

Undergraduate Students' Authorial Identity as Academic Writers

Lina María Durán-Zapata

Universidad Distrital Francisco José de Caldas

School of Sciences and Education

Master's Program in Applied Linguistics to the Teaching of English as a Foreign Language

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Lina María Durán-Zapata

Thesis director: Álvaro Hernán Quintero-Polo

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Note of acceptance

Thesis Director: Álvaro Hernán Quintero-Polo Ed. D

Name

Jury: Leidy Marcela Chacón Vargas Mg.

Name

Jury: Yeraldine Aldana G. Mg.

Name

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Artículo 177: “La Universidad Distrital Francisco José de Caldas no será responsable por las ideas expuestas en esta tesis”.

*"I think it's sad that we have to have this group just to
voice our opinions. Don't teachers realise
we've got opinions?"*

(Cruddas, 2001, p. 63)

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Lechuguito, que este sea uno de los muchos ejemplos que llegarán a tu vida. Te amo y te espero con felicidad.

Abstract

This research investigation emerged from my personal experience during my undergraduate studies. The question that arose inquired about how undergraduate students developed their authorial identity in spite of the norms and rules of academic writing and the power relationships presented in academia. This study holds a qualitative paradigm, for which narrative inquiry comes as the approach of research. As well, Written Life Stories are used as the technique to collect data. Four students of a B.A in Modern Languages of a private university reflected upon their past and present to develop their stories about their self-assumption as authors. As well, they projected their future on the same topic. In addition, the stories were interpreted and then expanded on through semi-structured interviews in conjunction with the participants. The life stories and interviews demonstrate that students position themselves as authors depending on three key aspects: the (un)constructive relationship with their writing teachers, the usage of voice and self-positioning to build a relationship with readers, and the use of creative means of writing to share their perspectives and opinions about the academic world.

Key words: life stories, authorial identity, academic writing, voice, self-positioning.

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Introduction

This document shows the process of an investigation that had as main objective to understand the means in which undergraduate students perceive themselves as authors of their academic texts facing the norms of academic writing and power relationships in university. The study emerged from a personal interest that was developed through some experiences in my undergraduate program. Being a writing tutor and a congress assistant helped me to realize that despite academic writing presents big benefits in terms of cognition, it also brings some unhealthy impacts, specially to students. These negative effects are framed, mostly, in their self-perception, position and emotional/mental health.

By seeing the impact that academic writing seems to have in different members of academia, I became interested on knowing the perspective of undergraduate students. As a consequence, this project is framed in the line of literacy processes, since its purpose is to recognize the perspective that students have of themselves as authors of their academic productions. As well, it is perceived under the scope of critical applied linguistics and critical pedagogy since there is a strong invitation and perception on the social, political and cultural impact that academic writing can promote.

Academic writing was seen in this research as a socially situated practice that can foster an emancipatory function on writers in order to develop the identity and agency of those who write. In a similar manner, there is an emancipatory role on those who read, since there is an intertwined relationship that is framed and formed thanks to the opinions and discussions held in the texts. In this research, anyone who produces a text is considered

as an author since s/he produces words and a written speech with a clear intention; then, along the document the participants are also referred as authors.

Considering that this study is framed in a critical paradigm oriented by a poststructuralist trend, the collective role of the authors is permanently taken into account since while writing, the authors take social factors that can promote democracy and equity, by maintaining an authentic and more empowered voice to speak an opinion. The vision of language that is taken in this research is considered as a mediator of the construction of students as critical authors and the construction of texts that can foster the development of social agency and change.

Taking into account the visions of writer, writing and language, this study located its theoretical framework into two perspectives: the individual identity of the writer and the collective identity of the writer. The first one, considers self-positioning as a vital part of the writing process that is natural and unique in order to create voice and style. Self-positioning needs to be addressed as part of the identity of an author. It is a means of representing the personality and individuality that s/he displays altogether with language, context and the multiple voices that can be developed thanks to experience and may be latent or silent depending on the enunciations (Bakhtin, 1999).

In addition, there are multiple identities that are configured in the personality of a writer, including the academic one. That is the reason why voice is also a complement of the self-position of an author, since s/he can develop many different voices that are part of the identity of an author, gaining confidence and improving the humanistic role of the writer by motivating action-taking and social consciousness that can contribute to socio-cultural position and activity.

The collective identity of the writer is represented by the consciousness of a communal identity that needs to exert agency, power negotiation and ownership. By awakening a collective role of academic writing, the political role of it is also developed since the relationship-building between reader and writer is also taken into account to maintain and build a discourse community that thinks and acts. When students are able to perceive themselves as authors, power is decentralized and shared, recognizing all members of the community as equally valuable and able to generate and transform knowledge. Hence, by assuming her/his authorship, the writer is able to develop an active role in the community s/he belongs to, engaging with the topics, needs and wonders of the community and acting in order to bring transformative experiences and political challenges to the community (Freire, 2005; Canton, Govan & Zahn, 2017).

In order to fulfill the aforementioned objective, the research assumed a critical qualitative paradigm with a narrative inquiry approach, using a Written Life Stories technique to collect and analyze the information. As well, narrative inquiry became pertinent in order to help the reflection process that the participants had with their stories. About the latter, there were four participants of a B.A. in Modern Languages of a private university in Bogotá who were between 6th and 10th semester and were already in the development process of their research project or had already finished it. These four students volunteered to be part of the research and were contacted through social media (Facebook and WhatsApp).

Through meetings and modeling the participants learned how to make an introspection of their lives by focusing on their journey beginning their B.A., their present and their future aspirations. As well, the participant assumed a co-analysis role since they

contributed to the dwell on of the stories they made through an interview. This co-analysis was a key part of the study since by reflecting upon their stories, the students were able to awaken their significance and recognition that contributes to their self-construction as social agents.

The data was organized on three matrices that helped make sense of the commonalities found in the stories and interviews of the participants. Once the data was properly organized, I was able to identify a category that embraced all the analysis. That category also shown three themes that helped the organization and the sense-making of the data. The category, named "Teachers and students' views on the processes and products of academic and non-academic writing: Understanding experiences of tensions and mediations" shows that the participants consider equally important being able to recognize themselves as authors in academic and non-academic texts. However, they manifest that it is easier to assume their authorship in non-academic texts since these do not have so many rules and impositions. Additionally, the participants manifested that the role of their teachers through their writing-learning process is meaningful since those relationships directly affect the way in which they interact with writing and feel connected (or not) with it. Similarly, the participants were able to identify that these relationships also have an impact on the way they feel about themselves and their skills, obtaining valuable or limiting feedback effects on them, their perceptions and their health.

