ADHD label reported low perceptions and expectations of the intervention. The focus group discussions revealed the students' concerns and worries concerning the intervention, its outcomes, and peers' reactions. In contrast to their TD peers, students with ADHD perceived the intervention to be an assessment tool that will shed light on their difficulties and, therefore, increase their social rejection in the

classroom. Furthermore, the participants reported a sense of responsibility towards their teachers and parents, who were expecting positive outcomes.

It is advocated that the students' perceptions in the educational setting shape their learning experiences (Spearman & Watt, 2013). Moreover, the students' enjoyment of the classroom activities proved to have a positive influence on the didactic process (Hernik & Jaworska, 2018). In the present study, all the participants reported that they enjoyed the intervention and argued that a longer intervention would provide better opportunities to develop their skills. Furthermore, the students advocated a school-based drama approach by integrating drama strategies in different subjects. The findings of the study indicated that all the students had a positive learning experience through drama which was enormously rewarding. This finding broadly supports the work of other studies in this area (such as those of Manurung, 2018) suggesting that language learners hold positive perceptions of drama activities. Interestingly, students with ADHD focused on the intervention influence on their peer relationships. In accordance with a recent study by Avramidis and Aroni (2020) which demonstrated the importance of best friend in the lives of students with moderate learning difficulties, it could be argued that friendship relations in the school were valued by students with ADHD.

7.2.3.1. Are there Differences in Impact and Experiences of Drama-Based Intervention Between Students with and Without an ADHD Diagnosis?

In this section, I bring together the findings from the analysis in order to compare the drama impacts and experiences among the participants, herby answering the following question: *Are there differences in impact and experiences of drama-based intervention between students with and without an ADHD diagnosis?* It is worth highlighting that this question emerged during the discussion of the findings.

Although several studies have investigated the social and academic outcomes of a myriad of different interventions and pedagogical strategies on students with SEN, little has been said about the impact of those interventions on the TD peers (see Kart & Kart, 2021). This denies the significance of an inclusive pedagogy, which is defined in its positive influence on all the students. In this study, the intervention aimed to provide inclusive activities to ensure the academic and social growth of all the participants. Therefore, data were collected from both groups to determine the impacts of the intervention not only on students with ADHD but also on their TD peers. The results presented in chapter four, five, and six and discussed in the previous section suggest that most of the participants were positively influenced by the intervention. On the academic level, most of the TD students (along with students with ADHD) in the classroom benefited from taking part in the study. The reading, the listening, and the speaking skills of the students increased following the intervention (see Chapter four, section 4.5). This study, therefore, supports evidence from previous observations suggesting that inclusion programmes do not adversely affect the performance of the TD peers and may even have a positive influence on their academic growth (see Warren, Martinez & Sortino, 2016; Rhoad-Drogalis & Justice, 2019). On the social level, the study findings suggest a social growth of all the students following the intervention. The study found that the intervention increased the social acceptance among the TD students and not only their ADHD peers (Chapter four, section one). These results seem to be consistent with those reviewed by Kart and Kart (2021) confirming that inclusion programmes had either neutral or positive influence on the social development of the TD peers.

Furthermore, the research findings demonstrated that although the participants had different experiences of the drama-based intervention, they all enjoyed and liked it. Based on a CR perspective, this research used objective and subjective measures in order to evaluate the

outcomes of the intervention. Therefore, the outcomes of the present study were tied to the way all the participants (students and teachers) experienced the drama intervention. As experiences are unique and can be based on different perspectives, the findings regarding the participants' experiences showed that the student participants had different perspectives regarding the intervention. As highlighted earlier in chapter six (the comparison section), the findings of the study showed that while students with ADHD perceived the intervention as an assessment tool, their TD peers expressed play-focused perceptions. This may suggest that students with ADHD are not used to that attention in the school and, therefore, their perceptions of the intervention were assessment-focused. Furthermore, all the participants outlined the impacts of drama on boosting their social skills and social interactions inside the classroom. While the TD group discussions demonstrated social development in relation to social solidarity, empathy, and diversity awareness, the ADHD group discussions evolved around social relationships, sense of belonging, and emotional development.

It can, thus, be suggested that all the students benefited from this social experience. The social gain of students with ADHD lies in the social acceptance in the classroom, which increased their sense of belonging. The TD peers also benefited from being able to accept others as this increased their sense of personal development, their awareness, and their preparedness to deal with individual differences in their own society. Being in an inclusive classroom and attending 'an inclusion for all intervention' did not impede the academic and social development of the TD peers. Conversely, it affected them in a positive way. Overall, this study evidently satisfies its aims and objectives as the data findings answer the research questions raised at the beginning of the research. Overall, the findings demonstrate that the drama-based intervention had a positive influence on the academic and social inclusion of all the EFL student participants including those with ADHD. The research findings broadly support the work of other studies in this area providing ample evidence that inclusive

pedagogies are associated with social and academic growth of all the students (see Schuelka, 2018; Hehir et al., 2016).

7.2.4. Alternative Explanation of the Findings

The use of retroduction, judgemental rationality, and critical reflection is a key in CR research (Price & Martin, 2018). Critical reflection involves a rigorous and continuous evaluation of the methodology and the findings. Arguments are presented in this section with the aim of inviting reflection on the findings. The findings suggested positive academic and social outcomes of the intervention. An alternative explanation may be that the improved academic performance may be the result of greater confidence and engagement of the participants in the academic activities because they socially engaged with the class and the teacher following the intervention. In that sense, the findings can be seen as a shift in the participants' learning styles, readiness and motivation to learn (and perform in assessment activities), but not as a fundamental shift in their academic abilities. Herein, one may pause and ask, '*what is the worst that could have happened?*', or '*what is the least impact the intervention may have had upon the participants?*' If we, therefore, ignore the observed improved academic performance, but instead consider the worst (most cautious) interpretation of the findings is that there is increased social cohesion and inclusion in the classroom, and increased students' confidence and motivation to learn the language. This remains a positive outcome. As part of the virtuous circle (see Figure 7.1), this alternative explanation of the findings advocates that inclusion is a progressive process and an interaction of social and academic development. Time, in this context, plays an important role in the evolution of inclusion – improved social inclusion will bring about greater academic engagement and confidence, which in turn will lead to improved academic outcomes.

7.3. Section Two: Key Contributions to Knowledge

This study provides valuable insights into inclusion practices to accommodate for all the learners. The findings provide a firm foundation for encouraging the use of drama in EFL inclusive settings. This thesis contributes to research on inclusion in education, teaching EFL in inclusive settings, teaching learners with ADHD, and drama as a teaching pedagogy. Therefore, this section outlines the study's contribution to theory, methodology, practice, and context.

7.3.1. Theory

Adopting a biopsychosocial approach to SEN, this study lays the groundwork for future research into inclusion practices in educational settings. This approach will prove useful in expanding our understanding of how teaching pedagogies can combine biological, psychological, and social perspectives to promote a positive learning experience for all. The study succeeded in finding a common ground between the individual and social perspectives. This study incorporated a biopsychosocial perspective by considering the interaction between the biological, psychological, and social factors when implementing inclusion practices. The implementation of a biopsychosocial approach in the study is reinforced by the adoption of a CR framework. The CR stratified ontology, in the context of disability inclusion, offers insights into how different fields must be combined to promote inclusion. At the empirical level, disability can be observed as an individual/ biological entity (Qu, 2020). Subsequently, medical diagnoses/ interventions can be used to identify and provide some help to those individuals. In this study, a formal medical diagnosis was adopted to identify students with ADHD. At the actual level, an educational approach (the drama-based intervention) was developed to create change in the classroom. This can be linked to the aim of CR to change society and not only to explain it (Patton, 2002). The intervention considered social,

academic, and psychological developmental perspectives. At the real level, the study acknowledged that the students' inclusion exists independently of our knowledge.

On a different but related note, the study provides a deeper insight into the interaction between the different dimensions of inclusion (social, psychological, and academic) in the classroom setting. The study provides a basis for our understanding of the association between social and academic factors in inclusive classrooms. The proposed model of inclusion (Figure 7.1) contributes to the ongoing discussion on the conceptualisation of inclusion. The model highlights the importance of the interrelationship of each aspect of the virtuous circle of inclusion, suggesting that inclusion in education is a result of social, psychological, and academic development.

Furthermore, the study has gone some ways towards enhancing our understanding of the role of inclusion practices in providing rich learning opportunities for everyone. The study assists in our understanding of how a teaching pedagogy can "anticipate broad diversity in student learning needs and proclivities" (Sanger, 2020, p. 35). Although students with ADHD were the initial focus of this study, drama provided equal opportunities for all the students mainly because it is "a form of group symbolism, seeking universal, not individual truths" (Bolton, 1985, p.1).

The findings of the research contribute to our understanding of the association between interest and engagement in children with ADHD. Drama has a powerful role in captivating the interest of EFL learners (Guliyeva, 2011). This study provided an effective insight into the role of drama in captivating the interest of students with ADHD diagnoses. Findings from research on interest suggest that the increase of interest contributes to the person's engagement and learning (Renninger & Hidi, 2016; Harackiewicz, Smith, & Priniski, 2016). For children with ADHD, Barkley (2006) suggests that those children show a

motivation and an ability to focus on activities of interest. A study conducted by Petty (2019) indicates that interest in children with ADHD contributes to their school engagement. Therefore, this study adds to the growing body of research by suggesting a link between the interest and academic engagement in students with ADHD.

7.3.2. Methodology

Adopting a CR framework provides an "opportunity to make changes for the better in the situation under investigation" (Stutchbury, 2021, p. 113). As such, this study uses a quasi-experimental design to evaluate the intervention effectiveness. The design contributes to our understanding of causal effects of educational practices. This is an innovative technique in answering questions in education practice (Gopalan et al., 2020). In addition to that the design shows that the classroom setting matters, it contributes to our understanding of how certain practices in the classroom might contribute to academic and social development. This study shows that an explanatory sequential design can provide a structured framework to evaluate the effectiveness of educational programmes using objective and subjective tools of data collection and interpretation. The collection of data in two sequential phases allows for strong, in-depth, and differentiated findings. This design is used in the study to allow for flexibility and change at different stages of research.

7.3.3. Practice

By taking an existing pedagogy into a different domain; a drama-based intervention for promoting inclusion in the EFL classroom; this study combines arts and pedagogical recourses in an innovative way to approach inclusion in the classroom (interdisciplinarity). The present study is the first of its kind to address the inclusion of EFL students (including some with ADHD) through a drama intervention. The intervention in this study provides EFL teachers with a new teaching strategy that could potentially be effective in boosting their

learners' academic performance. The study findings lay out strong evidence for the impact of drama on the students' social and academic growth. Furthermore, the study provides insights into the influence of social, psychological, and academic factors on the learner's inclusion.

The research shows that drama promotes the inclusion of all the learners. Thus, it presents useful evidence for the importance of combining specialist and universal approaches in education. The study provides insights into the role of the teacher in the classroom in engaging all the learners and giving them equal opportunities. It suggests that inclusive interactive learning has a significant influence on students with ADHD as well as their TD peers. In this regard, a study conducted by Roldan et al. (2021) suggests that interactive classrooms can support students without SEN to build positive attitudes, enhance their social skills, and produce opportunities to enhance their academic performance.

In terms of practice, this study offers new insights into the importance of preparing EFL teachers and equipping them with the necessary materials to accommodate for all the learners. Further, the study suggests the incorporation of arts and encourages creativity in EFL classrooms.

7.3.4. The Context of the Study

The data findings from the study make a unique and prominent contribution to research on inclusive education and teaching EFL in Algeria. The study contributes to existing knowledge on inclusion by shedding light on an under-researched context, Algeria. This thesis has gone some way towards enhancing our understanding of inclusion practices and teachers' attitudes towards SEN in the country. The findings suggest that some Algerian schools are not sufficiently equipped to meet the needs of inclusive education. Regardless of the legal provisions ensuring inclusive education in the country, "things seem more theoretical than practical" (Bessai, 2018, p. 371) as the government "did not enforce these provisions" (USDS,

2017, P. 35). Further, the findings suggest that EFL teachers in the country require professional training and resources to support diversity and inclusion in the classroom. Thus, the study offers a unique perspective on inclusion.

Furthermore, the thesis provides insights into inclusion practices in EFL classrooms. As highlighted earlier, the EFL classroom has a particular value in non-English speaking countries. Nevertheless, there is little published data on inclusion in EFL classrooms. This could be due to the English dominance in research publication (Curry & Lillis, 2015). As such, this study makes an original contribution to research on inclusion practices in EFL settings. This study provides research-based evidence on inclusion strategies for diverse language learners.

7.4. Section Three: Implications of the Study

In this study, I have sought to answer the research questions concerning the impacts of a drama-based intervention on the inclusion of EFL students (including some with ADHD), the experiences of the intervention providers, and the experiences of the student participants. In this section, I conclude by foregrounding the implications of the research findings in relation to theory, policy, and practice.

7.4.1. Implications for Theory

This study was set up to explore the inclusion of EFL learners in an Algerian inclusive school setting. To this end, a drama-based intervention was developed and evaluated based on a CR framework. The research findings presented in chapters four, five, and six contribute to contextualising the theoretical discourse by exploring how specialist and universal approaches can be combined to promote inclusion for all. As such, further work is needed to develop a new inclusion approach based on a combination of specialist and universal approaches. The theoretical implication of this study to literature on inclusion in education is fourfold. First,

recognising the role of medical, social, and psychological perspectives should be a priority to support the education of every student in non-segregated settings. Second, inclusion should be viewed and addressed based on the interrelationship between academic, social, and psychological factors. Third, theoretical approaches should shift towards the educational power that may be found in collective and universal teaching approaches such as drama. Finally, recognising the experiences of students and children with and without SEN is needed in theorising about disability and inclusion. As argued by Harwood and Murray (2019), in order to "extend the efforts of widening participation to those who have had difficult experiences with schooling", there is a need "to critique what it is that makes certain forms of learning unrecognisable" (p. 8). Here, I argue that investigating the students' experiences is important to highlight what makes certain education practices unrecognisable.

7.4.2. Implications for Policy

After delineating the research findings, it is important to shed light on the implications of the study for policy makers. As discussed in the previous chapters, in order to accommodate for all the learners in the classroom, there is a need for general education reforms. First and foremost, policy changes are required to predominantly focus on the inclusion of all learners. Placing the emphasis on creating special education classes in some educational settings creates inappropriate focus on 'changing' students with SEN as opposed to creating an adaptive environment. Education must provide equal opportunities for all. To this end, inclusion must be seen as part of the larger goal of promoting an inclusive society. Further, it is important to ensure the consistency of policy, provision, and practices in the country. Another important implication for policy makers is to place an emphasis on creating an inclusive education system by updating and providing on-going assessment and internal/external evaluation of the curriculum and teaching resources. The curriculum is

supposed to provide equal opportunities for all (Ainscow, 2005). As such, the curriculum and textbook should reflect diversity and inclusion values and principles.

Furthermore, prioritising the voice of the child in evaluating pedagogical strategies and academic interventions is paramount. The findings have important implications for understanding the students' experiences of inclusion in the classroom in order to gain insights into developing the inclusion legislatives and practices and promoting discussions around inclusive education. Students in inclusive settings should have a key role in informing the policy and practice which should act upon them through meaningful dialogues (Messiou, 2019). It is suggested that policymakers work on developing an inclusion framework based on the perspectives of children with and without SEN in order to involve the students in "decision making about their education" (Palikara et al., 2018, p. 02).

On the basis of the findings of this study, one of the implications for policy is to consider integrating drama as an educational strategy in EFL lessons. The study findings have important implications for developing drama courses and programmes that can be included in the teachers' continuous professional training (in-service training). Policy makers should provide guidance on how teachers can support inclusion inside the classroom. Policymakers, therefore, should target the curriculum, teaching approaches, students' voices, and teachers' training in promoting inclusion in the EFL classrooms.

7.4.3. Implications for Practice: Pedagogical Implications

The introduction of drama-based intervention in the EFL classroom and its positive influence on all the participants have considerable implications for the role of the teaching pedagogy and the classroom setting in promoting inclusive education. Essentially, the study findings demonstrate that drama holds real potential for engaging diverse EFL learners. It is, therefore, recommended that teachers support the use of drama strategies in teaching EFL. The teacher

plays a great role in the inclusive classroom as each classroom has a unique social life (Weaver & Qi, 2005) and only the teacher can address the needs of his/her classroom (Conteh & Meier, 2014). As discussed earlier, teachers should consider developing their knowledge and professional skills through virtual and in-service training. It is suggested that teachers should be creative in designing their lessons and should support creativity in the classroom.

The study showed that social acceptance in the school setting cannot be imposed but must be built through awareness and diversity acceptance. Encouraging group activities, imagination, performance, and role-playing have a great role in developing the students' understanding of the 'other'. The classroom activities and materials, therefore, should promote social inclusion and reflect its values. Furthermore, the findings indicate that drama has a positive impact on the students' sense of belonging. The importance of the sense of belonging in the classroom is paramount in making the students feel comfortable and boosting their self-confidence and engagement. Research evidence associates the school's sense of belonging with academic success (Korpershoek et al., 2020). Thus, teachers' understanding of the importance of social acceptance and sense of belonging in the classroom can make an impact on classroom practices. If properly resourced and used, drama could solve the issue of how individual differences could be addressed in the classroom.