While there is a long way to walk on the understanding of undergraduate students' growth in academic writing, it is equally important to understand the teachers' reflection upon the positioning and authorship that students aim at doing every day in their written tasks. As well, reflecting on the methods and sources used in order to help students to

develop academic writing is necessary in order to be conscious about the power relationships and domains that teachers may develop. Similarly, these reflections should also lead to the questioning on the feelings and perceptions that other members of the academic community have.

Chapter I: The Problem

Introduction

This study aims to understand the vision that undergraduate students of a bachelor's in foreign languages teaching have about themselves in terms of authors of academic texts. Hence, in this chapter I intend to introduce the problem, present the research question, objectives, and rationale that shape this research project. In the introduction, I explain how I found myself with this problem from my personal experiences and post-graduation reflections. After that, I problematize the role of undergraduate students when writing for the university and the role of academic writing in their experience. This analysis guides a path for the research question and objectives. Finally, the rationale highlights the reasons why treating this issue becomes pertinent in the English Language Education matter, as well as the Colombian and social contexts.

Personal Experience

This study emerged from the experience I could gain while coursing my undergraduate teacher preparation program at a private university in Bogotá. In there, I faced three experiences that made me reflect upon my vision of writing and how it affected us as members of an academic community. In the first place, when I was in the third semester, I joined the Writing Center of the university as a tutor, in which other members of the university (whether students, teachers, or administrative assistants) could go to have a peer-reader that could help them improve their texts.

I was a writing tutor for three years, and I constantly witnessed the struggles that, especially, students had to understand what they had to write about and how to write. They were often upset because of the multiple norms that they had to follow, plus the impossibility of sharing their perspective on their texts and the hard times trying to figure out how to respond to teachers' instructions. Especially, aiming to follow and make sense of teachers' instructions was hard because many times what teachers wanted was not what we normally understand. What I am trying to say is that, for instance, teachers would ask for an argumentative essay; however, when they would explain to students how they wanted the essay to be, it would end up looking more like a summary or even a report. Similarly, students would constantly say "the teacher does not like that word" or "s/he likes it when I write like this", meaning that they were not the owners of their authorship but rather responders to the teachers' preferences.

Along with these experiences, I could recognize myself feeling puzzled by that kind of scenario. I would also have a similar feeling when some peers would come and ask me how they could share their opinion or why they could not use a specific word or expression, and being answered "well, you can't do that", "that's not allowed" or similar options. As well, I also found myself thinking about what the teacher wanted to read and how s/he wanted to read it, rather than assuming my role as the author and deciding what and how to write.

As well, along with my undergraduate experience, I faced many times the critics of my teachers that meant to suggest that my writing discourse sometimes was not professional enough. I remember one particular teacher, who was a writing teacher. His methodology was to take the worst-written text and bring it as class material. Our job was

to find the errors the author had made and, in sum, make fun of them. I remember when it was my turn of being ashamed and how the teacher said "so, you write that way and you want to be a writing tutor".

Being a writing tutor was useful for some teachers to spot my texts and try to find mistakes. As well, it became a challenge for me, to try and interpret what my teachers wanted and what they were asking for. Many times, I remember them trying to teach us to write an essay, while explaining a review, for example. What became sad about it is that we would learn the structure that the teacher wanted and replicate it in the future, just to find that that is not the type of review that the new teacher expected. We used to wonder, then, what is that they want us to write?

Besides, as I was coursing my ninth semester, the university was home for the IV edition of the Writing Research Across Borders (WRAB) and due to my role as a tutor of the writing center, I became an assistant of the conference, too. Along with my duties, I was expected to help presenters with any needs they had. One of those was helping a presenter fix all her needs for her talk. In the end, since she was a preliminary speaker, she had the right to write her presentation in the proceedings that the conference would publish.

The research that she did demonstrated some drawbacks that academic writing had in undergraduate students and affected them in their personal, academic, and interpersonal dimensions. Nonetheless, the language she used had a different and unique style, which, unfortunately, was not considered academic enough by the heads of the conference, since she would use some "casual" conversation terms inside her discussion. Consequently, they denied her the opportunity of being in the proceedings, despite, as I mentioned before, was her right as a preliminary speaker.

As an alternative, they suggested she publish her research in one of the indexed journals that the university has. However, the article was also rejected since they also considered that she was not compelling with the discourse expected from a member of academia. Hence, despite having remarkable and very pertinent research, she was unable to share it with the community due to her linguistic choice and writing style. Linguistic choice makes part of the interaction between reader and writer since it poses a guide on the genre, organization, and intention of the text (García Montes, Sagre Barboza, & Lacharme Olascoaga, 2014). As well, being able to set a writing style is the manifestation of the individual who writes, which is also a high discursive potential to show authorship and belonging (Halliday, 2008). Then, not only was the speaker denied her opportunity to be part of the conference, also she was ignored in her research based on her authorship development and position.

Finally, as I was consolidating my undergraduate research project, I concluded that authors are normally followed and cited between themselves, which is limiting to learn only about people who held similar perspectives. There, I realized that this field suffers from a very closed circle that is hard to break. In simple terms, what I came to realize is that these popular authors have a closed circle and by no means they would consult research of someone who is not belonging to their circle, which causes them, at the end of the day, they are not open to different views or opinions from other researchers.

Post-graduation reflections

After I graduated from my university, I already had realized some scenarios in which academic writing had become too strict and had caused conflict with different actors of the community. Interested in this issue, I started to wonder more about the situation, and I realized that this issue becomes of worry in many more cases than the ones it could benefit from.

Then, I wondered if peers from my bachelor's, at any point, had felt the same way. So, using some groups in social media we share and talking to my friends I asked them if they had ever felt limited in any way by academic writing. The answers surprised me since I could see different areas that were both personal and academic in which my peers had a negative impact.

With that exercise, I also started to research studies that had examined the effects of academic writing in different members of academia. One of them is titled "Styling Writing and Being Styled in University Literacy Practices" and is written by Julieth Henderson (2018). In this research, Henderson manifests that there are four different levels in which we are governed by academic writing, and how it affects the criticality and construction of a student-writer who can be thought of as an equal of a teacher. The second one is "Is there a place within academic journals for articles presented in an accessible format?" by Ruth Garbutt (2009). Garbutt makes a call for journals to be more equity-friendly in their reception of papers, since the distributions, styles, and even speech suggested sometimes put a stop on academic members with disabilities, who struggle and require help to make sense of the information, opening a debate for the concept of the existence of academic writing as a means of "being understandable and clear for everyone". Thirdly,

“Representations of academic writing in contexts of bilingualism and interculturality”¹ was written by Sandra Soler-Castillo (2012). Soler-Castillo mentions that writing is one of the first means of exclusion in America since it led to the conception of writing as a means of generating power and is still seen the same since teachers tend to exert power on their students to limit, evaluate and intimidate students.

Then, I realized that limiting the speech and authorship of a writer is not only harmful to undergraduate students but also teachers, researchers, and students of other levels. Additionally, the experience that I was starting to acquire as an English teacher also demonstrated to me that people -no matter their educative level- are constantly in search of their speech and style as they write (Halliday, 2008).

As I entered the master's program, I also gained knowledge on the roles of academic writing, the impact of literacy, and how literacy and all that it implies has an impact on our social and political life. With the help of topics as critical literacy, narrative studies social justice, and authors as Freire, Comber, and Van Dijk I understood that being able to write, highlighting our style, voice and position was also a means of developing our active role in society, moving towards equity and justice.

However, my experience taught me that undergraduate students, as I mentioned before, feel very insecure about assuming an active role in their written productions and seeing themselves as the authors of those papers. Then, I started to wonder if, maybe, there were some ways in which they would try to assume their position and authorship while responding to the rules of academic writing. Finally, I came up with my research question,

¹ Free translation from the author. Original title: “Representaciones de la escritura académica en contextos de bilingüismo e interculturalidad” (Soler-Castillo, 2012).

in which I felt I was including all the matters that I felt relevant and worth knowing to start getting knowledge about the problem.

Research Question

Taking into account the personal and professional experiences and research consulted, the question that shapes this research project is:

How do undergraduate students develop their authorial identity *vis a vis* the norms and rules of academic writing and the power relationships presented in academia?

Objectives

To be able to provide an answer to the questions stated above, the objectives are:

General

Understand how undergraduate students develop their authorial identity *vis a vis* the norms and rules of academic writing and the power relationships.

Specific

1. Identify how students position themselves as academic writers.
2. Analyze the power relationships and negotiations that students face, with the help of interviews and feedback.
3. Analyze the impact academic writing has on students' visions and construction, through introspection and interviews.

Rationale

The importance of this project relied on the pertinence that it has for the different members of an academic community, whether they are teachers, students, researchers, or part of any administrative team. I consider that this research is pertinent since it allows the educational community to consider the benefits and harms that normalized practices have on the construction of identities and the practices that are held inside our practice communities.

The presented research becomes pertinent because it poses a reflection on our exercise as writers of academic texts, reflecting upon our intentions, wonders, and relationships with the reader. As will be mentioned later, limiting academic writing to a formula, leaves the personalities, experiences, and opinions of the writer at the door, which presents an issue for the development of identities and agents of social communities. In addition, the development of an identity of the author has a meaningful impact on health, self-recognition, and value.

Doing this research became relevant because it demonstrated that undergraduate students recognize and see themselves tied by the hands since they feel as 'commentators of texts in the university'. Furthermore, it also shows the strategies that they have used to express their opinions and raise perspectives upon different practices. Similarly, students have shown that responding to the rules of academic writing has caused harm in their perspective, esteem, and health.

This two-year-experience presents an impact both on participants and the researcher. Through the use of narratives, participants are able to become aware of their process, what has affected them, how they are forming themselves, and the impact of the decisions they had made. As well, it makes them aware of their reality and their peers' to analyze and justify their process, working on scenarios where they feel safe and satisfied with their writing.

Similarly, this study has brought an impact to my role as teacher-researcher because it makes me aware of the feelings, fears, and wonders of students. In addition, this co-interpretation makes me understand the tools that students use to become aware of their process and express their thoughts without feeling that they are getting into trouble by assuming roles that the academy has not delivered for undergraduates. As well, it becomes a personal invitation to re-evaluate my practices as a teacher, becoming conscious of the impacts and reflections that students have by the roles and fears that we pass onto them.

As well, this research expects to pose an invitation to teachers of different levels, to consider their current practices and the impact that our beliefs and customs have on our students. While we may think that, as teachers, our role is to orient our students into properly developing their skills, it is also convenient to understand how we are providing feedback. While we may give recommendations to our pupils, we could think if these are pertinent to them and let them decide if they accept our comments or not, instead of imposing these.

This research also became an invitation to the participants to reflect upon their reality and prepare themselves to be in the teachers' role soon, wondering how is that they

want to assume this position. The participants of this research have been able to understand the implications and effects of academic writing for future teachers, knowing by first-hand the importance of writing and how is that they want to be perceived in their texts.

Reflecting upon their roles and positions became handy since it made them question the practices that their teachers have done, affirm the ones that they agreed and disagree with, and also realize the impact that those situations have had on them. These reflections, as they mentioned, did not end as the research came to end, as it invites them to become more analytical and reflective upon their everyday writing experiences.

The importance of this project relies on the pertinence that it has for students and teachers pursuing a professional degree mostly. This is significant because it allows the educational community to consider the drawbacks that academic writing has on students of undergraduate programs, as an EFL teaching degree. Besides, research has been conducted regarding the multiple benefits of adhering to writing processes across curriculums and in the disciplines (Castelló, 2014; Lillis, 2001). Nonetheless, there is still a path to follow to get to know about the difficulties and struggles that students speaking and writing in two languages go through to succeed at writing in English as a second language.

The restrictions and conditions that academic writing has made it hard for students to be recognized and positioned as critical, independent, and reflective authors. Hence, opening the spectrum and being more conscious about the negative effects of sophisticated and rigid registers of academic writing could lead to a flexibilization of these. This will bring benefits to students not only in academic terms but also regarding their self-positioning, self-esteem, and projection.

Finally, after consulting the thesis repository of the MA in ELT of Universidad Distrital, it seems that there are not many research projects of this kind in the program. Hence, this study will be beneficial because it will bring a new and fresh perspective in the discussion to the teaching and learning of academic writing, which could be considered when designing curricula and methodologies about writing practices in undergraduate contexts. Writing indeed has many benefits for students, their learning processes, and constructs. Nonetheless, expressing ideas is not about being formal and sophisticated, it is about believing in what we have to say and raise our voice with arguments, not with elaborated words and texts.

To sum up, the rules that academic writing has have developed trust, esteem, and independence issues for undergraduate students. While undergraduate students are not to be seen as able to criticize or set an opinion upon their readings and learnings, the everyday experiences they hold in the classroom give them enough knowledge as to debate, agree, or disagree with theories and opinions that recognized authors are able to pose. While students know they are not able to express themselves in a written form for the academy, their opinions are saved to themselves, developing negative effects on their professional, academic and personal self. Although academic writing has strict rules about how to write, we as part of the academic community could make adjustments to bring benefits to students as present authors and actual members of the academy.