The study findings indicate a key role of drama in cultivating the students' interest, motivation, autonomous learning, and leading their learning process. It is pertinent to say that drama has a major impact on the students' motivation and autonomous learning (Risdianto et al., 2019). The argument here, as well as the implication, is advocated by a plethora of researchers who encourage EFL teachers to adopt drama in education. The findings encourage teachers to adopt strategies that interest their students and that have the potential to increase their motivation and autonomous learning. In addition to drama, the findings have an important implication for adopting a learner-centred approach in EFL classrooms. It is

suggested that teachers should step out of their role as 'teachers' and allow more room for their students' agency (Bremner, 2019). The students should be allowed to learn from each other through collaborative work. The research outcomes indicate that the classroom seating arrangement has a role in creating social connections inside the classroom and breaking the boundaries between the students and the teachers. The findings encourage teachers to consider the seating arrangement when designing different classroom activities.

It is pertinent to say that the school plays a great role in either enhancing or detracting inclusive education. One important implication of the study may be that the school might reinforce inclusive practices. Furthermore, it is recommended that future interventions should focus on a whole-school approach to increase the outcomes of the intervention.

7.5. Summary

As the discussion draws to a close, it is crucial to round up other research findings in the context of the study. A large and growing body of literature has investigated the use of drama strategies in the EFL/ESOL context. For instance, a study conducted by Schenker (2020) identified the key benefits of an extracurricular drama project on the foreign language skills of the participants. Moreover, another study completed by Lee (2017) examined the impacts of creative drama on EFL students in South Korea. The study findings indicated a positive influence of drama pedagogy on EFL students and teachers. In the context of SEN, a study conducted by Alharthi (2019) investigated the role of creative drama in fostering thinking skills in children with LD. The study findings demonstrated that creative drama created a "dynamic learning environment" that might foster the thinking skills of the participants (Alharthi, 2019, p. 239). Furthermore, recent research on ADHD in education focused on exploring the impacts of the ADHD label on labelled children (Algraigray, 2019); understanding the experiences of students with ADHD in schools (Hemming, 2017); investigating the association between childhood ADHD and adult wellbeing and educational

attainment (Cotton, 2020); and designing behavioural interventions for children with the ADHD diagnosis (Harrison et al., 2019). In regards to foreign language learning/teaching for learners with ADHD, a relatively small body of literature has been published lately. A study conducted by Liontou (2019) aspired to investigate the development of students with ADHD reading competence within a Technology-Enhanced Learning Environment (TELE).

This study was set out to design and evaluate the influence of a drama-based intervention on the inclusion of EFL learners with and without ADHD in an Algerian school. It makes unique and prominent contributions to outlining the impacts of drama pedagogy in inclusive settings. In the first section of the chapter, I have addressed the research questions in light of the findings and the reviewed literature. The study findings suggest a positive influence of the intervention on the academic and social inclusion of all the students. Furthermore, the participants expressed that they had a positive, joyful, and interesting drama experience. Although the intervention was relatively new in the context of the study, it was well-received by the participants of the study. In the second section, I have discussed the contributions that emerged from the research findings. These were related to: (i) the contribution of the biopsychosocial approach and the CR framework to our understanding of the medical, social and psychological perspectives of inclusion; (ii) the methodological contribution of the quasi-experimental approach to education; (iii) the intervention's contribution to inclusion for all; (iv) the contribution made in relation to the context of the study. In the final section, I have presented the study's implications for theory, policy, and practice. In short, the study has important implications for: (i) developing a novel inclusion approach that combines specialist and universal approaches; (ii) promoting general education reforms based on 'inclusion for all' values in Algeria; (iii) placing an emphasis on providing on-going assessment and internal/external evaluation of the curriculum and teaching

resources; (iv) enhancing the teaching strategies and EFL classroom practices; (v) valuing the voice of children with and without SEN in research.

In the next, final, chapter conclusions are drawn based on the discussion of the findings. Furthermore, the limitations of the study as well as my reflection on the research are presented. Finally, suggestions and directions for further research are outlined. The bigger picture is elaborated in the sense that inclusive education should be tailored according to the students' needs and should focus on supporting creativity as well as the academic and social forms of inclusion for all.

CHAPTER 8: CONCLUSION AND REFLECTIONS

8.1. Introduction

The identification of students with SEN in schools often leads to educators considering specialist approaches to improve and optimise the learning of those students. The efforts to provide specialist approaches may reflect the widespread assumption that the classroom is the province of non-disabled students that students with SEN disrupt via their needs for adaptation (Wilson, 2017). Although many of these approaches proved to be effective (Hehir et al., 2016; Kuper et al., 2018), their outcomes can be limited to students with SEN, neglecting students without disabilities. Specialist approaches often fail to recognise that the classroom setting, far from SEN identification, is constructed from diverse learners with diverse needs. Accordingly, previous research focused on Universal Designs for Learning (UDL) to accommodate all the learners, not only those with SEN. There is compelling evidence that UDL is a holistic approach that improves learning for all (Sanger, 2020). Adopting a biopsychosocial model of SEN, which recognises universal and specialist approaches working together, this study aimed to create an inclusive learning environment for all through a drama-based intervention. While the intervention initially targeted students with ADHD, its implementation and evaluation focused predominantly on its universality, allowing the study findings to be interpreted in a wider context, beyond ADHD.

As such, this chapter critically examines the implementation and evaluation of the drama-based intervention, which appears to be of universal benefits. My intention in this chapter is to: (a) revisit the study's key findings; (b) critically reflect on the conceptual shift from individualised to universal focus; (c) highlight the study' strengths and limitations; (c) discuss the dissemination of findings; (d) suggest directions for future research. Finally, the chapter outlines my reflections on my research journey to draw this thesis to a close.

8.2. Revisiting the Study's Findings

As an EFL teacher in a non-English speaking country, I have been aware that English learning has a particular economic and employability value. As such, I believed that, as an EFL teacher, I have to work hard to provide my learners the possibility for a bright future. To this end, I was interested in finding out how to create a positive learning environment for my learners, including those with SEN. With this aim in mind, I started reviewing studies on disability and inclusion. These studies allowed me to learn about the different models of SEN. In particular, the biopsychosocial model, which was adopted in this study, helped me to consider more universal approaches to inclusion such as drama. The drama-based approaches had the potential universal qualities and, therefore, I wanted to examine their influence on the inclusion of diverse learners. Thus, my personal and professional interests, the literature review, the theoretical frameworks, and the methodological considerations, highlighted in chapters one, two and three, provided the basis for framing and addressing the following research questions.

1. *What are the impacts of the drama-based intervention?*

   - *Upon the social inclusion of individual EFL students including some with ADHD in Algeria?*

   - *Upon the academic inclusion of individual EFL students including some with ADHD in Algeria?*

2. *What are the teacher participants' experiences of the drama-based intervention?*

3. *What are the student participants' (ADHD and TD) experiences of the drama-based intervention?*

The study adopted an explanatory sequential mixed-methods research design to answer the research questions. In the first phase of data collection, Academic Performance Tests (APT) and Social Inclusion Surveys (SIS) were deployed to examine the primary area of the research. In order to achieve the aims of the study, quantitative data were collected before and after the intervention. As highlighted in the methodology chapter, it was deemed necessary to modify the initial, quantitative, phase of the study to respond to the study's needs; hereby advocating a convergent parallel design. The parallel design entailed collecting classroom observation data at the initial phase of the research. The second phase of the study was qualitatively based and semi-structured interviews as well as focus group discussions were used to help explain the findings of the first phase. The second phase, therefore, set out to evaluate the impacts of the intervention through the participants' experiences. Furthermore, this phase provided rich data regarding the participants' perspectives of the intervention beyond the pure focus on the social and academic inclusion impacts. In general, the research design provided significant insights into the role of drama activities in promoting the inclusion of all the participants. The findings of the study are summarised in relation to the research questions in what follows.

8.2.1. What are the Impacts of Drama-Based Intervention?

The first research question sought to explore the impacts of the intervention on the inclusion of the participants. When I started this study, I was not fully aware of the different dimensions of inclusion. Thus, the first question was framed to investigate the impacts of the intervention on the broad framework of inclusion. However, in the course of the research, I developed an understanding of types of inclusion (see Chapter 2, section 2.2.2). To this end, two research sub-questions were developed to provide the needed details to answer the main question.

- *Upon the social inclusion of individual EFL students including some with ADHD in Algeria?*

As outlined in literature, social inclusion is defined as the "presence of reciprocal friendships, interactions between SEN and non-SEN students, the social status of SEN students as perceived by non-SEN students, and the acceptance of SEN students by their classmates" (Vyrastekova, 2021, p. 2). Measuring social inclusion in schools is usually not an easy task. Most research on social inclusion relied on sociometric methods (see Jones & Frederickson, 2010; Symes & Humphrey, 2010; Vyrastekova, 2021). In a similar vein, a sociometric measure (SIS) was used in this study to examine the social acceptance/rejection levels of students with ADHD and their TD peers in the study. The findings from the SIS revealed that the drama-based intervention had a positive influence on the social acceptance levels of all the learners across the LITOP and LITOW domains (see Chapter 4). Furthermore, the qualitative tools of data collection (classroom observation) were used to explore the impacts of the intervention on the social participation and engagement of the participants. Indirect indicators of social development in the classroom were front and centre in the findings (see Chapter 7, section 7.2). The social inclusion findings of the study constitute one of the main themes demonstrating the originality of this study and my contribution to knowledge. These findings contribute to the existing literature by suggesting that drama activities have the potential to increase the social inclusion of all the students. In reviewing the literature, no data was found on the association between drama and social inclusion. However, previous research has suggested that drama activities contribute to the social development of students with SEN (Whitmore, 2017; Kempe & Tissot, 2012), social awareness, and social skills (Guven & Adiguzel, 2015; Freeman, Sullivan, & Fulton, 2003).

- *Upon the academic inclusion of individual EFL students including some with ADHD in Algeria?*

The study findings provided insights into the positive role of drama in supporting the academic inclusion of all the students. The academic inclusion of the participants was measured through Academic Performance Tests (APT) and classroom observation. These tools aimed to measure the students' academic performance in language skills and their classroom participation as these two are considered the main indicators of academic inclusion in the classroom (see literature review). The classroom observation findings showed that the drama activities supported the students' learning. Further, the qualitative findings suggested that drama had a positive influence on the learners' motivation and engagement. Furthermore, the findings marked an improvement in the learners' classroom participation. The observation findings suggested that the participants were able to provide insightful comments, take an active role in classroom discussion, and show high level of enthusiasm in the classroom. Moreover, the APT findings provided the direct indicators of the intervention's positive impact on the participants' academic inclusion. The findings of the tests showed that the reading, listening, and speaking performance of all the students increased following the intervention. Having that said, the APT findings indicated that drama had no influence on the students' writing skills. These improvements were highlighted in the form of a virtuous circle (see Chapter 7) to emphasize that the inclusion outcomes were a result of a complex process. Comparison of the findings with those of other studies confirms the positive role of drama in EFL classroom in supporting the students' academic development (see Tajareh & Orji, 2017; Li, 2016).

8.2.2. What are the Teacher Participants' Experiences of the Drama-Based Intervention?

The second research question aimed to explore the teacher participants' views and experiences of the intervention. Analysing the teachers' interviews yielded significant findings regarding the teachers' perceptions, experiences, and future suggestions. Although beyond the scope of the study, teachers demonstrated negative expectations of the intervention based on their own experiences with ADHD and their limited knowledge of drama activities. Nevertheless, teachers argued that they had a positive experience of the intervention. Teachers suggested that drama had a prominent role in boosting their learners' academic and social development. Furthermore, teachers argued that the outcomes of students with ADHD were 'surprising' and 'not expected'. It has been noted throughout the study that the intervention failed to meet some teaching objectives (grammar, writing). The teachers also expressed concerns about the drama challenges in relation to the Algerian context. Time limitation, drama resources, cultural sensitivity towards drama were the main challenges expressed by the participants.

8.2.3. What are the Student Participants' (ADHD and TD) Experiences of the Drama-Based Intervention?

The focus group discussion findings indicated that all the learners enjoyed the drama experience. Although the participants had different expectations and different views of the intervention's outcomes, they all agreed that drama had a positive role in promoting their academic and social development. As highlighted in the discussion chapter, the intervention increased the students' interest and motivation in EFL learning. These findings support the results obtained in the initial phase of the study. Furthermore, the participants positive experience of the intervention could be a major factor of the academic and social inclusion

outcomes. It can, therefore, be assumed that the learners' experiences have a major role in determining their inclusion. In summary, the research intervention fulfilled its objectives to promote the inclusion of students with ADHD in the EFL classroom.

8.3. The Shift from Individualised to Universal Focus

This sections aims to shed light on the conceptual change observed throughout the thesis. The initial objective of this study was to develop teaching strategies to decrease the exclusion of learners with ADHD in EFL classrooms. This objective was based on my personal motivation and interests. Starting with similar premises to those adopted by the deficit model, I assumed that extra efforts were needed to provide additional support to students who may be at risk of rejection and underachievement (see Chapter 2, section 2.3). As such, the intervention was initially designed to meet the needs of EFL learners with ADHD. The classroom observation as well as the data collected by quantitative and qualitative means provided insights into the role of collaborative teaching strategies to accommodate for all learners. Further, the CR approach adopted in this study gave me space to pause and consider alternatives to apply new knowledge gained throughout the research. As such, I was able to see the drama potential of providing a holistic approach to boost learning for all. The intervention lent itself to diverse learning contexts. The findings demonstrate that both ADHD and non-ADHD students can benefit from inclusive climate geared towards diverse learners. Interestingly, the focus on all the students in the study can be important to avoid labelling, othering, and pathologizing students with SEN (Allan & Jorgensen, 2021). Regardless of the fact that some of the work on universal approaches in inclusion appears to be linked to the social model of disability (Baglieri, 2019), denying the experiences of students with SEN is problematic (Fornauf & Erickson, 2020). This study acknowledges the individual, social, and psychological factors and, therefore, suggests individualised and universal approaches working together to enhance academic and social development in diverse contexts.

8.4. Beyond the Scope of the Study

The discussion of the findings has provided a deeper insight into the impact of drama on inclusion in the context of the study. I argue that the study findings succeeded in achieving the research target by providing answers to the research questions. Furthermore, the discussion of the findings revealed other findings that are beyond the scope of the study but can make a significant contribution to research on drama in EFL, ADHD, and SEN in Algeria. These are summarised in the following points.

- The learners' interest in the classroom pedagogies influenced their practices and outcomes. Therefore, the students' experiences and views should be placed at the heart of evaluating teaching strategies.

- The drama-based intervention had a positive effect on the teacher-student relationships. Although the study focused on the social interactions between the students, the findings demonstrated an increase in the interactions between the teacher and the students (students with ADHD in particular).

- The use of drama in EFL classroom can be influenced by cultural-limitations (sensitivity towards drama). Therefore, context-based values and cultural differences should be taken into consideration when designing classroom activities.

- The teacher participants expressed negative attitudes towards students with ADHD. The teachers' attitudes were based on their experiences with students with ADHD. Furthermore, teachers proclaimed the need of training/support to teach students with SEN.

- The drama-based intervention had a positive influence on teachers' practices. An investigation into the impact of drama pedagogy on teachers' self-efficacy would enlighten future DIE research.

- Non-traditional approaches such as the creative use of drama has not commonly been used in Algeria.

8.5. Strengths and Limitations of the Study

In the light of this discussion, it is important to contextualise the research findings by addressing the strengths and limitations of the study. This section discusses the strengths and limitations of the study in relation to the theoretical framework, the research design, the context, the data collection tools, and the data analysis process.

8.5.1. Strengths of the Study

The findings of the study contribute in several ways to our understanding of the association between drama, ADHD, and EFL. The study provides a basis for adopting drama in inclusive classrooms. The setting of the research played a key role in addressing the aims of the study. The study was conducted in a natural setting (the school) which increased the dependability, often referred to as 'the ecological validity', of the research (Holleman et al., 2020). Furthermore, the fact that the study was conducted in one middle school allowed a focus on the intervention and the evaluation process. The participants' familiarity with the school and the intervention providers (teachers) helped in decreasing their anxiety and increasing the chances of the participants behaving naturally. Although it was unusual for the students to have four EFL sessions per week, the teachers and school staff supported the delivery of the intervention and placed a high value on emotional support. I believe that the context of the research (Algeria) provided unique insights regarding inclusive education in EFL classrooms.

Moreover, the research design is one of the main strengths of the study. The design allowed the use of different data collection tools. Interestingly, the design shed light on the participants' voices and provided rich descriptions of the intervention and the findings so that other researchers and educators can judge the relevance of the intervention to their own

context and students. Overall, the qualitative phase of the study was the one that obtained the most robust results. The evaluation of the intervention and its outcomes from the perspective of the students and the teachers is expected to enlighten future practices and school-based inclusion interventions. In addition, the use of mixed-methods design contributed to the trustworthiness and triangulation of data. This latter allowed "the limitations of each method to be transcended by comparing findings from different perspectives" (Williamson, 2005, p. 8).