Chapter II: Theoretical Framework

This chapter aims at conceptualizing the development of authorial identity in academic writing as a socially situated practice. Writing as a situated practice allows the writer to show a set of individualities and beliefs that shape and make part of her/his identity: this means that there is a sense of agency that also takes place and shapes the thought of the reader, who is getting constructed altogether with the author's identity.

Besides, it is pertinent to say that I am detaching myself from the instrumental definition of writing, which I learned along with my undergraduate education, in which I was taught not to develop my ideas, but to understand that as an undergraduate student, I was to repeat others' concepts by following models and not discussing my opinions and perspectives. Instead, I am moving to a critical vision of writing and academic writing, taking into account the subject-writer who also has a role as a social, critical, and cultural agent, her/his concerns, conflicts, considering her/himself, ways of resisting and give in to the rules and norms of writing. About this, I can relate to Freire and Macedo's ideas (1987) because they manifest that experience and knowledge of the world allow us to read the word. Hence, it is not possible to write while denying the experiences that permit writing.

In the same vein, I would like to clarify that under my perspective anyone who produces a text in the academy should be considered as an author, taking into account that s/he produces the words; then, whether they are students, teachers, or researchers they are still to be considered as authors, despite I am only focusing on the student- author on this research. For that reason, it becomes pertinent to mention that this research is decided to

look into the identities of writers instead of subjectivities because the former are the result of a process, while the latter are one step to assuming an identity. In that sense, the author's identity is pertinent for this study since I aim to look at the authors as a whole, instead of just the decision that took them to have a vision of themselves.

The individual role has an impact in terms of the construction that the student gives to writing as an ability that goes beyond delivering messages. Instead, the subject-writer can recognize writing as a practice in which one can build one-self (Lillis, 2003). In addition, this exercise of writing works as a way to represent decisions and actions as a bridge or path to generate self and social impact. Concerning the social role, writers can see writing as an exercise by which the world is taken into account, self-considering as a social agent in which they, as citizens of the world have something to say or do that emerges from the reflection of writing.

I would like to highlight that the theoretical paradigm of this research is a critical one since the study is oriented by a poststructuralist trend, where the matters to wonder are the students and their resistance facing power through academic writing while developing themselves as authors. This 'criticality' is represented in an individual and collective role. In that sense, I agree with Agger (1991) as he exposes that the critical theory aims at developing consciousness and cognition while unveiling the sense of changing pieces of history that develop rationality on social factors that can somehow overcome. This invitation on looking at academic writing with a critical gaze comes intending to interrogate about these taken-for-granted practices that appear to bring more inequity and polemic than understanding and knowledge in academic writing.

Besides, the critical theory in the words of Agger (1991) has some interesting points in terms of the importance of critical writing since:

writers learn how to bring their foundational assumptions to the surface, not concealing them underneath the methodological artifice of science (which counsels dispassion as well as technical solutions to substantive problems), they enhance democracy by opening science to public debate (p. 120).

As well, poststructuralism considers that scientists should be able to have their voice, challenging authority, since science cannot be spoken in a unique universal voice.

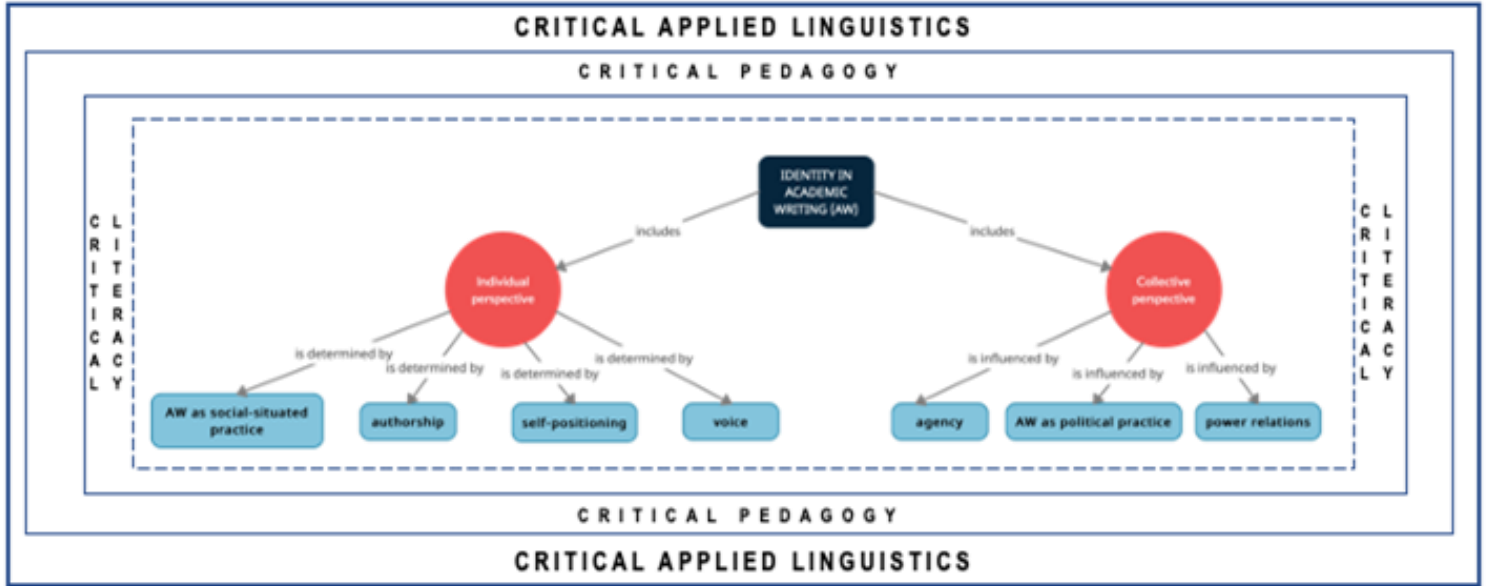
Furthermore, a postmodern view encourages muted and less empowered speakers to raise their voices and recognize that ordinary people can also speak knowledgeably about the world.

Language has a key role in the post-structural frame of this research. That is, language needs to be taken into account as a mediator for two main aspects of the practice of writing. Firstly, language is a mediator in the construction of students as critical authors of academic texts. Secondly, language is a mediator in the construction of texts as a means of taking action while developing that social agency that can propose a change of social, cultural, political, and ideological matter through the composition of texts.

To develop this chapter, I aim to present a discussion I have gained along with different authors across the globe that have enlightened my research. To do so, I will discuss two broad topics that shape my study. These are 1. The individual identity of the writer, and 2. The collective identity of the writer. To help the reader make sense of the organization of the relevant concepts that will be discussed, I present the next graphic.

Figure 1.

Main concepts of the theoretical framework



I am focusing on the individual and collective identities of the writer under the shade of critical applied linguistics, critical pedagogy, and critical literacy. I hold onto critical applied linguistics since I am not concerned about the practices that students or teacher have inside the classroom, but rather the reason why they manifest such practices (Quintero-Polo, 2019), considering that my participants are my primary concern, and their written practices are a secondary one. Similarly, I look to align my thoughts with critical pedagogy since I consider that through the development of an author, there can be a bigger impact on the life of students, who could transform into social actors that look to implement their knowledge into social change. As a consequence, it is also necessary to determine literacy from a critical perspective which invites to think on the construction of writer as a person that has valid ideas to share, with no regard to their academic status, but

focusing on the experiences that had imparted knowledge that is valid and relevant to share. All this, of course, seeing language as a mediator in this construction.

Similarly, the collective identity of the writer is taking into account the social role of the author considering the impact that s/he may have on their readers and community of practice. While developing authorship and identity, the writer can develop a sense of agency by promoting social change based on the experiences s/he collects. As well, by promoting this, there is a change in the power relationships that have been traditionally perpetuated, recognizing that are other valid actors in the community of practice that have valid and worth-knowing points of view. This all is also a consequence of the assumption of authorial identity that the student-writer holds, in which the writer dares at sharing her/his thoughts rather than replicating others' knowledge.

The individual identity of the writer

The matter above described is involved in the gaze of critical applied linguistics because the subject and the subject's identity (as author) are the main concern of this research. Also, it is a phenomenon that is not exclusive of just one group of students; as Zhang and Cheung (2018) mention, the relationship developed between author-text-reader is more likely to vary according to the discipline it belongs to (soft or hard), but it requires an understanding and exploring to master the speech.

I have learned from Pennycook (2004) that while talking of literacy (specifically writing in higher education) one may relate this work to the critical literacy domain alone, focusing only on the matter of writing as an exercise. However, this approach also takes issues that have an impact on marginalized groups of learners due to inequity, diversity, or

cultural difference, which, for me, makes this issue be seen from a bigger perspective. Hence, while similar, this is not the case since I am aiming to consider a more Freirean perspective of critical pedagogy, considering that authorship is a social, political, and pedagogical matter that (as exposed before) appears to harm students. As I mentioned before, some of these are unintentional plagiarism, anxiety, and dropout. From my view, and according to the review of the literature (Castelló *et al.*, 2012, Chemmers *et al.*, 2001; Lillis, 2001) this process could have a more meaningful effect.

A vision of critical pedagogy could be backed by Freirean's Pedagogy of the Heart (1997) as it claims for giving space and credit to a student's knowledge. While narrow visions of academic literacy sustain that undergraduate students cannot present such a rich discussion in their text as to persuade and argue about previous statements (because they do not have enough knowledge) (Bazerman, 2013), conversely to what Bakhtin would suggest (1999), Freire points out that educating curiosity and knowledge can refine and rebuild itself in more knowledge.

Then, I believe that when students can freely express and argue their concerns and disagreements with others, their knowledge building can also grow along with their curiosity, breaking the limitation to only learn what they are taught and finding new ways and channels of imparting and constructing knowledge. In addition, Freire (1997) would also recognize three 'I's that would and should be represented in every action that we take (including, of course, academy): the I who makes things, the thinking I, and the speaking I. All three of them would help us become citizens of the world by recognizing ourselves, our reality, and our ability to transform and become part of global political maturity.

On the other hand, integrating voice and self-positioning to the identity of an author is relevant since these two characteristics add a sense of belonging and uniqueness that helps building an individual speech. The peculiarity of the prose is meaningful because writing is a socially situated exercise in which the author keeps a constant self-building while also trying to shape and construct a relationship with the reader. Furthermore, authorial identity needs to be taken into account due to it will contribute to reducing negative impact as anxiety, lack of confidence, and unintentional plagiarism (Pittam *et al.*, 2009). These aspects are of matter due these three are some of the aspects that place a break in the road of students' aim of belonging to the academy and pursuing a bachelor's degree; then, these difficulties may lead to dropout.

In that sense, the latter means that I would be motivated to see academic writing as a practice that should occur in the university, in which I would be able to demonstrate that I have understood and identified key aspects that authors, events, and concepts considered as 'milestones' would have previously stated. This exercise would only reflect my comprehension and, by no means, would be an opportunity to disagree or present my own opinion upon what I have read. This because writing in my personal experience at the university was not an introspective exercise; instead, it was an activity in which I would report and prove that I would have understood the readings that I was assigned.

I believe that writing and writing in academia need more than just learning about the discourse of each discipline and being conscious about how to comprehend or produce an "accurate" text. Writing is also a practice in which the author has a negotiation and concession process with the reader about who s/he is, her/his belief system, and her/his identity. This is a social relationship that is established through that practice and that

recognizes the reader and writer as social actors that construct each other (Castelló *et al.*, 2011; Hyland, 2001; Thompson, 2001).

In addition, authorship is about showing the reader her/his attitudes and beliefs through their arguments, recognizing that the look for acknowledgment and approval is still on the table. And promoting a sensation of being genuine that reduces failure and lack of motivation (Correa, 2009). In that sense, academic writing sets a challenge for author-undergraduate students since it requires to display arguments about a certain topic while covering a 'me (individual-writer)', as asks for un-impersonal talk, not making arguments (apparently because they do not have enough knowledge,) and leave out expressions that unveil personal beliefs.

For that reason, I agree with Hyland (2006) and Lillis (2001), since they state that academic writing needs to be perceived as a natural process, even if it is to happen in the writer's mother tongue, yet this perspective is not possible since it asks for a wide set of models, operations, skills, and frames, in which is included. About this, Colmenares (2013) shows a valid point since she argues that academic writing supposes a conflict of the 'I' since the academic I needs to be far from their reality and it is necessary to raise a voice that students feel is not theirs.

While writing is taken into account as a socially situated exercise, some elements of interaction play a role in academic writing; examples of these are the author's voice and self-position, which have a main role in the writing process. One example regarding the position of voice is presented in Jwa's research (2017). Her study presented the experience of one Korean undergraduate student in English environments. Jwa (2017) analyzed that the student's identity (understood as values, interest, beliefs, and social influences) would

be represented in her writing, by the way, her speech was addressed, her repertoire, and style. Furthermore, her personality was tracked and distinguished by readers. Also, Jwa presents that the author's voice is presented through a set of linguistic features that help to establish the author's presence, authority, and authenticity.