8.5.2. Limitations of the Study

Notwithstanding the key contributions made by this project, there are several constraints that limit the extent to which the objectives of this study were met. I believe that the major limitation of this study is related to methodological constraints. First, only a few students with ADHD were recruited for the research which limited the statistical power of the findings. The sample size was limited because learning difficulties and disability prevalence in the country is characterised by underreporting and dearth of information (Humanity and Inclusion, 2016; Rohwerder 2018). Therefore, the number of students with SEN was low. Further, given the research interest in universal approaches, it was necessary to have diverse learners in the class. Moreover, only students with a formal ADHD diagnosis were recruited (as students with ADHD) in the study in order to avoid issues related to assumptions and perceptions. Furthermore, it was not deemed appropriate to recruit students from different schools as the study aimed to explore the social acceptance/rejection among peers. Therefore, the participants had to be familiar with each other. As such, the sample size limited the statistical generalisation of the findings. However, this allowed the collection of rich and in-depth data. In addition, this increased the ecological validity of the study. The universal nature of this approach may mean that the drama-based intervention could have positive outcomes if used in different settings with different learners. The findings in this study showed that drama-based

approaches have the potential to transform EFL inclusive classrooms and to accommodate all the learners, not just those with ADHD.

Moreover, although the study adopted a multi-method design to evaluate the academic and social outcomes of the intervention, it may be argued that using other sociometric techniques to assess the social impacts of the programme could have been helpful. For instance Social Cognitive Mapping is viewed as a robust approach when addressing the participants' social relations (see Avramidis et al., 2017). Further, although the study focused on the social and academic inclusion outcomes, a deep focus on the psychological inclusion outcomes would have contributed to the findings. It is worth highlighting that the intervention's influence on the students' sense of belonging is considered a psychological outcome. Nevertheless, this was not deeply investigated.

Second, the main limitation of the study can be associated with time constraints (see Chapter 4, section 4.9 for a detailed description of the intervention limitations, and COVID-19 constraints below). Although conducting the research in a natural setting increased the dependability of the study, it had its logistical constraints. It was not easy to determine the impact of maturation and testing effects on the study findings. Furthermore, the presence of the researcher and another person to conduct the fidelity check may have affected the ecological validity of the study. Third, although the intervention was designed and delivered for EFL learners, the FG data was collected in Arabic as the participants were beginners. As a result, the data translation may have implications on findings as "concepts in one language may be understood differently in another language" and because language embodies cultural and social meanings (van Nes, Abma, Jonsson & Deeg, 2010, p. 313). In terms of data analysis, balancing the diverse disciplines of inclusion, arts, and EFL was difficult. Therefore, it may be possible that one discipline dominated the discussion at a time.

There are other things that were beyond the scope of the study but could have made a significant contribution to the findings such as investigating perceptions of ADHD in school settings in Algeria. I acknowledge that a more focused approach may have allowed data analysis with more nuance and consideration of the context of the study. Unfortunately, the qualitative data failed to capture conceptualisations of inclusion in the school. Furthermore, although the EFL classroom was the focus of the study, a consideration of a whole-school drama intervention would increase our understanding of the findings. Future publications of the thesis will incorporate suggestions on how to address a whole-school drama intervention for students with different SEN and not only ADHD. One of the limitations of the present study lies in the fact that the context challenges may hinder teachers and other researchers in Algeria from repeating the intervention.

I was fortunate to have had the privilege of attending a short drama training and because a drama expert helped in facilitating the teachers' training. However, it may be difficult for teachers in Algeria to attend virtual training due to infrastructural challenges. Although I believe that drama resources can be employed by any teacher who is willing to develop their drama skills, teachers may require drama training. Furthermore, the school was open to creativity and academic research and provided support for conducting the research. For instance, the school accommodated the intervention programme into their timetables. However, it may be difficult to convince other schools to adopt drama as a teaching pedagogy.

8.5.2.1. Impacts of the COVID-19 Pandemic

"The impact on research in progress prior to COVID-19 was rapid, dramatic, and no doubt will be long term" (Weiner et al., 2020, p. 148).

The COVID-19 crisis had an unprecedented impact on research, and my study was no exception. As discussed in the methodology chapter, I planned to first collect pre-intervention data in the intervention classroom and, then, collect post-intervention data from the two groups in order to compare the outcomes of the participants in the intervention group with those of their comparison group counterparts. At this stage, I intended to allow for time for the teacher to deliver the intervention in the comparison group (2nd group) before collecting data one more time from the participants. However, the outbreak of the COVID-19 pandemic had a negative impact on the data collection process and I was not able to collect post-intervention data from the second classroom (see Chapter 3, Figure 3.3). As a response to the pandemic, educational settings embarked on a near-total closure to curb the spread of the virus, and middle schools were no exception. Face-to-face teaching has been switched to remote online education moving teaching instructions to online platforms in most countries. However, this was not the case everywhere, infrastructural challenges in middle and low-income countries resulted in a complete shut-down of the schools. In Algeria, schools were closed for more than seven months and no online teaching took place. It is pertinent to say that I have conducted a separate research regarding the outcomes of school closure due to the pandemic in Algeria. With regards to my research design, although the intervention was delivered in the second group, I was not able to collect the post-intervention data because the school was closed. Furthermore, I was able to conduct an online follow-up interview with the teacher, but it was not possible to conduct the focus group discussions with the student participants from that group.

As a result, the data collected from the second group was compared to the pre-intervention data findings in the intervention group. It was not deemed appropriate to collect post-intervention data from the second group seven months after the intervention. Therefore, the study was limited by the absence of group 2 post-intervention data. It was not possible to assess the intervention outcomes in the second group. Moreover, it is unfortunate that the study did not include the voices of student participants from the second group. Collecting data from the second group would have produced a more comprehensive and strong set of findings. This would have improved the study and boosted our confidence concerning the impacts of the drama-based intervention.

8.6. The Dissemination of the Findings

The nature of the study makes it significant in the context in which it was conducted: EFL classroom in Algeria. Nonetheless, it is hoped that this study will be valuable for different audience and in different contexts. As such, it is important to have a plan to disseminate the findings. According to Cohen and colleagues (2007), "the degree of influence exerted by research depends on careful dissemination" (p. 46). To this end, the research findings will be disseminated through academic publishing (academic journals), and presentations in conferences, and workshops. As such, I have already started working on publishing the 1st results chapter (intervention process and outcomes). Furthermore, the study findings will be disseminated through teachers' pre-service and in-service trainings to allow teachers to expand their knowledge of inclusion in Algerian classrooms. It is worth highlighting that the research findings have already been shared with the participants of the study through virtual meetings (for teachers) and written reports (for the students and their parents). Following the Covid-19 pandemic, it has become even clearer that the internet is playing a great role in our world. Therefore, the dissemination of the findings will go beyond traditional ways of

dissemination. Social media platforms (Twitter, LinkedIn), academic social networks (ResearchGate, Academia), and research blogs will be used to gain more widespread findings.

8.7. Directions for Further Research

Keeping in mind that this study was conducted in one Algerian school and recruited a small sample size, the transferability of the findings seems problematic. What needs to be emphasized is that drama has the potential to support the academic and social development of all the learners, including those with ADHD. Furthermore, the findings suggest that social and academic inclusion must be reflected on constantly in EFL classrooms in order to improve the inclusion process. Thus, one might ask where to go from here? The study findings and the limitations highlighted above capture areas worthy of further research attention.

- As this study provided insights into the impacts of drama on EFL students including some with ADHD, further research can be carried out to explore the impacts of drama-based intervention on a larger sample of EFL learners with ADHD and other SEN learners (students with Dyslexia and Autism Spectrum Disorder). Recruiting a larger sample of the participants would allow future research to generalise findings on the impacts of drama.

- Future research should investigate the impact of a long-term drama intervention.

- Furthermore, for future evaluation of the drama-based intervention, researchers can widen the targeted outcomes to expand our understanding of the intervention's practicality. For instance, further research can investigate the impacts of the intervention on motivation, autonomous learning, and teaching practices.

- In a similar vein, for future evaluation of classroom interventions it would be worthwhile to collect post-intervention data at follow-up periods in order to evaluate the longevity of effects. It can be possible that some outcomes might develop some time after the intervention through practice.

- Furthermore, based on the study's findings and limitations, new tools and measures should be developed/employed to provide stronger findings. For instance, conducting in-process evaluations would provide detailed data regarding the participants' academic inclusion. Moreover, different tools can be used to measure the social inclusion of the students rather than sociometric measures. For example, Vyrastekova (2021) introduced a single-item pictorial measure labelled the Inclusion of Other in the Self (IOS). The IOS measure focuses on the perception of being included as an important indicator of social inclusion among students with SEN. Further, Social Cognitive Mapping (Avramidis et al., 2017) can be used to gain deep insights into the nature of the social relationships between peers.

- Future studies on inclusion in education, which seek to examine different dimensions of inclusion, should also investigate the association between social and academic inclusions.

- Further, research into drama in education should consider the use of drama beyond the EFL context. Drama impacts on motivation and inclusion in different subjects/disciplines would provide different perspectives on the value of DIE.

- Further research can also be carried out to design/evaluate inclusion interventions that transcend the classroom. For instance, a whole-school drama approach/intervention can provide even stronger outcomes. According to Avramidis, Aroni, and Strogilos (2022) social interventions are most effective when implemented at the level of the whole-school.

- More studies that explore inclusion, experiences and perceptions of inclusion in the Algerian context are needed. In addition, further studies on ADHD and conceptualisation of ADHD in Algeria are needed to develop our understanding of SEN in the country.

- Future research should consider developing a long-term drama training for teachers to support the adoption of drama in EFL classrooms.

8.8. Reflections on my Research Journey

Despite the research challenges and the tremendous pressure posed by the COVID-19 pandemic, my PhD research at the University of Birmingham was a turning point in my academic and personal life. My research interest started based on a short experience as an EFL teacher who had questions such as: *How, as an EFL teacher, can I support the inclusion of my learners? How can I promote a positive learning environment? How can I encourage collaboration in the classroom? How can I decrease the rejection towards students with ADHD?* After reviewing the current literature, I realised the role that drama plays in the EFL classroom. Besides my interest, literature review demonstrated a gap in education research on drama and classroom interventions for EFL students with ADHD.

When I started my research journey, I had a very limited background knowledge of inclusion, ADHD, and drama in education. Attending the research training offered by the University of Birmingham helped me to reflect upon my assumptions. I found that different literature sources have broadened my knowledge. I learned that inclusion in education involves more than the physical placement of students with SEN. I realised that inclusion involves developing a sense of belonging, participation, engagement, diversity awareness, and acceptance for all the students. I learned that inclusive pedagogies should support all the students to improve together on the social, emotional, and academic levels. I learned that education should focus on reducing barriers in the classroom to make learning more engaging for all. Further, when starting this journey, my initial focus was on students with ADHD based on an assumption that those students could only benefit from an individualised intervention. However, throughout the course of this research, I learned that universal designs afford equal learning opportunities for all. As such, I learned that students with ADHD could

benefit from an individualised learning programme, but would definitely benefit from a universal one. I was thinking that drama can have either positive or negative impacts on the students' inclusion. However, it is through this research that I realised that inclusion is a complex process and is a result of interrelated factors. Therefore, drama triggered some qualities (motivation, acceptance) that promoted the increase of inclusion, which is seen in this study as a progressive process. Furthermore, besides my study, the Covid-19 pandemic and school closure in Algeria made me aware of the importance of the school in providing equal opportunities to all the students and supporting their social and emotional stability. I was, therefore, able to publish an academic article titled "*The Impact of COVID-19 Related School Closure on the Mental Health and Well-being of Children with SEN and their Parents in Algeria*" (Layachi & Schuelka, 2022). Moreover, I co-authored a book chapter titled "*Promoting the Mental Health and Wellbeing of Children with Disabilities in Algeria*" (Schuelka & Layachi, in press).

Upon reflecting on my research journey, I find that my thesis mirrors my progress throughout this journey. I learned that every classroom is unique in its own way and it is an outcome of social and cultural influence. However, I also learned that we can use our shared humanity to apply different findings in different settings. In my opinion, adopting an interdisciplinary approach has the potential of promoting inclusion for all. As such, the contexts may change, however, our goal to accommodate for all the students in the classroom remains the same. Moreover, I have learned that investigating the perspectives of the students is a key element in education and that no matter how old they are, their experiences can always be something to learn from and reflect upon. Analysing the participants' data taught me how to acknowledge my interpretive work when discussing the social concepts that I'm researching. The Drama-based intervention and working with teacher and student participants made me aware of the significance of interest and motivation in EFL learning. This project

was an opportunity for me to develop my knowledge and to contribute to the discussion around the inclusion of children with ADHD and teaching EFL.

8.9. Concluding Remarks

This chapter brings my thesis to an end. In this chapter, I have revisited the findings to answer my research question and I have outlined other findings that were beyond the scope of the study. This was followed by a discussion of the study's strengths and limitations. For this, I also discussed the COVID-19 pandemic and its implications for and impact on my research design and data collection process. I have highlighted my findings' dissemination plan. Further, as outlined in the chapter, I tried to address areas that can benefit from further research. Finally, I reflected upon the impacts of this research journey on my personal and academic development.

This thesis argues that psychological, social, and academic factors play a key role in the process of inclusion. It is fundamental to explore inclusion in different settings and different disciplines such as EFL. While EFL can be challenging for the TD learners, it can be more problematic for learners with ADHD and, thus, our focus as researchers in education should be directed towards tools, strategies, and interventions that can promote inclusion in such settings. Therefore, this thesis has advocated the role of drama-based intervention in supporting all the EFL learner participants in the study. Importantly, this thesis argues that the experiences of the stakeholders (teachers and students) are crucial in evaluating pedagogical strategies. Now that all the threads of my study have come together, it is worth highlighting that it has been an incredible journey that helped me to develop my knowledge and reflect on my assumptions.

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APPENDICES

Appendix 1: Ethical Approval Confirmations

Appendix 1.1: Ethical Approval from the Ethics Committee at the University of Birmingham

Application for Ethical Review ERN_19-0759

Samantha Waldron (Research Support Group)   ⤷ Reply all | ⌄
Wed 10/30/2019, 9:11 AM
Matthew Schuelka (School of Education); Maria Reraki (Disability, Inclusion and ⌵

Inbox

Flag for follow up.

💬 | Action Items

Dear Dr. Matthew Schuelka & Dr. Maria Reraki,

Re: "Drama Based Intervention: A key to Inclusion for children with ADHD in the Algerian EFL classroom/The Impacts of Drama-Based Intervention on Children with ADHD in the Algerian EFL Classroom"
Application for Ethical Review ERN_19-0759

Thank you for your application for ethical review for the above project, which was reviewed by the Humanities and Social Sciences Ethical Review Committee.

On behalf of the Committee, I confirm that this study now has full ethical approval.

I would like to remind you that any substantive changes to the nature of the study as described in the Application for Ethical Review, and/or any adverse events occurring during the study should be promptly brought to the Committee's attention by the Principal Investigator and may necessitate further ethical review.

Please also ensure that the relevant requirements within the University's Code of Practice for Research and the information and guidance provided on the University's ethics webpages (available at https://intranet.birmingham.ac.uk/finance/accounting/Research-Support-Group/Research-Ethics/Links-and-Resources.aspx) are adhered to and referred to in any future applications for ethical review. It is now a requirement on the revised application form (https://intranet.birmingham.ac.uk/finance/accounting/Research-Support-Group/Research-Ethics/Ethical-Review-Forms.aspx) to confirm that this guidance has been consulted and is understood, and that it has been taken into account when completing your application for ethical review.

Please be aware that whilst Health and Safety (H&S) issues may be considered during the ethical review process, you are still required to follow the University's guidance on H&S and to ensure that H&S risk assessments have been carried out as appropriate. For further information about this, please contact your School H&S representative or the University's H&S Unit at healthandsafety@contacts.bham.ac.uk.

Kind regards,

Ms Sam Waldron

Appendix 1.2: Fieldwork Approval Letter from the Algerian Ministry of Higher

Education

الجمهـــــوريــة الجـزائريـــــة الديمقراطيــة الشعبيـة

وزارة التعليم العالي و البحث العلمي

مديرية التعاون و التبادل ما بين الجامعات

نيابة مديرية التكوين و تحسين المستوى بالخارج و الإدماج.

رقم : 601 م.ت.ت.ب.ج/ م.ف.ت.ت.م.خ   الجزائر في :

شهادة

أناالممضي(ة) أسفله ، السيدة بلهوشات كريمة

المديرة الفرعية للتكوين وتحسين المستوى بالخارج والإدماج بمديرية التعاون والتبادل مابين الجامعات

على مستوى وزارة التعليم العالي والبحث العلمي، أعطي موافقتي للسيد(ة) **العياشي عايدة** طالبة

متفوقة تخصص لغة أنجليزية إستفادت من منحة دراسية وطنية لتحضير شهادة الدكتوراه (**Ph.D**)

بالمملكة المتحدة (بريطانيا) في إطار البرنامج الإستثنائي للغة الإنجليزية، بجمع المعلومات والبيانات

وقيام بمقابلات مع الطلبة والأساتذة على مستوى المؤسسات التربويةالجزائرية(المتوسطات)، إضافة

الى حضور بعض الحصص وذلك لما فيه من اهمية لاستكمال البحث البيداغوجي .

وعليه أرجوا منكم تمكين المعنية من إجراء بحثها.

سلمت هذه الشهادة للمعني(ة) لإستعمالها في حدود ما يسمح به القانون.