Another element playing a role in writing as a social situated exercise is self-positioning. Lea and Sterier (2011) show that academic writing shapes students' identity, but students' identity is also a shaping factor of academic writing because it is perceived in the practice. Furthermore, the authors identify that students are more in need of showing and sharing their reality than about their ideas upon a text. It is more difficult for students to identify themselves if they are not in the level of autonomy and freedom that the academy considers necessary to present their perspective. Hence, students try to manifest themselves and their 'self' by every means they have, including positioning.

Furthermore, understanding voice and self-representation is crucial because they are conventions that shape the author's identity and make part of her/his discourse, revealing her/his uniqueness. The linguistic and discursive resources chosen by the author help her/him achieve her/his goals with the written production and set a clear image for the reader of whom the writer is and, at the same time, help to shape the reader since this practice aims at helping at persuading the reader's thoughts and ideas. As Zhang and Cheung manifest (2018), writing unveils different possibilities of setting voice that depend on different characteristics as disciplines (hard or soft), second or first language domains, paradigms, attitude, and so forth.

In that light, I have learned that voice is the manifestation of the individual in which the writer presents her/his knowledge, expectations, and convictions to the reader to defend

her/his authority and persuade the reader (Hyland, 2012; Tadros, 1993), to finally position the author's self (Ivanic, 1998). Furthermore, if we revisit the aspect of the social dimension of academic writing, it matters to say that texts do need to include some kind of interactivity between writer and reader; hence, "interactions are accomplished in academic writing by making choices from the interpersonal systems of stance and engagement" (Hyland, 2008, p. 5). Then, writers must use their voice without boundaries or limitations to build a strong relationship with readers. When students are encouraged to manifest their voice in their texts, their rejection towards academic writing reduces and they feel secure (Salamanca, 2015).

Moving forward, academic writing has an active social dimension which is enriched from different elements of discourse that help the writer achieve her/his goals, aiming to be represented on the persuasion that takes place along the construction of the reader-writer relationship. Voice is one of those characteristics, which needs to be taken into account since it contributes to the relationship building between readers and writers. In this vein, voice has to be considered as a characteristic of the attitude of the author and cannot be separated from her/his identity. Voice refers to the expression of the writer's viewpoint with readers' as well as writing in conventions and expectations of their discourse community (Hyland, 2008).

Along with the voice, self-positioning also determines how a writer unveils personal characteristics and constructs that strengthen the conversation that tries to build with the reader. With this, self-mentioning is relevant for some writers because it helps them gain credibility and assume their role as authors of their papers. Furthermore, self-mentioning allows the writer to be clearer about what s/he is trying to say that is different

from the authors that s/he brings to the conversation. This choice gives authors the possibility of assuming themselves as the authority, giving a sense of knowledge and credibility.

I consider that Ivanic and Camps (2001) are right when they affirm that 'self-representation' is not exclusive to writing since it is natural to express those life aspects that are part of our social life and we identify with or participate in. Then, when we are asked to be more 'impersonal', it simply cannot be completely achievable because writers convey messages of themselves and the world. In the same way, writing somehow will demonstrate parts of the author, their beliefs, and convictions. Additionally, I have learned that self-positioning constructs a socio-cultural subject that needs to be recognized. This positionality happens in conscious or unconscious ways so, it simultaneously positions us culturally and historically (Bakhtin, 1981, 1986 cited in Ivanic and Camps, 2001).

I am convinced that self-position could also be taken into account under Bakhtin's perspective (1999) as he mentions that the writer needs to position her/himself in a subjective and evaluative perception² since the intention of the text must be clear at all times. Also, Bakhtin (1999) recognizes that an author must hold an emotional and expressive attitude since s/he is trying to appraise, accept or disapprove aspects of matter all along with the text. These aspects matter since they also reveal the style and identity of the writer. Then, by being able to state expressions as 'I', 'me', 'I (think, believe, say)', 'In my opinion', etc. the author will be able to explicitly express opinions and perceptions that unveil the evaluations s/he holds.

² The subjective and evaluative perceptions need to be held to adapt efficiently a commitment or intention within the text and are supported by the evaluative announcements of approval or disagreement.

Furthermore, it is worth mentioning that each individual makes sense of her/his self-representation uniquely. What I mean is that each writer takes advantage of a set of historic, cultural, creative, and social encounters that nurture their voice and allow them to recombine it singly. It is pertinent to say that Lea and Street (1998, 2006) suggest the 'academic socialization' approach of the social vision of writing, and it looks to fostering pupils' acculturation of the discourses and genres that are held into each discipline and subject and students acquire ways of interacting and expressing that are distinctive of each discipline; nonetheless, these do not entirely shape a writer's voice or self-representation. Hence, other elements of an author's life can also play an important role in the way s/he builds her/his speech.

To sum up, what I have said until now, self-positioning is vital for writing in academia since it contributes to the sense of credibility and differentiating the main author from others that s/he may bring to the conversation. As well, self-positioning is a natural tool that comes uniquely for all writers and emerges from different scenarios and contexts that distinctively create voice.

Self-positioning is part of the identity of an author because there are different and unique ways to make sense of individuality and personality. In that sense, Bakhtin comprehends this individuality and argues that it is presented in the discursive situation, which is not only shaped by each discipline, but also by authorship, that is a joint between language and context, suggesting also the integration of multiple voices that shape the author. The different voices are changed because, according to Bakhtin (1999), multiple discursive subjects exist and can be momentarily silent in different enunciations. Besides, Cheung *et al.* (2018) make sense of this claim by recognizing that there are multiple

identities, including the self and the academic one, and that all still tend to play a role inside the ownership of texts. For example, although a student could be able to set an 'academic' voice, this does not mean that s/he will leave out the other voices that shape and set the identity constructed. Then, voices are not interchangeable but complemented.

As a consequence, the asset of adding voice and self-positioning to their texts allows students to perceive themselves as authors. The action of seeing oneself as an author is significant since it permits writers to have more sense of their objectives, be more careful with unintentional plagiarism, gain confidence and attach with more sympathy to their attitudes and beliefs, reducing anxiety (Pittam *et al.*, 2009; Elander, 2015; Ivanic, 1998). Furthermore, I learned that this does not mean that a professor cannot provide feedback upon a writer's production. Nonetheless, it is advisable to consider how to give that feedback due to the goal is to design pedagogical initiatives to help students improve their academic identity, rather than imposing our own identity onto them (Cheung *et al.*, 2018).