Appendix 2: Invitation Letters and Consent Forms

Appendix 2.1: Invitation Letter to Gatekeepers

UNIVERSITYOF
BIRMINGHAM

School of Education

30 September 2019

Re: Request for permission to conduct research in schools

Dear Head of School,

My name is Aida Layachi, a first year PhD student at the School of Education at the University of Birmingham. I'm a previous EFL teacher. I'm writing to ask for your official permission to conduct my research at your school.

My research aims to explore the influence of a drama-based intervention on the inclusion of English as a Foreign Language (EFL) learners including those with Attention Deficit Hyperactivity Disorder (ADHD). At least two classrooms (level 2) that include children with ADHD will be required for this project. The project will last for three months. During the first week, I will be meeting the EFL teachers and potential learner participants at the school. The teachers and the students will be invited to attend drama workshop/ drama familiarisation sessions before signing the consent forms.

After gaining the participants' consents, I intend to collect pre-intervention data through language performance tests and social surveys. There will be a total of 18 intervention sessions spread over a period of six weeks. Each intervention session will last for 60 minutes and will be delivered by the class teacher. The intervention will focus on the use of drama activities in teaching EFL. Although the teaching pedagogy will be different, the content is designed to meet the learning objectives set out by the Ministry of Education. After the intervention, I will collect post-intervention data using academic performance tests and social surveys. Further, I intend to follow up with the teacher and student participants through focus group discussions and semi-structured interviews. All data that will be collected will remain confidential. Data will be audio and text recorded. Data gathered during the study might be published and/or presented at academic conferences.

It is worth noting that the school has the right to withdraw from research at any point. Also, the students' and teachers' participation are voluntary and they can withdraw consent. Consent will be obtained from the teachers, the students and their parents before the start of the project. In addition, some of the participants' answers may be quoted in the thesis; however, the students won't be identified. The study is planned for the end of December until the end of March. It should be noted that data collected will be stored using the university's storage system and will remain the property of the University of Birmingham for ten years after the study. Furthermore, once data is collected and analysed, a brief summary of the findings and suggestions of the research will be provided and presented in the teachers' pre-service and in-service trainings.

NB:

- Please note that this is an academic research and no medical assessment or diagnosis will be provided.
- Please note that arrangements may be needed to move non-consenting children to another class.

I would be delighted to answer any further questions. I would be grateful if you could give me the chance to conduct this study in your school.

Best Regards,

 Aida Layachi.

Contact Details: Email:

Phone:

Appendix 2.2: Teachers' Invitation Letter and Consent Form

UNIVERSITY OF BIRMINGHAM

School of Education

30 September 2019

Re: Invitation letter

Dear teacher,

My name is Aida Layachi, a PhD researcher at the School of Education, University of Birmingham and a previous EFL teacher. I am writing to invite you to participate in my study.

My research aims to explore the influence of a drama-based intervention on the inclusion of English as a Foreign Language (EFL) learners, including those with Attention Deficit Hyperactivity Disorder (ADHD). The study will be conducted with 2nd year students over a period of three months. As an EFL teacher at the school, you are invited to participate in the study.

There will be a total of 18 intervention sessions spread over a period of six weeks. Each intervention session will last for 60 minutes and will be delivered by the class teacher. The intervention will focus on the use of drama activities in teaching EFL. Although the teaching pedagogy may seem different, the content is designed to meet the learning objectives set out by the Ministry of education. I intend to provide the needed lesson plans, teaching materials, and resources. Nevertheless, as a teacher you will be allowed to amend, change, and design activities according to your students' needs. Before the intervention, you will be invited to attend a two-days training and induction workshop facilitated by a drama expert.

Data will be collected before and after the intervention from the student participants using academic performance tests, social surveys, and classroom observation. The students will be invited to follow-up focus groups discussions after the intervention. Besides, you will be invited to a follow-up semi-structured interview. The interviews will aim to examine your perspectives and experiences of the intervention. Data will be audio and text recorded.

Your participation will be voluntary, and you will have the right to withdraw from research at any point. Further, you will be given a deadline (the 15th of April 2020) in case you would like to request any data to be withdrawn. Some of your answers may be quoted in the thesis; however, your identity will be kept confidential as I plan to use pseudonyms. It is worth noting that the data collected will be used in the writing up of the thesis, it may get published and/or presented at academic conferences. The study is planned for the end of December until the end of March. It should be noted that the data collected will be stored using the University's storage system and will remain the property of the University of Birmingham for ten years after the study. The teacher could learn more drama techniques and strategies that s/he can use in teaching the language. In addition, the teacher will be allowed to keep the drama materials used during the intervention. Once data is collected and analysed, a summary of the findings will be shared and presented in teachers' pre-service and in-service trainings.

If you are happy to participate, please look at the content of the intervention before you sign the consent form. The content of the intervention, the different activities to be used, and the lesson plan samples are provided by the researcher. Further, you can attend the teachers' drama training before deciding on your participation. It is noteworthy that this project is conducted for academic research purposes, and it does not provide any medical assessment or diagnosis.

I would be delighted to answer any further questions. I would be grateful if you could accept to take part in this study.

Best Regards,
Aida Layachi.

Contact Details: Email:

Phone:

Agreement to participate:

- ✓ I have read and understood the participant consent form regarding the purpose of the project, what my participation will involve, and I agree that I take part
- ✓ I understand that participation in the study is entirely voluntary and that I have the right to withdraw from the research at any time. If I withdraw my data will be removed from the study and that I cannot request the withdraw of any data from the study after the 15th of April.
- ✓ I understand that the data collected during the study could be published
- ✓ I understand that what I say may be quoted in the research anonymously
- ✓ I understand that data will be securely stored at the University of Birmingham
- ✓ I understand I will not be paid for participating in the study
- ✓ Based upon the above, I agree that to take part in the study

....

Date

....

Name of the Teacher   **Signature of the teacher**

....

Name of Researcher   **Signature of Researcher**

Appendix 2.3: Students' Invitation Letter and Consent Form

School of Education

30 September 2019

Re: Invitation letter

Dear Student,

My name is Aida, a doctoral student and a previous teacher of English as a Foreign Language (EFL). I'm conducting a research to investigate the influence of drama-based programme on the academic and social development of EFL students and students with different individual differences (such as students with ADHD). Therefore, I'm writing to invite you to participate in my study.

By agreeing to participate in the study you will be required to attend 18 drama sessions (3 sessions each week) that will be held during your EFL sessions in your classroom. During these sessions, we will use drama techniques together to develop our academic and social skills. Drama activities will include techniques such as script writing, performing plays, and reader's theatre. Before giving consent, you will be invited to attend two familiarisation sessions. These sessions will give you the opportunity to practice drama activities with your teacher and classmates. Our aim is to learn the language in a joyful and a fun way using different drama techniques. I will attend the familiarisation sessions as well as the intervention sessions as an observer.

Before and after the intervention, you will be asked to complete academic performance tests and social surveys. It is worth noting that the test scores do not count towards your final grades. The scores, as well as any other data, will be used solely for the purpose of research. Besides, you will be invited to a focus group discussion in order to share your views and experiences of the programme.

Data will be audio and text recorded throughout the study. Data gathered during the study might be published and/or presented at academic conferences. I will make sure that your identities and answers are kept confidential. Data protection and information security will be my responsibility. Please note that data will be securely stored using the university's storage system. Only my supervisors and I will have

access to it. Moreover, the data will remain the property of the University of Birmingham for 10 years. Most importantly, your participation is voluntary and you can withdraw consent at any time by talking to me or to your class teacher. Also, the deadline to request any data to be withdrawn after the research will be up to the 15th of April 2020.

This volunteered participation will give you the opportunity to learn the language using a more vivid and funny activities. Also, if you agree to take part in this study your parents will receive an information sheet and a consent letter to sign. Your parents and teacher will receive feedback and detailed report about your participation in the study at the end of the project.

NB:
- ✓ Please note that this is an academic research and no medical assessment or diagnosis will be provided.
- ✓ Parents of the student participants will receive a short report regarding their children scores during the study.
- ✓ Arrangements may be made to move non-consenting students to another classroom. If you are not happy with that please let me know as soon as possible.

Please do not hesitate to contact me if you have any question.

Best Regards,
Aida Layachi

Contact Details: Email:

Appendix 2.3.1: Role-Play: *I will act the following dialogue with two other children in front of the participants.*

A. Hello! My name is Aida. I am a doctoral student at the University of Birmingham, and I am a former teacher of the English subject. I'm doing a study in your school. My study is about using drama in teaching English to students with different individual differences, such as ADHD, in your school.

B. So, **what does that mean?**

A. By using drama in teaching English I'm referring to the use of plays, games, and songs in the classroom.

C. But **What is ADHD?**

A. ADHD is a condition characterised with Hyperactivity, impulsivity and inattention. Children with ADHD have harder time staying focused.

B. **What if I am not an ADHD student?**

A. All of you are invited to participate in this study. This study aims at examining the impact of drama on all of you. Also, I am interested in examining your relationships with each other.

C. **What I am supposed to do if I participate in the study?**

A. If you accept to help me, you will be asked to attend 18 sessions in your class with your teacher. I will be observing. Also, you will complete a set of tests before and after the sessions. In addition, you will be invited to share your experiences in a group discussion.

B. **What if I change my mind after signing the form?**

A. You can withdraw from the project at any time. Even after the end of the study if you would like to withdraw consent you have to do it before the 15th of April by contacting me or by asking your teacher to contact me. Therefore, the deadline for requesting consent withdrawal is the 15th of April at 23:59.

Appendix 2.3.2: Example of a signed student consent form

Now, if you are happy to participate in my study, you should sign the consent. After doing that your parents will receive consent to sign as well.

Thank you.

Please tick the right box:

Do you understand what the project is about?	✓ Yes	
Do you understand that Aida will be observing your class?	✓	
Do you understand that you won't be able to request data withdrawal after the 15th of April?	✓	
Do you agree to attend the drama-based programme?	✓	
Do you understand that you will be asked to complete a set of tests and surveys?	✓	
Do you understand that you will be invited to a focus group discussion to share your experience and views?	✓	
I want to participate in the study	yes ✓	

Appendix 2.4: Parents' Information Sheet and Consent Form

UNIVERSITY OF
BIRMINGHAM

School of Education

30 September 2019

Re: Information sheet

1. What is this about?

My name is Aida Layachi, a PhD student at the University of Birmingham and a former EFL teacher. I'm conducting a research at your child's school and I'm writing to invite your kid to participate in my study. My research study aims to explore the impacts of a drama-based intervention on the social and academic developments of EFL learners including those with ADHD.

2. What is the drama-based intervention?

The drama-based intervention is an academic programme based on a set of drama techniques and activities such as role-play, script-writing, improvisation. The intervention aims to enhance the students' academic performance in EFL, and to promote their social inclusion. The intervention comprises 18 sessions spread over a period of six weeks (three sessions per week). Each session will last for 60 minutes and will be held during the EFL sessions.

The intervention will be delivered by your child's class teacher while I intend to observe the classroom. Before the intervention, the students will be invited to attend two familiarisation sessions (one hour each) in order to introduce some drama activities and techniques that will be used in the intervention. Also, I plan to meet the students in person in order to explain the aims of the project and answer their queries.

3. Where is this study being conducted, and who is conducting it?

This study is undertaken as part of my PhD project. The study is conducted at your child's Middle School. Further, while I will be responsible for collecting data through observation, tests, and interviews, your child's teacher will take part in delivering the intervention.

4. **How are participants selected for this study, and how many students will participate?**

Your child's class has been selected for this study and your child is invited to participate along with his/her classmates. The class has been selected as it includes students with Attention Deficit Hyperactivity Disorder and students perceived as non-ADHD. There will be approximately 30 participants in each classroom.

5. **What do I have to do if I participate in this study?**

   a. *Familiarisation sessions*: your child will be invited to attend two familiarisation sessions.

   b. *Evaluation*: your child will be asked to complete a set of research tests and surveys before and after the intervention.

   c. *The intervention*: your child will be invited to attend the intervention (i.e. 18 sessions spread over a period of six weeks). As it has been highlighted, all the sessions will be held during the EFL sessions. Therefore, your child is not required to attend any extra classes. The sessions will involve the use of drama-based activities such as plays, songs, and games which won't put your child at any risk of any kind. During the sessions, your child may be asked to work in groups or in peers. It is worth noting that your child will not be required to take part in any activities that that they are not willing to participate in.

   d. *Focus group discussion*: your child will be invited to attend a focus group discussion. The discussion will seek to examine the students' perspective and experiences of the intervention.

   e. Moreover, data will be audio and text recorded. The data collected during the study will be used in the writing up of an academic thesis, and may be published and/or presented in academic conferences.

6. **Are there any risks associated with this study?**

In accordance with the Research Ethics of the University of Birmingham, I put the following considerations to ensure that no harm will come to the participants:

(a) The sessions have been designed in line with the English Language curriculum given by the Algerian Ministry of Education.

(b) The study will be held in a naturalistic setting which is your child's school.

(c) The drama-based intervention designed for the study will not include any activity that may result in physical or psychological harm. Your child will not be asked to participate in dangerous tasks at any point.

(d) Since the student participants are at a very sensitive and emotional age (11-13), I will ensure that all activities and instruments used in the research will neither be embarrassing nor distressing for the students. Most importantly, the participants will be reminded that the data collected during the project will be treated as confidential and will be stored securely using the University's data storage system. Also, the students will be informed that they are free to discontinue from the project at any time.

7. What are the benefits of participating in this research study?

In accordance with the objectives of the study, the intervention will help the participants in learning *Sequence 3 and 4* in their EFL curriculum. By allowing us to work with your child, you will participate in the growth of our understanding of ADHD. Also, you will support research on ADHD. Furthermore, you help in the growth and spreading awareness of ADHD in your child's school community.

It is worth noting that this is an academic research, and it does not aim to provide a diagnosis/assessment if your child shows symptoms of Attention Deficit Hyperactivity Disorder. Other services can provide diagnosis of ADHD. However, after analysing the findings I will provide a brief summary of the results of the project and the scores of your children with feedback regarding learning the foreign language using drama. The feedback and the scores will be sent to your email address or your home address in a form of a report.

It is worth highlighting that this research is entirely voluntary. You and your child may refuse to participate or withdraw at any point.

8. What will happen with the data gathered during this study?

The data collected as part of this study will be kept secure and will be stored using the University of Birmingham's data storage system. The results of the study will be used in my PhD thesis. In addition, direct quotations from the participants may be used in the writing-up of the thesis. However, the participants will not be identified as I intend to use codes and/or pseudonyms. In addition, the data will be kept and stored securely, only my supervisors and I will have access to it. The data

will be held by the University of Birmingham for 10 years after submitting my thesis. Therefore, the data will remain the property of the university for 10 years after the study. In any sort of research that I might publish, the publication will not include any information that can identify any participant. The 15th of April has been put as a deadline in case you want to request the withdraw of data.

9. Who is funding this study?

The study is funded by the Algerian Government.

10. Will I receive any payments?

Children are not paid for their participation in the study.

11. Right to withdraw:

As it has been highlighted, you and your child can withdraw consent at any time. Moreover, the 15th of April is the deadline in case you want to request withdraw of any data.

12. Non-consenting children:

This study is voluntary and, therefore, you have the right to accept or refuse the participation of your child. Hence, please note if you do not want your child to participate in this research you have the right to decide whether or not you accept arrangements to be made to move non-consenting students to another classroom. In case you do not want your child to be moved to another classroom, please let me know so that I can arrange to deliver the intervention at different time when the consenting children are available.

NB: Please note that this is an academic research and no medical assessment or diagnosis will be provided.

Thank you for your time and consideration

Contact Details:

Aida:

Agreement to participate:

- ✓ I have read and understood the participant consent form regarding the purpose of the project, what my child's participation will involve and I agree that he/she takes part.
- ✓ I understand that participation in the study is entirely voluntary and that my child has the right to withdraw from the research at any time. If he/she withdraw his/her data will be removed from the study.
- ✓ I understand that the data collected during the study could be published.
- ✓ I understand that what my child say may be quoted in the research anonymously.
- ✓ I understand that data will be securely stored at the University of Birmingham.
- ✓ I understand that my child will not be paid for participating in the study.
- ✓ Based upon the above, I agree that my child takes part in the study.

....

Date   **Name of Child**

....

Name of the Parent/Guardian   **Signature of Parent/Guardian**

....

Name of Researcher   **Signature of Researcher**

Appendix 3: The Intervention's Programme

Appendix 3.1: Teachers' training (workshop) programme

Aims of the training
• The training is set out to promote the teachers' theoretical and pedagogical knowledge of Drama in Education (DIE).
• The training seeks to outline the differences and similarities between DIE and other traditional pedagogical methods and approaches in TEFL.
• The training aims to encourage teachers to step out of their comfort zone
• The training endeavours to provide an account of the development of DIE.
• The training seeks to highlight the link between DIE and EFL.
• The training seeks to highlight the link between DIE and the students' social development.
• The training addresses the role of drama in enhancing the bodily-kinesthetic, visual-spatial, personal and interpersonal learning.
• The training addresses the potential benefits of drama for students with SEN (a focus on students with ADHD)
• The training addresses how DIE can be integrated into EFL classrooms (examples of drama activities and classroom techniques.
• The training addresses drama requirements (drama resources, materials, and lesson plans)
• The training creates a safe environment for teachers to develop, elaborate, and present their creative teaching skills.

Day 1 Schedule		
Summary: all EFL teachers in the school (n= 5), including potential intervention providers, are invited to attend the training. Day 1 workshop is intended to focus on the theoretical development of DIE. It seeks to develop the participants' understanding of DIE. The workshop is held at one of the school's seminar rooms from **10. am to 4. pm**.		
Activity	**Details**	**Time**
Drama warm-up	The activity seeks to break the ice and increase the participants' attention. **Drama activity: Three changes** *Two participants are asked to sit back to back and change three details of their appearance. Next, the participants are asked to turn back and try to guess the changes on their partner.*	**5 min**
Introduction to Drama in Education (DIE)	• History of Arts in education • The role of DIE • DIE VS theatre/drama education • What are drama games? (structures, qualities, and types) **Drama activity: Charades** *One of the participants is asked to use body language to communicate something. All the rest of the participants are asked to guess what their colleague was trying to communicate. This aims to focus on the connection between the body and spoken language.*	**1 hr** **5 min**
DIE in the EFL Classroom	• The use of drama in the EFL classroom. • The purpose of using drama in EFL classrooms: ✓ Verbal and non-verbal communication through drama ✓ Giving language a context ✓ Shifting the focus towards learning (learning centredness) ✓ Fun & enjoyment in the classroom • Drama across the curriculum (Section 2 "me and my health")	**1 hr**

	• The use of drama with children with SEN	
Q&A	• Answering the participants' questions regarding drama in EFL/ the drama-based intervention	**10 min**
Lunch Break		
Teaching EFL through drama- PART 1	• Drama for reading • Drama for pronunciation **Drama activity: Tongue Twisters**	**1 hr**
Teaching EFL through drama- PART 2	• Drama and the speaking skills (communication) • Drama in writing	**1 hr**
Teaching EFL through drama- PART 3	• Engaging and maintaining the students' interest • Body language and use of voice in drama **Drama activity: Clap across the circle**	**1 hr**
At the end of the day, teachers are provided with a list of drama resources and activity books. Further, teachers are invited and encouraged to prepare a provisional lesson plan at home.		

Day 2 schedule		
Summary: Day 2 workshop is held from **9:30 am to 4. pm.**, at the school. The workshop is facilitated by a drama expert who will share with the participants some drama techniques and games for the language classroom. Further, the workshop seeks to develop the participants' knowledge and skills regarding preparing DIE lesson plans.		
Activity	**Details**	**Time**
Drama warm-up	The activity aims to break the ice and increase the participants' attention. **Drama activity: Random Sound Story** *The participants are invited to form a group. The group is asked to come up with random voices. In order to make the sound, each member of the groups make one vocalised sound.*	**5 min**
Drama Strategies	• Storytelling • Improvisation • Group dynamics • Mime and movement • Readers' theatre • Scriptwriting • Simulation • Role playing ✓ Why to use these strategies in education? ✓ How these techniques are relevant to the EFL classroom? ✓ Engaging the students	**2 hrs**
Drama materials	**Drama activity: Sculptor and Statue** • Drama and classroom space • The use of puppets • The use of masks	**1 hr**
Lunch Break		
	• Team-building	

Drama and the students	• Encouraging creativity • Understanding others through taking different roles • Drama and movements • Shy students in drama classroom	**1 hr**
Designing a lesson plan	• Drama and the learning objectives • Adopting different frameworks (PDP, PPU, and PIASP frameworks) • Vocabulary • Recourses • Instructional strategies and activities • Share your plan (T asked to share and discuss their lesson plans)	**2 hr**
Q&A and closing remarks (20 min)		

Appendix 3.2: The Familiarisation Sessions Sample activities

Get to know drama: Session 1	
Learning Objectives: by the end of the session, learners will be able to talk about characters, and to perform different roles.	
Targeted Competencies: Interact/Interpret/Produce	**Domains:** Both oral and written
Core Values: Collaboration, understanding each other	**Materials:** Board, flashcards, box of items, pencils and erasers.
Aim of drama activities and games: The drama aspects in this session aim to introduce drama terminology (theme, plot, character, dialog). Also, it aims to encourage the students to use their imagination, critical thinking, and body actions to learn language. The activities seek to promote collaboration and acceptance in the classroom.	

Time	Procedure	Materials
5 mins	**Warm up: 123s** **Aim:** building community while facilitating the development of the speaking skills. This activity aims to give the students the opportunity to get to know each other, focus their attention, and break the ice. **Interaction:** whole class **Procedure:** T invites the students to sit in a circle. T asks one of the students to start the game by standing up, saying the number 1, saying his/her name, and one of his/her likes or dislikes. For example, 1; Yaakoub; I like football, 2; Sarah; I like reading books. The teacher explains that the goal of the game is to go from 1 to 30 without speaking over each other and without standing up at the same time as number 2 has to stand up when number 1 sits down.	

25 mins	**Activity 1:** **A Fairy Tale Drama Circle:** https://www.teacherspayteachers.com/FreeDownload/Drama-Circle-A-Fairy-Tale-278391 T invites the students to sit in a circle. T shuffles the cards and hand them out. T explains that the players must listen carefully to each other to keep track of the story and to keep the activity going. Also, the teacher makes it clear that the players need to cooperate with each other and build on the previous action. The player with card number one starts the game.	**Cards**
15 Mins	**Activity 2:** **Who's behind me** T invites the first student to stand up T invites a second student to stand up behind the first student, to choose one item of the box and hand it to the first student. Without turning back, the first student takes the item and tries to think of the person of the item as a character. The student tries to work out what the person flaws can be, based on that item. For example, if the person chooses a book, his flow as a character may be that he/she is a writer who likes books.	**Box of items** (mirror, book, pen, camera, lipstick, reading glasses…)
10 mins	**Closing up activity:** **Pencil and eraser:** Students sit in pairs. One of the students takes a pencil and writes a verb. Next, the student erases all the vowels in that word. The second student tries to form a new word with at least two of the left consonants. If he fails to form a new word, the student must do the action of the first verb. *For example, the first student writes the verb write and then removes the vowels (wrt). The second student may use the letters left to form new word such as winter. If he fails in forming the word, he must pretend to be writing.*	Pencil and eraser

Get to know Drama: Session 2	

Learning Objectives: by the end of the session, learners will be able to talk about healthy food and sports

Targeted Competencies: Interact/Interpret/Produce	**Domains:** Both oral and written
Core Values: Collaboration, understanding each other	**Materials:** Board, textbook, flashcards.

Aim of drama activities and games: The drama activities in this session aim to familiarise students with lexis related to healthy food, junk food, and sports. Drama is used in this session to motivate the students, to make them use their critical thinking, and to encourage their collaboration and social interactions.

Time	Procedure	Materials
8 mins	**Warm up: In my own way** In this task, the teacher asks the students to work in groups write words/phrases/ expressions that they do not like or that annoy them. T asks the students to think about the mannerisms attached to those words. Each group pins their list of words on the board. T asks each group to stand up read other groups' lists and try to say each of the words in a different manner. (It is most likely that students will write things that their teachers say. Therefore, the teacher asks the students to keep it anonymous). For example, if students of the first group write the following list: ✓ Quite please ✓ Talking with their mouth full ✓ No offence, but… ✓ You know what I mean Students of a second group may choose the first expression (quite please) and say it in a threatening or a surprised tone or they may choose the second one (talking with their mouth full) and act it in a comic way.	**Large papers** **Blue tag**

10 mins	**Activity: The fruit bowel (Improvisation)** In this activity each pair will become members of one family (brothers, sisters, a mother and a son…) who both want to grab the fruits in the bowel. Students may use any tactic they want to get the bowel of the fruits except physical force. For instance, one of them may tell the other that the phone is ringing so when the second goes to answer the phone, the first can easily take the fruits. Students are invited to use the vocabulary related to food items.	
	Doctors and the patient (Role Play) Students are invited to work in pairs. The teacher explains that one of the students in the group goes to the hospital because s/he is suffering from a stomach-ache. The second student will be the doctor or the nurse. T asks the students to choose their roles, to read role cards and to write down their talk, and to perform in front of their classmates. The teacher tries to create a hospital scene environment.	**Fruit bowel**
25 min	Patient role-card: ✓ You had a burger and chips, fizzy drinks and ice-cream for dinner. ✓ You got food poisoning from junk food. ✓ You took antibiotics and drunk herbal tea but still feel unwell. Doctor role-card: ✓ Your patient is suffering from a stomach-ache ✓ There are red spots on your patient's face ✓ Your patient starts to vomit ✓ You need to do a blood test for the patient ✓ You need to provide effective treatments based on the best available evidence. ✓ You should give your patient a piece of advice regarding the importance of eating healthy, and practicing sports. **Peer Feedback:** *Each student is invited to write few sentences to give feedback to one of their peers. Each student chooses the person next to him/her to give feedback. Students can talk about the participation, the collaboration and the engagement of their classmate in the first two familiarisation sessions.*	

Appendix 3.3: The Drama-Based Intervention: Sample lesson plans

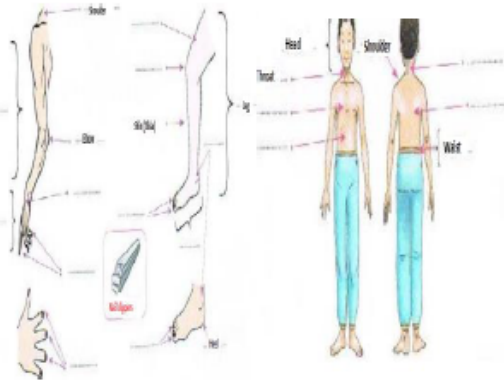*NB: It is worth noting that some of the drama activities used during the intervention were designed for the sake of the study. However, other activities were adapted from different sources such as Drama Resource, TEFL.net, Theatrefolk, and Runde's Room. Further, these plans were amended by the teachers in order to meet the needs of their students. Some activities were edited, removed/added during the intervention.*

Sequence: 03	Lesson: 01 (I listen and do)	Framework: P.D. P
Learning Objectives: by the end of the lesson, learners will be able to describe and talk about their body parts.		
Targeted Competencies: Interact/Interpret/Produce		**Domains:** Both oral and written
Core Values: Raising the learners' awareness regarding their body parts and physical exercise.		**Materials:** Board, textbook, flashcards, audio songs.

Cross Curricular Competencies

Intellectual: Learners can interpret verbal messages in order to get the needed information.	**Methodological:** Learners can use listening strategies to interpret as much information as possible. Learners can work in pairs.
Communicative: Learners can use role play to communicate with each other regarding a particular subject.	**Social/Personal:** They can socialise through pair work, oral exchange, and play.
Aim of drama activities and games: By the end of the lesson, learners will be able to use their imagination to think about a specific subject. Also, the drama aspect in the lesson aims at making learning a fun and motivating activity which binds all the classmates.	

Framework (PDP)	procedure		Aims	Materials
	T's Role	S Role		
Warm-up	**Bingo game:** T pins flashcards on the board. T asks the students to say the word so she crosses off the picture. (Learners are familiar with some food lexis and jobs from sequence 1 & 2).	Learners interact with the teacher	Breaking the ice Help them to mentally prepare for the lesson	Board Flash-cards
Pre-listening	T uses flashcards to present the following keywords: (arm, hand, finger, elbow, wrist, shoulder, neck, foot, leg, toe, throat, chest). T asks the students to think about the appropriate word for each picture.	Thinking process	Active Thinking and learning	Flash-cards

| Listening | **Whoosh Storytelling**

I'm going to tell you a story and everybody here will have the chance to act it out. You'll have the chance to play people and even objects. As I tell the story I'll go round the circle and point to people. So, if I point to you, I want you to get up, move into the circle and make the shape of an object or become a character. You may have to move around or even speak - but don't worry, I'll tell you what to say.

Once upon a time, in a far off land there was...

As soon as a body part or object is mentioned, T signals to one of the students to step into the circle to make a freeze frame.

Now I'm going to wave my arms and say a magic word. And when I do, everybody in the circle will return to their places.

T waves the arms dramatically and says 'Whoosh!'. (The students will listen to, take part in and most of all remember the story and the body parts vocab because they helped to create and tell it.)

T asks the students to do task 1, 5 page 77, task 7 page 78 on their textbook.

Task 1, 5 page 77:

 | Students listen to the story | Learn the body parts

Applying effective listening strategies

practice the body parts.

Expand their ability to handle problematic interactions (social interaction with their peers). | Text-book |

| | | My partner: How do you call the part between the neck and the top of the arm?
Me: We call it *shoulder*.
My partner: How do you call the join between the arm and the hand?
Me: We call it *wrist*.
My partner: How many fingers and toes do we have?
Me: *We have five fingers in each hand and five toes in each foot*.
My partner: How do you call the join that helps fold our leg?
Me: *We call it knee*.
My partner: What's the top part of the leg called?
Me: *It is called the thigh*.
My partner: And the lowest part?
Me: *It is called the shin*.

❖ T invites the learners to change the role with their partners and ask about different parts of the body. | Role playing | Improving their problem-solving abilities | |
| Post-listening

Reflection activity | | **Led by the nose: Drama Game**

T asks the students to imagine that the different parts of their body are attached with strings. T asks the students to move about the room led by that particular part of their body (nose, arm, finger, head) | Students do the activity | Helps the students to reflect, build their confidence, and facilitates their active learning & collaboration | |

Sequence: 03	Lesson: 02 (I listen and speak)	Framework: P.D. P
Learning Objectives: by the end of the lesson, learners will be able to express obligations and prohibitions. They will be familiar with different food items different illnesses and treatments. They will be aware of the importance of eating healthy.		
Targeted Competencies: Interact/Interpret/Produce	**Domains:** Both oral and written	
Core Values: Raising the learners' awareness regarding the importance of healthy food/ decreasing judgements and rejection.	**Materials:** Board, textbook, flashcards.	

Cross Curricular Competencies

Intellectual: The learners can interpret verbal as well as non-verbal messages in order to obtain the needed information.	**Methodological:** The learners can use listening strategies to interpret as much information as possible. Learners can work in pairs.
Communicative: Learners can use their imagination to communicate with each other regarding a particular subject.	**Social/Personal:** They can socialise through group work, oral exchange, and play.
Aim of drama activities and games: By the end of the lesson, learners will be able to use their imagination to think about a specific topic. Also, the drama aspect in the lesson (improvisation) aims at making learning a fun and motivating activity. Also, it aims at encouraging the students to work in groups and to make a collective and cohesive throughout from individual contributions.	

Framework (PDP)	procedure		Aims	Materials
	T's Role	S Role		
Warm-up	**Motion and Sounds words:** T shuffles the cards and hands them to the students. T invites the students to read the word on the cards and show the motion associated with it.	Students show the motion/or act each picture	Breaking the ice. Introduce key vocabulary. Encourage collab, interaction	Flash-cards

Pre-listening	T asks the students to guess the subject of the lesson. T pins the following pictures on the board T writes the following questions on the board and asks the students to answer: 1. What does the first picture represent? 2. What does the second picture represent? 3. Do you think there is a relation between the first and the second picture? T asks the students to listen to the conversation (textbook scripts) and to take notes. T asks the students to complete the task 9 page 78 and task 11 page 79 on their textbook.	Students try to think, imagine, and answer the questions	Develop their creative thinking Practice the new vocabulary	
During listening	T writes the following words on the board: Illnesses (a flue, a headache, a sore throat, a toothache, a cold, sneezing, a	Students listen to the audio conversa-		

	cough, a fever, a cramp, a severe sunburn, a stomach ache)	tion and take notes		
	Treatments (pills, injection, sunburn cream/sunscreen, antibiotics, infusion/herbal tea, throat spray, nasal spray)			
	T explains the words using flashcards.			
	Story Orchestra			
	T asks the students to sit in a circle. The teacher suggests the following story title: results of an unhealthy dinner.			
Post-Listening	The story is told one sentence at a time. T invites the students to build meaningful sentences using words from the list. Everyone in the circle waits for his turn. The students are asked to work together to create a creative and cohesive story.	Students have no time to prepare. Therefore, they use their imagination and creativity	Develop the students' imagination	
	T asks the first student to start the story with "once upon a time".			

Sequence: 03	Lesson: 03 (language use)	Framework: P.P. U
Learning Objectives: by the end of the lesson, learners will be able to express obligations and prohibitions. They will be able to ask for and give advice and recommendations.		
Targeted Competencies: Interact/Interpret/Produce	**Domains:** Both oral and written	
Core Values: Raising the learners' awareness regarding the importance of healthy food and the health problems caused by eating unhealthy food. Sharing advice and recommendations between classmates.	**Materials:** Board, textbook, flashcards.	

Cross Curricular Competencies

Intellectual: Learners can use their critical and creative thinking to deduce rules regarding health.	Methodological: Learners can exchange advice with their peers.
Communicative: Learners can use imagination to communicate with each other regarding a particular subject.	Social/Personal: They can socialise through pair work, oral exchange, and play.
Aim of drama activities and games: By the end of the lesson, learners will be able to use their imagination to think about a specific topic. Also, the drama aspect in the lesson aims at making the learning of grammar a fun and motivating activity. Also, it aims at encouraging the students to work in groups and to make a collective and cohesive throughout from individual contributions.	