Finally, critical applied linguistics and critical pedagogy are of the matter when talking about authorial identity because they recognize that there are thinking and acting subjects that can do more than replicating others' ideas and arguments. When writing, undergraduate students could be able to distinguish themselves as authors by making sense of their voice and self-positioning. Voice is a construction of multiple contexts, backgrounds, and actions that replicate on a humans' life and provides its shape, giving sense to one's reality. Furthermore, self-positioning is a relevant matter since it helps in the construction of a socio-cultural subject that needs to be positioned in a context and history.

The collective identity of the writer

Not only can a student develop a sense of ownership in terms of what she/he can say and how can she/he say it, but also, she/he can have the right to develop a 'communal' identity that aids her/his construction of meaning-making of the world by being able to name it and own it. Investing in the right of maintaining her/his individual identity while constructing an identity on a disciplinary discourse generates a sense of agency, determination of power, and a sense of ownership. Furthermore, this determines a negotiation of power and the establishment of a community of practice for collective and personal development.

As stated before, writing is not only a social practice. Writing also has a political role because the discourse we try to build forms us and our readers to make a place and sense of a discourse community. Trying to make part of academic discourse may also mean using the jargon and language used by that group. Nonetheless, I agree with Lillis (2006) when she argues that this is not necessary, since there are different means of being understood and maintaining identity and background that does not need to be limited to an exclusive set of linguistic features, challenging dominant literacy practices. In this sense, disciplines can be re-thought as communities of practice in which legitimacy is not determined by a speech of hierarchy, but the intention of growing in terms of involvement and understanding (Lave and Wenger, 1991, cited in Cheng, 2013).

Reshaping this concept and bringing communities of practice to the discussion also balances the role of power and agency, since these decentralize knowledge and authorship, recognizing students and tutors as equally able to generate and transform knowledge by counting on the participation of a peer. By acknowledging pupils the right of developing

and transforming concepts, agency is also taken into account since it requires them to take action and carry out with new roles of the community of practice s/he is trying to belong to. This is associated with Freire's (2005) invitation on continuing growing from a critical pedagogy perspective, in which an individual is humanized by her/his potential of transforming her/himself constantly, as her/his reading of the world expands.

While reading the world and expanding knowledge about the community of practice that one belongs to, in this case, the student also continues on the unveiling of whom she/he is, reshaping her/his identity, language, and environment. Furthermore, I consider that Canton, Govan, and Zahn (2017) have a valid point when they argue that a student may be able to see her/himself as an active part of the language because this transformative experience challenges the *status quo* and interpreting the reality of her/his community of practice. Nonetheless, I also believe that to obtain this active role, it could be pertinent to take into account the social and local negotiations that take place along the academic processes.

Also, as Flowderdew (2019) mentions, a learning course could take into account the student's background and identity; yet there are some power relations (as the institutions' and the own teacher's) that are to be considered. These, normally, are not distinguished for being established from a post-critical gaze, in which power could be perceived as a possibility of change.

As stated before, a student does not face one only image of power, nonetheless, the most recurrent one and the most significant one s/he faces in the academic life, is the teacher (Zacharias, 2007; Starfield, 2007). Then, I find Freire's (2000, 2005) banking model very appropriate to express the power characterization that takes place along the academic

writing scope. I have learned that the oppressor is not just the teacher; instead, both professor and student may be oppressed. The oppressor usually happens to be the academia itself, which has historically imposed a 'unified' way of writing which is a response to diplomacy and formality. Such characteristics are needed to allow all members of academia to be able to produce and understand any written document that is produced to be shared in an academic scope. This vision, however, is far from reality, since not anyone can read the texts, but only those who excel in their academic speech and can develop their linguistic knowledge in a variety of concepts and rules that frame such a formal way of expressing; not to mention that the discourse changes depending on the discipline of target.

In that sense, teachers are not oppressors but rather instruments that promote and perpetuate the need of accepting and compelling with the norms and rules that are displayed to write for academia (Lee, 2011). They could be characterized by their lack of criticality in the sense that there is no questioning, discussion, or imposition against authority. There could be a lot that teachers could do along with this matter; however, the silence and submission are stronger, and it works as the antidote needed for promoting well-defined and structured texts that respond to the Anglo North American vision of academic writing.

Along with this model, the teacher perceives her/his student as a bank in which the teacher has the role of filling information, for the student has to only receive, save and archive information while being disciplined. This perception denies the characterization of a student as a human and is gazed at as an object that only listens and does not bring any knowledge to the discussion.

What is more, that oppressing education is the manifestation that a student is not *inside* of a community of practice. She/he is there *for* the discipline and replicating

knowledge that has already been stated. Hence, it is appropriate to start the collective individuality of the student-writer by manifesting that s/he is equal to the teacher since there is a two-way process in which the student can generate and transform knowledge, inasmuch both are able to read their world, reality and develop a sense of agency.

Establishing an equal position between teacher and student in terms of writing is necessary because while learning to develop the skill and being able to state it as a practice that has an impact beyond a subject or a classroom the student is also trying to make sense of her/his reality. Nonetheless, the learning and feedback processes that academic writing holds under a more traditional pedagogy do not respond to discussion and negotiation of power.

Instead, as Abraham (2014) comments, teachers' 'suggestions' of writing tend to go over style and form, which is exerting control and persuading and convincing the student to make changes based on the teacher's decision and style. Hence, teachers let aside the student's personalities, identities, and preferences and decide to trespass them by imposing theirs under the rationale that "that is a better way of writing"; as Alcoff (1991/92, p.23) manifests, "The problem with speaking for others exists in the structure of discursive practice, no matter its content, and therefore it is this structure itself that needs alteration". Similarly, Correa (2009) mentions that teachers need to see that it is necessary to see themselves as peers from their students to avoid their rejection of academic writing. According to her, students reject academic writing because they only see others' positions but they are not able to assume one that demonstrates their experiences, values, and contexts.

Things being said, I agree with Freire (1970) when he manifests that education is to help students to become more fully humans instead of objects that do and save information. In that sense, students' voice and identity need to be valued and taken into account to see and establish their place as autonomous people who can develop their self-creation and social creation. On this matter, negotiating authority has to be taken into account. In that sense, firstly I consider that Gove and Still (2014) have a valid statement as they establish that "authors are powerful people who have the capacity to perpetuate or challenge particular perspectives concerning how the world is" (p. 255); then, by acknowledging students as potential authors who are able to speak their truths about the world, it is also possible to foster their humanizing process and going towards social justice.