Framework (PDP)	procedure		Aims	Materials
	T's Role	S Role		
Warm-up	**Drama game: What are you doing?** T asks the learners to stand in a circle. The first person (A) starts miming an activity, such as eating ice-cream. The person to their left (B) asks "*What are you doing?*" (A) keeps miming and at the same time names a different activity such as "*I'm playing basketball*". (B) then starts playing basketball. Next, (C) asks B "*What are you doing?*" (B) keeps playing basketball and says the name of a different activity. T reads a conversation between Selma and her dietician (listening script from the textbook). Using flashcards, the T explains the new words.	Students choose spontaneous words related to healthy/ unhealthy food, illness, physical exercises	Break the ice Encourage the students to use their imagination	
Presentation	T asks the students to do task 16,18, and 20 page 80 and 81. T asks the students to deduce the rule of should/shouldn't, must/mustn't from the tasks. T corrects the students when needed.	Students deduce the rule	Support the active engagement of the learners	

	To talk about something that is necessary for me or another person to do (because it's a law, a duty or a fact) we use: "Have/ has to + Stem" or "Don't/ Doesn't have to + Stem" (if it isn't necessary for me to do something that I can do). eg: We have to get passport if we want to travel to other country. (a law). We have to take care of our parents. (a duty). We have to go now. Because the play will take off at 6 p.m. (a fact). We don't have to get up early on weekends. (We can get up early if we want). To talk about something that is necessary for me or another person to do (but it's just a personal opinion or a rule that we have made by ourselves), we use: "must + Stem" or "mustn't + Stem" eg: We must go to the doctor when we are ill./ We mustn't eat too much sugar. NB: In modern English, we can generally use "must" or "Have/ Has to" in: 1- Interrogative form: eg: Must we take this medicine?/ Do we have to take this medicine? 2- Affirmative form: eg: We must take this medicine./ We have to take this medicine. 3- Negative form: eg: We mustn't watch too much TV./ We don't have to everything.	Students work in pairs, compare their answers and correct themselves	Support the students to practice the grammar rules	
Practice	T asks the students to do Task 5 and 7 page 90. T writes the following words and expressions (Have to- don't have to- should- shouldn't- have a good rest- go to bed earlier- drink water everyday- eat fresh fruit and vegetables. **Park Bench drama activity**. Three chairs are set out in the middle of the room (park bench). All the students sit around the park bench. One person goes up to sit on the park bench, making up a character. Another person goes up and interacts with that person forming a correct sentence with the expressions on the board. Only three people may be on the bench at a time.	Students improvise	Helps improvisation, imagination, and using grammar	
Use				

Sequence: 03	Lesson: 04 (the language use)	Framework: P.P. U
Learning Objectives: by the end of the lesson, learners will be able to express obligation and prohibition. Also, the learners will be able to differentiate between strong and weak forms of 'must/ mustn't and should/ Shouldn't'.		
Targeted Competencies: Interact/Interpret/Produce		**Domains:** Both oral and written
Core Values: Raising the learners' awareness regarding healthy lifestyles and raising their awareness regarding the importance of giving advice.		**Materials:** Board, textbook, flashcards, video songs

Cross Curricular Competencies

Intellectual: Learners can deduce rules using their thinking.	**Methodological:** Learners can use listening strategies to interpret as much information as possible. Learners can work in pairs.
Communicative: Learners can use role play to communicate with each other regarding a particular subject.	**Social/Personal:** They can socialise through pair work, oral exchange, and play.
Aim of drama activities and games: By the end of the lesson, learners will be able to use their imagination to think about a specific topic. Also, the drama aspect in the lesson aims at making learning a fun and motivating activity which binds all the classmates. Moreover, some of the drama activity used are purposefully designed to be short, involves body action, and creative thinking.	

Framework (PPU)	Procedure		Aims	Materials
	T's Role	Ss' Role		
Warm-up	**Three changes:** Each two peers sit back to back and change three things of their appearance (the wrist they wear their watch on, how their pinafore is buttoned). Next, the students turn and each of them try to spot the three changes made.	S interact with the teacher	Breaking the ice	

	T invites the learners to watch the following videos (School Rules, OK!' Song (Should & Shouldn't), and Must I song)	S watch the video & write down as many sentences as possible	Focus their attention	
Presentation	https://www.youtube.com/watch?v=DnEJIQGv29A			Video songs
	https://www.youtube.com/watch?v=dj-lLdiDFyw			
	T writes the following dialogue on the board:	Role playing		
	Selma: Mohammed my stomach-ache is getting worst. What should I do?			
	Mohammed: Well, you should take a medicine, don't you think?			
	Selma: I took it after lunch but it's not working. Should I go to the doctor?			
	Mohammed: Yes, you should. You mustn't underestimate health issues.	S use their critical thinking to deduce the rule		
	Selma: I'll do. Thank you very much.			
	T asks two students to read the dialogue.			
	T asks students the following questions:			
	• Is the word 'should' pronounced as 'weak form' or 'strong form' in the first sentence? • Is the word 'should' pronounced as 'weak form' or 'strong form' in sentence number four?			
	T asks the students to deduce the rules?			

T writes the rule:

> **"Must"** is pronounced as **"weak form"** /məs(t)/: in questions or in the middle of statements. eg: **Must** Amy go on diet, doctor?/ She **must** go on diet if she wants to lose weight.
> ☐ **"Must"** is pronounced as **"strong form"** /mʌst/: in short answers or in the short form of the negative **"mustn't"** /mʌsnt/. eg: Yes, she **must**/ **mustn't** eat bad and unhealthy food.
> **N.B:** 1. In short answers questions "have to" is more common than "must". eg: Does Amy **have to** go on diet, doctor?
> 2. the final "t" in "must" and the first "t" in "mustn't" is silent.
> ☐ **"Should"** is pronounced as **"weak form"** /ʃəd/: in questions or in the middle of statements. eg: **Should** she start this diet today?/ She **should** start it immediately.
> ☐ **"Should"** is pronounced as **"strong form"** /ʃʊd/: in short answers or in the short form of the negative **"shouldn't"**/ʃʊdnt/. eg: Yes, she **should**./ She **shouldn't** take it before.
> **N.B:** the "l" in "should" and in " shouldn't " is silent.

T asks the learners to do task 1,3,5 page 84.

Words with mime and movement:

- T asks the students to sit in a circle
- T gives each student with one of the following flashcards.
- T asks the first student to start the game with stepping into the circle and saying the word with a voice or movement reflecting the meaning of the word.

Encourage them to think critically

Practice	For instance: the word 'washing' said with movements of the arm that reflect washing. • After saying the word in the flashcard, each student must step back into the circle. • T may ask the students to correct the pronunciation of their classmates.
	Role Play: Location: Restaurant
Use	Personalities: Ali who is a dietarian and his friend Ahmed who is a carpenter. Situation: Ahmed wants to order unhealthy food. Ali gives him a piece of advice regarding the importance of healthy lifestyle. T asks the students to work in pairs, prepare a short play, and perform it in front of their classmates and teacher.

Sequence: 03	Lesson: 05 (I pronounce)	Framework: PIASP.
Learning Objectives: by the end of the lesson, learners will be able to pronounce and differentiate between/ʃ/, /tʃ/ and /k/ sounds.		
Targeted Competencies: Interact/Interpret/Produce	**Domains:** Both oral and written	
Core Values: Valuing healthy food.	**Materials:** Board, textbook, flashcards.	

<div align="center">Cross Curricular Competencies</div>

Intellectual: Learners can use their critical and creative thinking to ask and answer questions related to healthy food, physical exercises, and sports. Most importantly, students can show creativity and collaboration when producing written message.	**Methodological:** Learners can exchange advice with their peers.
Communicative: Learners can use imagination to communicate with each other regarding a particular subject.	**Social/Personal:** They can socialise through group work, and oral exchange
Aim of drama activities and games: The drama games and activities used in this lesson aims at making the students use the language in a natural like communication context and therefore indirectly improve their projection, enunciation, and articulation.	

Framework (PPU)	Procedure		Aims	Materials
	T's Role	Ss' Role		
Warm-up	**The vocal train:** T invites the students to sit in groups (5 groups). Each group will have a phrase to say. Each group starts after the previous group has said their phrase. Each group has number of times to say their phrase. T explains that the aim of the activity is to make a train sound.	S play the game S watch the video & write down as many	Breaking the ice Focus their attention	

Presentation	1. Coffee (4) 2. Cheese and biscuits (5) 3. Sheep and shallots (4) 4. Fish and chips (2) 5. Soup Soup should be drawn out so as to intimate the sound of the train going through a tunnel. T invites the students to watch the song and highlight the words that contain ch or sh. https://www.youtube.com/watch?v=fE8lezHs19s (Students will have the lyrics printed) T asks the students to pronounce the words	sentences as possible	Presenting new sounds	
Isolation	Chips - Cheese – Short- fish- Stomach | | | | | /tʃ/ /tʃ/ /ʃ/ /ʃ/ /k/ (T corrects the students' pronunciation when needed) T invites the students to deduce the rule "**sh**" is pronounced as /ʃ/. e.g.: (**sh**e – **sh**ould – wa**sh**ing – fi**sh**ing – Engli**sh** – Poli**sh**). □ "**ch**" is pronounced as /tʃ/. e.g.: (**ch**ildren – **ch**eese – tea**ch**er – kit**ch**en – mu**ch** - lun**ch**). **N.B:** 1. English language has many words of French origin in which the spelling "**ch**" is pronounced /ʃ/ not /tʃ/. e.g.: (**ch**ef – **ch**ic – ma**ch**ine – mousta**ch**e – bro**ch**ure – **ch**alet – para**ch**ute – **ch**auffeur).	S use their critical thinking to deduce the rule	Encouraging the S to use their thinking skills	Video songs

			Encourage them to think critically	
	2. In some English words the spelling **"ch"** is pronounced /k/ not /tʃ/. e.g.: (stomach-ache – chemist – chemistry – school – psychologist – architect). T asks the students to work in groups, to form a short dialogue from the song and to perform in front of their friends. Students are encouraged to change the original lyrics, to involve other characters, and to anticipate an ending to the dialogue. Task 2: The teacher asks the learners to (Task 9 page 85)			
Practice	**Game:** T asks the students to work in groups. T invites the students to imagine that they working as spies and that they just received a message that they need to decipher. The teacher gives each group a set of six riddle cards and explains that the group that deciphers more riddles win.			

			Practice new sounds	

I am a part of the body. I'm above the waist. I'm where beards grow. My name begins with ch- What am I?	I have legs and a back. I'm not alive. You can sit on me, but I'm not a sofa. My name begins with ch- What am I
Chin	**Chair**
I am a sac-like organ. I have strong muscular walls. In addition to holding food, I serve as a mixer and grinder of food. My name ends with –ch What am I?	I am a short part of a longer book. My name has two syllables. My name starts with ch- What am I?
Stomach	**Chapter**
I am a mammal. I have four legs. My body is covered with wool. My name begins with sh- What am I?	I live in oceans and seas. I breathe water instead of air. I have fins instead of limbs. People say I'm delicious and healthy. My name ends with -sh
Sheep	**Fish**
I am a game for two players. I'm played on a board. My name begins with ch- What am I?	I am responsible for inspecting and repairing your vehicles. I usually work in garages. My name contains -ch-
Chess	**Mechanic**

Activity 2:

T invites the learners to play the following tongue twisters:

1. If Charlie chews shoes, should Charlie choose the shoes he chews?

_____

2. What a shame such a shapely sash should show such shabby stitches.

Use (row label)

Sequence: 03	Lesson: 06 (I read and do)	Framework: P.P.U /P.DP.
Learning Objectives: by the end of the lesson, learners will be able to read with a purpose and to use reading techniques and strategies to find the needed information.		
Targeted Competencies: Interact/Interpret/Produce		**Domains:** Both oral and written
Core Values: Sharing valuable medical advice and recommendations between classmates.		**Materials:** Board, textbook, flashcards.

Cross Curricular Competencies

Intellectual: Learners can use their critical and creative thinking to ask and answer questions related to healthy food, physical exercises, and sports. Most importantly, students can show creativity and collaboration when producing written message.	**Methodological:** Learners can exchange advice with their peers.
Communicative: Learners can use imagination to communicate with each other regarding a particular subject.	**Social/Personal:** They can socialise through group work, and oral exchange
Aim of drama activities and games: The drama games and activities used in this lesson aims at combining the reading practice and performing. It aims at encouraging the students to read aloud and to be self-confident. The drama aspect in the lesson aims at improving the reading skills of the students in a fun, creative, and artistic way.	

Framework (PPU)	Procedure		Aims	Materials
	T's Role	Ss' Role		
Warm-up	**Act like me:** T asks the students to sit in a two opposite lines. Each student looks at the student sitting in front of him. T asks everyone to close their eyes. When the teacher says 'Go', everyone opens their eyes and starts to act like the person in front of them.	S play the game	icebreaking Focus their attention	
Pre-reading	**The Magic Box Mime activity:** T invites the students to sit in a circle. Imagine there is a magical box in the middle of the circle. What colour is it? What shape is it? (It is magical so the colour and the shape changes depending on where you are sitting in the circle). T invites one student to open the box and take out the object using mimes. Other students should guess what the object is. The student who guesses it correctly will take a role in taking an object out of the magical box.	Brainstorm Improvise	Interact, develop creativity & imagination	Improvisation

Reading	**The food pyramid** T instructs the students to read 'the food pyramid disaster'. T explains the difficult words and phrases using flashcards and real food items. T asks students to answer comprehension questions, synonyms/antonyms. ✓ Work in groups create a script for the passage (create the scene of the story and the different characters of the story) ✓ Divide the functional role and try to practice the passages (T supervises the students).	Read Circle unfamiliar vocab Discuss Perform	Read to get info Develop imagination and vocab	Reader's theatre Flashcard Food items
Post-reading Reflection activity	**Short discussion** Can you draw your own healthy food pyramid? What should a healthy food pyramid include?	Healthy food discussion	Develop reflection and critical thinking & acceptance	

Sequence: 03	Lesson: 07 (I learn to integrate)	Framework: P.P.U/P.DP.
Learning Objectives: by the end of the lesson, learners will be able to write questions and answers regarding weekly diet plan, healthy food, and daily menu.		
Targeted Competencies: Interact/Interpret/Produce	**Domains:** Both oral and written	
Core Values: Sharing valuable medical advice and recommendations between classmates. (Sharing and collaboration	**Materials:** Board, textbook, flashcards.	

Cross Curricular Competencies

Intellectual: Learners can use their critical and creative thinking to ask and answer questions related to healthy food, physical exercises, and sports. Most importantly, students can show creativity and collaboration when producing written message.	Methodological: Learners can exchange advice with their peers.
Communicative: Learners can use imagination to communicate with each other regarding a particular subject.	**Social/Personal:** They can socialise through group work, oral exchange, and play.
Aim of drama activities and games: The drama games and activities used in this lesson aims at making the writing production an enjoyable and collaborative activity. Also, it encourages the students to imagine and perform.	

Framework (PDP)	procedure		Aims	Materials
	Ts Role	S Role		
Warm-up	**2 truths, 1 lie:** Students are placed in pairs. One of the students turns to the person next to him/her and introduces himself/herself by stating two truths and one lie about his/her eating habits, daily routine… Next, the second student attempts to recognise the lie.	Learners interact with the teacher	Breaking the ice	
Pre-Writing	**Activity:** T asks the students to talk about what they do or suggest when they or one of their friends or family members suffer from overweight or obesity. The students may talk about healthy food, junk food, going on diet. The teacher asks the learners if they have a dietitian in their city and why do we need a dietitian? **Setting-up the situation:** The 7th Winter Symposium 'Today's Dietitian'. The activity is meant to develop the students' written expression. In this activity, students will be using their imagination to act like journalists or		Preparing the students for the writing stage Setting up the situation	

	dietitians. After writing down their roles, students will perform these roles in front of their classmates. This activity involves the students to work in group.		Encouraging the students to use their imagination and critical thinking skills.	
	Setting up: • Students are asked to form groups of 4 students. • 3 of the students are journalist while one of them is a famous dietitian. • The three journalists are at the 7th Winter Symposium "Today's Dietitian" • The dietitian is the keynote speaker. • Have on hand: ✓ Flashcards with food items **Doing the activity:** 1. T invites the students to complete the missing information in the table page 100.		Collaboration	
In- Writing	➢ Lexis related to healthy food (meat, fish, vegetables, fruit, bread, dairy produce, drinks, etc.,) (**fruit, vegetables, meat, fish, poultry, dairy products, bread, drinks, etc.,**). ➢ Lexis related to physical exercise (indoor and outdoor activities):		Helping the students to write down the needed lexis	

	(gym: stretching, riding the stationary bike, weight training, brisk walking, treadmill, jogging, etc.). ➤ Lexis related to different meals of the day: (breakfast, lunch, dinner). ➤ Lexis related to different courses of a meal: (starter, main course, side dishes, dessert, drinks). ➤ Lexis related to days of the week (weekdays and weekends): (Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Sunday). ➤ Structural lexis related to obligation and advice: (must, mustn't, should, shouldn't, have/ has to, don't/ doesn't have to). ➤ Imperative mode: (eat…, drink…, don't eat…, don't drink…, practice, follow, etc.) **Drafting:** The members of the group work together to build cohesive and meaningful sentences and questions regarding healthy food habits, avoiding obesity, typical daily menu, nutrition advice… The students have 08 minutes to write down their ideas and questions. ➤ Students may ask T for help ➤ T monitors the students		Encouraging students to communicate, to collaborate together to build meaningful throughout Facilitating the writing process by breaking it down into stages Encouraging oral communication and self-confidence.	
Post-Writing				

	Editing: T helps the learners to correct spelling, grammar, and style mistakes. **Publishing and Sharing:** ➤ Each group writes their final draft. ➤ The dietitian of the group stands up on the front and the journalists ask him/her questions.			

Sequence: 03	**Lesson:** 08 (I think and write)	**Framework:** P.D. P
Learning Objectives: by the end of the lesson, learners will be able to write a script about obesity and losing weight		
Targeted Competencies: Interact/Interpret/Produce	**Domains:** Both oral and written	
Core Values: Convincing others regarding the importance of losing weight.	**Materials:** Board, flashcards.	

Cross Curricular Competencies

Intellectual: Learners can use their critical and creative thinking to convince others to help them lose weight. Students can use their reasoning skills to give to give arguments. Most importantly, students can show creativity when individually producing a written script.	**Methodological:** They can use arguments in their written expression.
Communicative: Learners can use imagination to communicate with each other regarding a particular subject.	**Social/Personal:** They can socialise through sharing their arguments with their classmates.
Aim of drama activities and games: The drama games and activities used in this lesson aims at making the writing production an enjoyable and creative activity. Also, it encourages the students to use their imagination to write a script that is a mixture of reality and imagination.	

Framework (PDP)	procedure		Aims	Materials
	T's Role	S Role		
Warm-up	**Taste it:** T pins the flashcards on the board. T invites the students to sit in a two opposite lines (line A, and line B). T gives students from line A cards and asks them to use their body and face expressions to reveal what's on their card. Students from line B are asked to guess what is on card of the student opposite to them. For instance, the student makes facial expressions as if he is eating a sour lemon. The next student must say lemon. The following are some of the cards used Taste: Lemon Smell: Onion Hear: Strong wind See: Giant Taste: Candy Smell: Perfume Activity: T throws a small ball to one of the students and asks him to answer the first question. After answering the question, the student selects one of his classmates, name him/her and throws	Learners interact with the teacher	Breaking the ice Help them to mentally prepare for the lesson	Board Flash-cards

Pre-writing	him/her the ball. The second student, then, answers the second questions and throws the ball to another classmate. Students have to focus on the ball and answer the question when it is their turn. The questions: • What food should teenagers eat? • What food shouldn't they eat? • Why are fruits and vegetables important for health? • Can you give me one of the negative effects of obesity? (This question may be asked more than once. Each student can give different answer). ➢ Teacher introduces the situation and asks the students to work individually. "What do you want?" the old man with the magical stick cried. "You want to lose weight and become a model? You want to be more active and feel the improvement in your health and energy? I have my magic formula for weight loss. I can help you but you will have to work hard for it. Why should I give you my magical drink?" "I want to be a model and I can work hard to achieve my goal," Imen answered.			

Appendix 3.4: Example of Intervention Fidelity Checklist

Session: T Listen & Speak   **Date:** 07-01-202..

Framework	Timing	Completed as planned	Completed with variation	Not completed	Seating arrangement	Comments
Warm-up drama-activity	8 min		X		U shape	-longer than planned -T pinned cards instead & letting students pick one
Pre-listening Activity	10 min		X		U shape	-The activity was rushed -Only few students took part
During listening activity	18 min	X			Circle	
Post-listening activity	20 min	X			Circle	took longer than expected

The session took longer than expected.

Appendix 4: The Academic Performance Tests

Appendix 4.1: Pre-Intervention Tests

The Reading Test

Read the following conversation and answer the questions:

At the Supermarket

Selma: Sandra, look at these cake decorating sets. They look amazing! How about baking some chocolate chip cookies today?

Sandra: Oh yeah, such a great idea! let's pick up the ingredients.

Selma: I agree. What do we need for that?

Sandra: We need granulated sugar, unsalted butter, vanilla extract, flour, baking soda, milk chocolate chunks, and eggs. Oh, and we also need milk and oranges.

Selma: How many oranges do we need?

Sandra: We need six oranges.

Selma: why don't you get the dry ingredients? I will get the dairy ones.

Sandra: Sounds good! Let's meet at checkout.

Selma: Excuse me… Where can I find the butter please?

Amine: You can find it in the dairy section… It's at the back of the store

Selma: Thank you! What about vanilla extract?

Amine: That's on aisle 7… The baking section.

Selma: Thank you for your help.

Task One: I read and do:

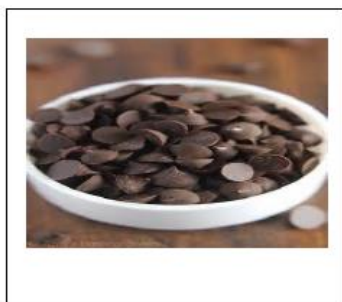**A/ I choose a, b, c or d to complete the following sentences:**

  1- The text is …………….
      a) A letter, b) An e-mail, c) A dialogue, d) A poem

  2- Selma and Sandra are at ………………….
      a) The supermarket, b) the school, c) Home, d) The restaurant

B/ I read the text and name the food items below:

....

C/ I read and answer the following questions:

1. What did Selma suggest to bake? ....
2. What are the food items that they wanted to buy?...................................
3. How many oranges do they need? ....

D/ I find in the text the opposite of the following words:

*Bad: ....   *front: ....

Task Two: I test my mastery:

A/ I fill in the gaps with "many" or "much":

1- How .... tomatoes do you need to make pizza?
2- How .... milk does your mother need?
3- HOW ....sugar would you like?
4- How .... books did you buy?

B/ I match each phrase with the corresponding picture:

A bar of

A loaf of

A carton of

A slice of

A bottle of

C/ **I classify the following words in the right bubble**:

Sugar- butter- Oranges- Ingredients

**Pronounced 'r'**

....

**Silent 'r'**

....

The Writing Test

Task 1:

Ahmed is your friend and he decides to go to the supermarket after finishing his work to do grocery shopping. Ahmed wants to know if you need anything from the supermarket.

Use the following list to complete the dialogue and to let Ahmed knows what you need from the supermarket.

Ahmed

Hi! I'm on my way to the supermarket.
Do you need anything?

Yes, Please. Can you get me eggs and milk?

Sure. How many eggs do you need?

6 eggs please.

Cool. Anything else?

....

Shopping List
1. six eggs
2. Milk
3. one kilo of potatoes
4. two kilos of onions
5. A head of lettuce
6. A bunch of parsley

....
....
....
....
....
....
....
....
....
....

Task 2:

What we eat and drink affects our health. Therefore, it is important that we encourage our friends to eat nutritious food. Write an email to one of your friends explaining the importance of a healthy lifestyle. In your email advise your friend on the healthy food items.

Email Template ✖

TITLE * [   ]   ⦿ Personal ◯ Shared
Required

SUB [   ]

| **B** | *I* | <u>U</u> | ¶ ▾ | 🖊 | A ▾ | TI ▾ | 🔗 | 🖼 | 🏷 ▾ | ☰ | ☰ | ☰ | ☰ | ↺ | ↻ | </> |

[   ]

🖇 Add attachment   Cancel   **Save**

The Listening Test

But it is healthy! (https://www.listenagainenglish.com/supermarket.html)
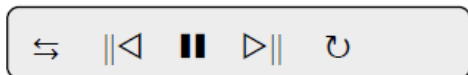
Task 1:

Tom and his father are at the supermarket. I listen to their conversation and I complete the information below
1. Tom and his father need to buy: ……………………………………
2. The cereal aisle is: ………………………………………………….
3. Tom hates: ……………………………………………
4. Tom's favourite cereal is called: …………………………………
5. Ingredients on the box of oatmeal: ………………………………

Task 2:

I listen to the conversation again and I answer the following questions:
1. Tom and his father need to buy cereal and ……………………………………………
   (a) Milk   (b) Fruits   (c) Vegetables

2. Who always eats oatmeal? …………………………………………………
   (a) The father   (b) Tom   (c) Tom and his father

3. The father wants to buy sweet sugar flakes……………………………………
   (a) True   (b) false   (c) not mentioned

Task 3:

You are going to listen to different people talking about their daily eating habits.

Food habits: (https://english-practice.net/listening-exercises-b1-food-and-nutrition/)

I listen and select what each person eats:

1. A. cold pizza and warm milk

    A. Fruits and Yogurt

    B. Warm pizza and warm milk

2. A. Cereal and milk

    B. Steaks

    C. Grilled veggies

3. A. Fruits and vegetables

    B. Meat

    C. Dairy products

4. A. Rice and tofu

    B. Oatmeal

    C. Hamburgers and French fries

5. A. Bread and crackers

    B. Rice and vegetables

    C. Baked goods

The Speaking Test

Teacher shuffles the cards and places them face down. The students take it in turns to pick a card, read the topic and talk about it.

I talk about my eating habits.

I talk about a receipt that I like.

I advise my friend to eat healthy.

I talk about how junk food affects our health

Appendix 4.2: Post-Intervention Tests

The Reading Test

Yanis: Achoo!

Ahmed: you are sneezing all the time. Are you sick?

Yanis: no, I have seasonal allergies.

Ahmed: oh, sorry to hear that. What are the symptoms of seasonal allergies?

Yanis: well, as you noticed, I sneeze a lot. Also, my nose becomes very runny, my eyes start to water, and I suffer from sore throat and postnasal drainage.

Ahmed: oh, that's awful.

Yanis: yes, it is. Do you have any kind of allergies?

Ahmed: Yes, I do. I have a severe allergic reaction to nuts. I think it is hereditary.

Yanis: what are the symptoms of nuts allergy?

Ahmed: the symptoms include skin reactions such as redness, itching around the throat and other parts of the body, stomach cramps and other digestive issues, and runny nose. Sometimes, even my knee starts to hurt.

Yanis: what's the knee?

Ahmed: Between your thigh and your shin there is a joint called the knee. It helps you fold your leg. There is another joint called the ankle, which connects your foot to your leg.

Yanis: oh, I see.

Task One: I read and circle the right answer:

1. **The text is:**
   a. A poem   b. a dialogue   c. an email
2. **Yanis is suffering from:**
   a. Nut allergy   b. pet allergy   c. seasonal allergy
3. **Nut allergy symptoms include:**

   a. Watery eyes   b. sore throat   c. skin reactions

Task two: I read and fill in the table:

Symptoms of seasonal allergies	Symptoms of nut allergies
1.	A.
2.	B.
3.	C.

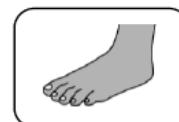## Task three: I match the pairs:

1. You play football with your   Finger
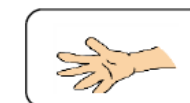
2. You eat with your   Foot

3. You show the way with your   Ear

4. You hear with your   Hand

Mastery of language:

Task 1: I read the words and arrange them according to the pronunciation of the letters in bold.

chest – headache – school – shin – shoulder – match

/ ʃ /	/ tʃ /	/ k /
....	....	....
....	....	....

Task 2: I look at the pictures and fill in the gaps with the appropriate word.

1. The part between the neck and the top of the arm is called the ....

2. The joint between the arm and the hand is called the ....

3. The .... connects the foot to the leg.

4. The joint that helps you fold your leg is called the ....
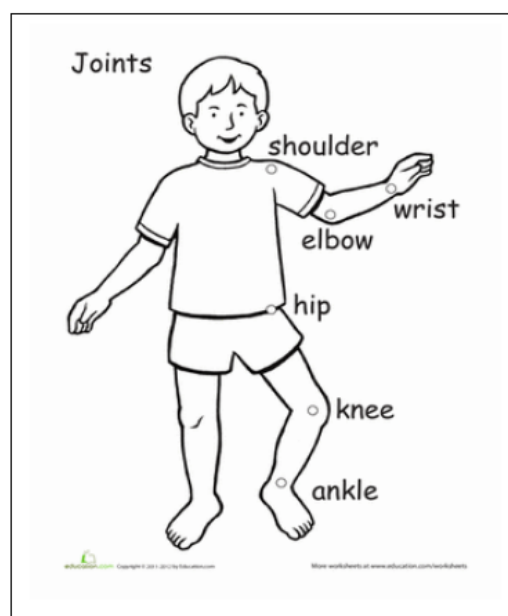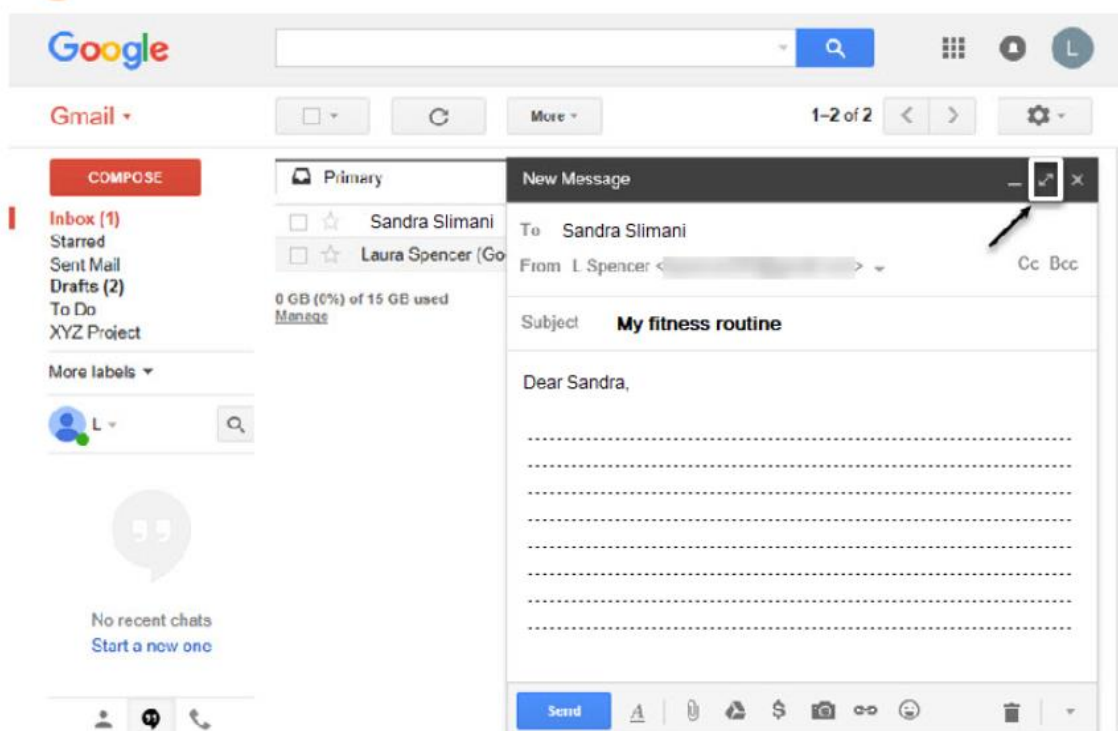

Task 3: Turn the following sentences into the negative form:

1. Students must leave bicycles here.
2. Samia should go on a diet.

The Writing Test

Task One:

Sandra, your Tunisian friend, wants know about how you are keeping fit and healthy. Write a short email to Sandra in order to explain your daily diet and sports.

Task Two:

Write a dialogue to explain to your friend the different parts of the body.

The Listening Test

⇆   ‖◁   ‖   ▷‖   ↻

https://english-practice.net/listening-exercises-a2-health-problems/

Task One:

I listen and select how each person feels.

2. A Flu	1. A headache
An upset stomach	A sore throat

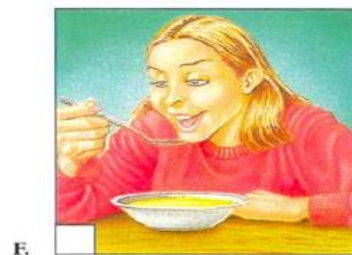| 4. A toothache	3. A backache
A cold	A headache

6. An upset stomach	5. A cold
A sore throat	A backache

Task Two:

1. I listen to what people take for a cold and I number the pictures.

A.

B.

C.

D.

E.

F.
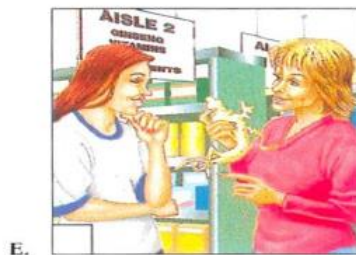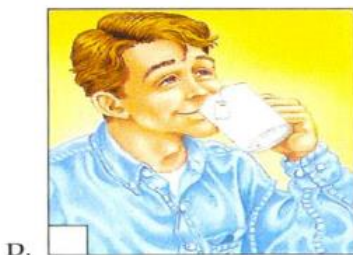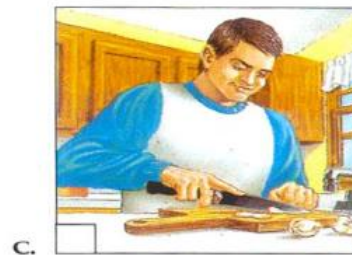
2. Where did each person the correct remedy? I listen again and I circle the correct answer.

1. a. his grandmother
b. his mother
c. his grandparents

2. a. a radio commercial
b. a TV commercial
c. a TV show

3. a. the newspaper
b. her mother
c. her doctor

4. a. a co-worker
b. a roommate
c. a Korean woman

5. a. in an e-mail
b. on the TV
c. on the Internet

6. a. a pianist
b. an opera singer
c. a stranger

Task Three:

Madeleine is telling a friend about her health problem. I listen and circle the correct answer:

1. What's the problem?

    a. a toothache

    b. an earache

    c. a weight problem

2. When did the problem start?

    a. last week

    b. two weeks ago

    c. yesterday

3. How often has she had this problem?

    a. never

    b. a few times

    c. often

4. What did she do for it?

    a. took some aspirin

    b. put some drops in her ear

    c. drank some hot tea

The Speaking Test

Teacher shuffles the cards and places them face down. The students take it in turns to pick a card, read the topic and talk about it.

You suffer from a seasonal allergy. Tell us about the symptoms of your allergy

Your sister wants to know what is it like having nuts allergy. What would you tell her?

Your young brother has a lesson about the body parts. Help your brother to understand the different parts of the body

Appendix 5: The Social Inclusion Survey (Frederickson & Graham, 1999)

Hello!

- ✓ We are going to complete two questionnaires concerning how students at your level get along with each other in the school.
- ✓ There is no right or wrong answer. You are free to tick the box you want.
- ✓ Your answers will be kept confidential.
- ✓ Please do not look at your mates' answers and do not ask them about their answers.
- ✓ Please do not start answering until you are asked to do so.
- ✓ If you have any question regarding the questionnaire, raise your hand and I will come to help you.

Your help is much appreciated

Questionnaire 1: *Like To Play*

Imagine that you are in the playground during a break time and your friends invite you to play with them one of these games: Apple pass, freeze game, Interview game... etc.

How much do you like to play with each person in the school? Tick the right box.

List of Students	(I don't know this person well to decide).	(I like to play with him/her).	(I don't mind if I play with him/her or not).	(I don't like playing with him/her).
Name 1				
Name 2				
Name 3				
Name 4				
Name 5				

Name 6				
Name 7				

Questionnaire 2: *Like To Work*.

During the session of the English subject, your teacher asked you to work in peers and write a dialogue regarding your weekend activities. You will be asked to act the dialogue in front of your classmates.

How much do you like to work with each person in the classroom? Tick the right answer.

List of Students	(I don't know this person well to decide).	(I like to work with him/her).	(I don't mind if I work with him/her or not).	(I don't like working with him/her).
Name 1				
Name 2				
Name 3				
Name 4				
Name 5				
Name 6				
Name 7				

Thank you so much for helping me.

Appendix 5.1: Sample SIS (LITOP) (page 1)

Questionnaire 1: *Like To Play*

My name is:

My group is: 2.M.3

Imagine that you are in the playground during a break time and your friends invite you to play with them one of these games: apple pass, freeze game, interview game...etc.

How much do you like to play with each person in the school? Tick the right box.

List of Students	(I don't know this person well to decide).	(I like to play with him/her).	(I don't mind if I play with him/her or not).	(I don't like playing with him/her).
		✓		
				✓
		✓	✓	
			✓	
		✓		
				✓
				✓
		My name		
		✓		
			✓	

Appendix 6: Teachers' Interview Protocol

It is worth highlighting that the following questions laid the background of the interviews. However, these questions were re-worded and/or elaborated in accordance with the participants' answers. Besides, some questions were added/ edited based on the initial phase findings, the discussion, and the interviewees' focus.

Interview location: Seminar room 3

Interview duration: 2 hrs (divided into two sessions)

Introduction

- Thanks for delivering the intervention.
- A reminder of the study aims, purpose of the interview, and ethical considerations (confidentiality, anonymity, right to withdraw).
- Answer any questions that the participants may have.

Opening questions

- What was your understanding of ADHD and children with SEN before the start of the study?
- What was your understanding of inclusion before the start of the study?
- In your point of view, what are effective EFL pedagogies to meeting the needs of learners with ADHD? What factors you took into account when planning your lesson?
- What was your understanding of Drama In Education (DIE)?
- What were your initial expectations of the intervention?

Drama workshop

- What do you think about the training workshop?
- Did it help you to develop any kind of expectations with regards to the intervention?

Delivering the intervention

- What was the experience of delivering the intervention?

- Can you tell me about any issues that have arisen during the intervention? and how did those issues affect your practices, the delivery of the lesson, the students with ADHD, and non-ADHD students?

- What aspects of the intervention/ drama activities do you think were helpful/ important? What were the effects of those aspects/activities on the delivery of the lesson, your practices, the students with ADHD, and the non-ADHD students?

Intervention impacts on the students

- What were the impacts of the intervention on the academic performance, engagement, and interactions of non-ADHD students (if any)? Can you give some examples?

- What were the impacts of the intervention on the academic performance, engagement, and interactions of the students with ADHD (if any)?

- Do you think the intervention influenced the development of the students' language (speaking, writing, reading, and listening skills)? How? Can you give examples?

- What were the impacts of the intervention on the social skills, friendships, and interactions of the students (students with ADHD, non-ADHD students)? (Peer-acceptance, peer-rejection, group works, diversity awareness...)

- Have you noticed any other outcomes?

- Do you think the intervention had an impact on you as an EFL teacher? How? Can you explain more about (confidence, time management, control of the class, and your relationship with ADHD and non-ADHD students)?

Professional development

- Do you intend to use DIE in the future? Why?

- What were the challenges/ difficulties of implementing the intervention in your context?

- If we were to run this intervention in your school again, what advice or suggestions would you recommend? Would you participate again?

- If drama was to be recommended as a strategy to teach EFL in the Algerian schools, what kind of support would you, as an EFL teacher, suggest to the school management, the EFL subject inspectors, and the Algerian Ministry of Education to provide?

Appendix 7: Focus Groups Protocol

It is worth highlighting that the following questions laid the background of the discussion. However, these questions were re-worded and/or elaborated in accordance with the participants' answers. Besides, some questions were added/ edited based on the initial phase findings, the discussion, and the participants' focus. Further, during the discussion, I pinned pictures of students while participating in drama activities and asked them to describe their experience.

FOCUS GROUPS SCHEDULE

GROUP	Date	Time	Location
1	27.02.2020	09:00 am	G03
2	27.02.2020	11:00 am	G03
3	27.02.2020	01:00 pm	G03
4	27.02.2020	02:00 pm	G03
5	28.02.2020	09:00 am	G01
6	28.02.2020	10:00 am	G01

Introduction & Guidelines

- Thanks for participating in this study.
- A reminder of the study aims, purpose of the interview, and ethical considerations.
    1. Your participation is voluntary, and you can withdraw at any time.
    2. Please note that there is no right or wrong answer. We should respect the opinions and views of each participant among us.
    3. Each participant in the group has the right to agree or disagree with others' views without attacking them.
    4. You have the right to ask for clarification when needed.
    5. Only one person can speak at a time.

6. Please make sure not to share what is said in the discussion (confidentiality)

7. It is my responsibility to ensure the anonymity and the confidentiality of the data.

Opening questions

- What do you think about the activities used in the EFL classroom?
- How can you describe your performance in the EFL?
- What were your initial expectations of the intervention?

The Intervention

- What was your experience of the intervention? (How do you now feel about the intervention?)

- What aspects of the intervention/ drama activities do you think were helpful/ important?

- Can you describe some of the drama activities that you participated at during the intervention? What was the impact of this activity?

- How much did you talk and how much did your teacher talk during the intervention?

- Could you describe the classroom environment during the intervention?

- Do you think that the intervention influenced your academic engagement? How? (Participation, performance, language skills,)

- What impact do you feel the intervention has over your relationships with your friends and teacher?

- Have you noticed any changes with regards to your understanding, support and acceptance of others following the intervention? How?

Future recommendations

- Did you find there were any barriers to learning EFL during the intervention?
- What is your opinion of using drama in the EFL classroom? (What about using drama in other subjects?)
  1. Which activities would you like to be included? Which activities would you like not to be included? Why? Why not?
- How would you describe your experience of the intervention to other people?
- If we are to repeat this intervention again, would you like to take part in it?

Appendix 8: Classroom Observation Schedule

Classroom Observation Sheet

Date: *Group number:*   *Session number:*

Topic: *Students' number:*

The learning objective (academic):

The Social objective:

Topic	Observations	Other comments
The context (The physical classroom, the seating arrangements, the resources…etc).		
Teacher in action (Teacher's talk time, teaching style, interactions, asking for participation, tone, how students with and without ADHD are addressed? giving feedback… etc).		
Students' engagement (Participation, interactions, initiative, behaviours, learning styles, response to feedback, students talk time… etc).		
Teaching Procedure (The framework of the lesson, warm-up activity, teaching strategies, classroom management, time management, participation, drama materials used, the use of EFL, individual and group activities… etc). During the intervention (all the above plus: how the drama programme is used, adapted? does it appear to be good? (Content, structure, students' responses).		
Social Participation Acceptance/rejection behaviours, student-student interactions, teacher-student interactions, social skills, showing		

empathy, helping others, respecting others' views, consistent communication… etc).		
Classroom interruptions/ distractions		
End of session feedback		

Appendix 9: Supplementary SPSS Analysis

As outlined in the methodology chapter, the covid-19 pandemic is one reason for the difficulty of quantitative data analysis. Due to COVID-19 containment measures, Algerian schools embarked on a total closure to curb the spread of the virus. Therefore, it was not possible to collect post-intervention data in the second group. Infrastructure and resource challenges in the country precluded online-data collection (see limitations of the study). Consequently, data from the second group were used when reflecting on the baseline data (pre-intervention) in the intervention group. A comparison between the pre-intervention scores in the intervention group and the scores in the comparison group (six weeks later) is presented in this section. This comparison aims to provide extra layer of evidence concerning the impacts of the intervention.

1. *Social Inclusion*

The One-Way ANOVA suggested no significant difference between students in the intervention group (pre-intervention tests) and their peers in the comparison group in terms of social inclusion. Although six weeks later, the results were identical. The between groups comparison indicated non-significant differences at the levels of the LITOP acceptance domain ($F_{(1-58)} = .428$, $P = .515$), the LITOP rejection ($F_{(1-58)} = .774$, $P = .383$), the LITOW acceptance ($F_{(1-58)} = 769$, $P = .384$), and the LITOW rejection domains ($F_{(1-58)} = 1.830$, $P = .181$). In a similar vein, the One Way ANOVA calculations indicated no-significant difference between the pre-intervention social inclusion scores of students with ADHD and

the SIS scores of their ADHD counterparts in the comparison group at the levels of the

LITOP acceptance (F (1-4) = .186, P =.688), the LITOP rejection (F (1-4) = .422, P = .551),

the LITOW acceptance (F (1-4) = 5.405, P =.081), and the LITOW rejection (F (1-4) = 1.000,

P =.374).

Table 2
ANOVA findings of the SIS in the intervention group and the comparison group

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
LITOP acceptance	Between Groups	,004	1	,004	,428	,515
	Within Groups	,556	58	,010		
	Total	,560	59			
LITOP rejection	Between Groups	,008	1	,008	,774	,383
	Within Groups	,610	58	,011		
	Total	,618	59			
LITOW acceptance	Between Groups	,009	1	,009	,769	,384
	Within Groups	,692	58	,012		
	Total	,701	59			
LITOW rejection	Between Groups	,067	1	,067	1,830	,181
	Within Groups	2,131	58	,037		
	Total	2,198	59			

2. *Academic Performance*

The One-way ANOVA suggested no significant difference between students in the

intervention group (pre-intervention tests) and their peers in the comparison group in terms of

academic performance. The between groups comparison indicated non-significant differences

at the levels of the reading performance, F (1-58) = .481, P= .491), the writing performance F

(1-58) = .842, P= .363), the listening performance (F (1-58) = 3.623, P = .062), and the

speaking performance (F (1-58) = 3.703, P= .059). In a similar vein, the test demonstrated no

significant difference between the pre-test scores of students with ADHD and their ADHD

counterparts in the comparison group at the levels of reading (F (1-4) = 640, P= .469), writing

(F (1-4) = .100, P= .768), listening (F (1-4) = 4.050, P= .114), and speaking (F (1-4) = 1.125,

P= .349).

Table 3
ANOVA findings of the academic performance tests in the intervention group and the comparison group

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Reading	Between Groups	,043	1	,043	,003	,955
	Within Groups	761,557	58	13,130		
	Total	761,600	59			
Writing	Between Groups	,712	1	,712	,076	,784
	Within Groups	543,021	58	9,362		
	Total	543,733	59			
Listening	Between Groups	3,655	1	3,655	,345	,559
	Within Groups	614,745	58	10,599		
	Total	618,400	59			
Speaking	Between Groups	,157	1	,157	,016	,901
	Within Groups	578,776	58	9,979		
	Total	578,933	59			

Appendix 10: Supplementary Materials

Appendix 10.1:Assessment Grid (as provided by the Algerian Ministry of National Education)

Indicators			
Criteria	Good	Fair	Poor
Relevance	• All the ideas are related to the topic. • Format: correct.	• Some ideas are related to the topic. • Format: partly correct	• Very little relevance to the topic. • Format: incorrect
Coherence	• Ideas are well organised. • Introduction/topic sentence • Four or more supporting sentences. • Conclusion/closing sentence • All sentences are linked correctly.	• Some ideas are organised. • Topic sentence/ introduction • No closing sentence/ no conclusion • Two or three supporting sentences. • Some sentences are linked correctly.	• Ideas are not organised/ difficult to follow • No introduction/ no conclusion • Sentences are not linked correctly
Correct use of language	• Correct use of tense • Different grammatical items necessary to develop the topic • Correct use of linking words • Appropriate vocabulary	• Only some verbs are correctly conjugated • Use of some grammatical items • Use of few linking words • Inappropriate vocabulary	• Incorrect use of tense • Incorrect use of grammatical items • No linking words • Very limited vocabulary
Excellence Creativity and originality (bright ideas, varied vocabulary, good paper presentation, legible hand writing…).			

Appendix 10.2: 2nd Year Yearly Planning (as provided by the Algerian Ministry of National Education)

Yearly Planning 2MS
School Year:2019/2020

Month	Week	Sequence	Learning Objectives	Linguistic Resources		
				Lexis	Grammar	Pronunciation
September	02 03 04	Sequence One Me, my Friends and my Family	*Describing physical appearance *Describing daily and free time activities *Describing and locating places *Reading and interpreting a house plan	* Lexis related to topics (physical appearance, routine, activities….)	*The simple present tense for description *Adjective for description (colour, height, build, hairstyle, beauty and physical attraction)	*Pronunciation of /l/ and /ł/ *Pronunciation of /r/ *Silent "ɾ"
October	01 02 03 04		*Recording daily activities on a schedule *Describing family relationships *Expressing likes and dislikes *Expressing abilities and inabilities *Expressing cause or reason		*Possessive pronouns for description *Location markers (prepositions and adverbs) for description *"Can" for ability *"Can't for inability *Cause and reasons (why, because)	
			Pre- requisites	- Present simple of "be" and "have" - Colours - Preposition of location "in"		
	01			*Autumn holiday 29/10/2019 - 03/11/2019*		
November	02 03 04	Sequence Two Me and my Shopping	*Describing shopping items *Expressing quantity *Asking information about shape, size, quantity, weight, colour and price *Devising a neighbourhood street map *Locating and showing the way to amenities	*Basic lexis (words and expressions/ formulaic language): polite forms / greetings/ preferences	*Many, much, some, any *How many….? *How much…? *What size are you? *What is your size? *What is the size of …? *How big is …? *What shape is …? *Cardinal and ordinal numbers *The imperative	*Pronunciation of /l/ and /ł/ *Pronunciation of /r/. *Silent "ɾ"
December	01		Pre- requisites	- Cardinal and ordinal numbers - Pronunciation of dark and light / l /, pronunciation of / r / _ silent / r /		
	02			*First Term Examination Period*		
	03					
	04			*Winter Holiday 19/12/2019 - 05/01/2020*		

Month	Week	Sequence	Learning Objectives	Lexis	Grammar	Pronunciation
January	01 02 03 04	Sequence Three Me and my Health	*Expressing obligation *Giving advice and recommendations *Planning a healthy balanced meal *Planning a healthy weekly diet	*Lexis related to shopping, food, health... *Basic lexis (words and expressions/ formulaic language): polite forms / greetings…	*"Have to" (interrogative and affirmative forms) *"Have got to" *"Must" with the 3 forms * "Should" / "Shouldn't" *The imperative	*Pronunciation of must: /məst/,/mʌst/ and /mʌsnt/ *Pronunciation of "should: /ʃəd/, /ʃʊd/ *Pronunciation of "shouldn't": /ʃʊdnt/ *Pronunciation of "sh": /ʃ/ *Pronunciation of "ch": /tʃ/
February	01 02 03 04					
March	01 02 03 04		Pre- requisites	- The imperative		
				Second Term Examination Period		
				Spring Holiday 19/03/2020 - 05/04/2020		
April	01					
	02 03 04	Sequence Four Me and my Travels	*Describing amenities and places of interest *Describing environmental sites *Reading and interpreting a map *Planning and interpreting itineraries	*Lexis related to topics Basic lexis (words and expressions/ formulaic language): polite forms / greetings… *Word formation	*Simple future tense with the 3 forms *"be going to" for future activities with the 3 forms *Past simple tense with the 3 forms *(regular and irregular verbs) *Demonstratives: this/these, that/those *Word formation with "tion" *Adjectives ending with "y"	*Pronunciation of "will"- "'ll"- "won't": /wɪl/, / ł /wəʊnt/ *Pronunciation of "ed": /id/, /t/, /d/ *Pronunciation of "th": /θ/, / ð/ Pronunciation of "tion ": /ʃən/
May	01 02 03					
			Pre- requisites	- Demonstratives: this /that		
	04			*Third Term Examination Period*		