In addition, Gove and Still (2014) mention that when students are asked to generate ideas, their voices emerge, they bring their own experiences and can feel part of the community of practice since not only they are able to connect the world with their transformation of knowledge, but also power relationships are reshaped as the student is the holder of expertise. Then, I agree with Fielding (2004) when he highlights that spaces - physical or metaphorical- where teachers and students can meet as equal partners that make sense of the world and their community is a must. By being able to come to negotiations and redesign and reshape the world, students are able to rehumanize their experience and transform their reality.

Nonetheless, I also go along with Freire (2005) as he states that to rehumanize their living, students need to realize that they are being oppressed. Since students are the ones who are seen as objects and neglected from their writer identity, they are the ones who need to come up to the realization of their right to bring their identity and background to the

discussion as Lea (2004) mentions. This is because, amongst other reasons, the oppressor will not be able or interested in understanding it. Then, once the student can realize that social justice is needed and that s/he can take action and firmly assume her/his identity and emancipate, s/he will also help the teacher and the academia to rehumanize her/him/itself, too.

This process is important because leaving behind the 'oppressed' status opens the door for the journey of freedom in which the student will respond to the role that the community of practice takes in society. Also, as Ibáñez (1980) manifests, will search for a constant humanization of her/his rights to read the world and make part of it, understanding others as pairs that can collaborate and generate a sense of community and collective power.

Hence, I am in sympathy with Janks (2019) and Cook-Sather (2020) in the sense that students need to understand and perceive their agency so that they see that they are not powerless and that they are able to enhance social action. This way, a student learns that her/his experiences, perspectives, and expertise are to be democratized, listened and valid. In this vein, students make part of their voices and acquire the potential to open up and engage cognitively and socially in the community of practice. At the same time, teachers realize that students have linguistics resources that can use and the fact that a student does not use the speech or linguistic conventions that the teacher 'suggests' does not mean that the student does not know.

In that sense, fostering the student's ability to express what s/he knows through written speech cannot be limited to the discourse that s/he uses or the place s/he belongs to in a hierarchy of power. Instead, it is valid to say that understanding that a student is *in* and

makes part of a world and a community of practice can be enough to say that s/he has an opinion that is valid and that can take to the transformation of knowledge, reality and truth. Under the same perspective, a student's argument should not be discarded due to the means and ways s/he expresses in terms of discourse, style, or conventions.

To sum up, what I have stated so far, the identity of an author is not only shaped by her/his background, life and individuality. There is also a collective role that forms the writer and that affects the way s/he makes sense and relation to the world due to power relations. The first step into wrecking power relations is by delegitimizing hierarchy and discourse in academic communities to establish communities of practice in which all members are seen as peers who can generate, transform and unveil knowledge.

Furthermore, by recognizing that all members of the community of practice can bring enrichment to it, senses of agency and social transformation also get to have a place. As well, it is pertinent to establish the ability of students to decentralize power and reshape their identity. These are beneficial for them and their societies due to constant transforming experiences also challenge the status quo and, once again, the power relations that have already been established.

On the same happening, the imposition of teaching and learning roles also brings a conflict on the realization of the individual that not only tries to construct her/himself but also works to develop a sense of agency and social transformation. This normally does not take place since teachers tend to think that a student does not have a role in the decision making of a syllabus or curriculum, since, by the gaze of oppressor-oppressed, students are empty vases that are to be filled with knowledge due to power is in hands of the academia.

This matter is seen in the writing scenario, where students are constantly 'advised' by their teachers to alter their written productions according to the oppressors' ideas, likes, and customs. About this reality, the student is the one who is in charge to put a stop to and neglect the suggestions of the teacher to humanize her/himself, the oppressor, and develop the agency that can lead to transformation. This realization has to take place for students to realize their agency, power for the community, and potential. Also, by these means, both student and teacher could come to the negotiation and understanding that students being part of the world can develop their own opinion and decide how to express it without necessarily being determined by language, form, or style.

Chapter III: Research Design

This chapter aims at addressing the design of the research, as well as the decisions made in terms of paradigm, method, and instruments used for the data collection. These decisions strive for understanding how undergraduate students at a private university in Bogotá develop their authorial identity while making sense of prescribed academic writing and maintaining teacher-student power relationships. Given the nature of the type of study chosen, it is pertinent to identify, understand and co-analyze the turning points that the participants recognize in their life as undergraduate students.

Firstly, I will address the type of study that frames this research, going in-depth in terms of the paradigm, approach and method used. Secondly, I aim at describing the social actors involved, who they are, and their characteristics. Thirdly, I will address the text and context of the research as a means to take into account the social and cultural practices that are mediated by language and need to be considered for this research, as the roles of reader and writer. Finally, I will mention the data management and collection techniques used to answer the posed question.

Type of study

This research entails a qualitative paradigm with a narrative inquiry approach. Furthermore, it applies a written life stories (WLF) technique that will help collect and analyze the information. Hence, since the goal of this research is to understand how undergraduate students see themselves as authors of academic texts, a qualitative view is pertinent because "the province of qualitative research, accordingly, is the world of lived

experience, for this is where individual belief and action intersect with culture" (Denzin & Lincoln, 2005, p. 2).

This paradigm has been selected since it allows to understand how people make sense of the phenomenon and come to terms with it, which is what I do since I explore how the participants come to agreements with the normativism of academic writing in their everyday academic life (Cropley, 2019). As well, this exploration is qualitative since I do not look into how much the participants know or they use academic writing, but how they use it, considering that they only use academic writing to produce the texts and activities they are asked for in the university.

As previously stated, this study also has a critical component, since I inquire about the effects that academic writing could have on the development of the identity of undergraduate students. Hence, critical qualitative research questions how power and knowledge could work as reinitiating practices that lead to reflecting and considering what is known as reasonable and true (Kincheloe and McLaren, 2002). In the same vein, critical qualitative research does not operate to help individuals adapt to the world as it is. Instead, it aims at helping individuals look for ways of preventing the world from shaping their decisions.

Furthermore, this research is also framed in a narrative inquiry approach, since I aim at finding out the perspectives and reflections of the participants through their narratives. I am focusing on undergraduate students based on my experience on the Bachelor and the literature review that was seen (see chap. 2), in which it was explained how there is a negative impact in the lives of undergraduate students determined by the rules of academic writing. It is also pertinent to say that before making an invitation about what could be

done, it is necessary to understand what is being done and how students are facing this daily challenge of writing in the university. Then, this study focuses on understanding the challenges and mastery of including identity that undergraduate students have when producing academic texts. After that, there could be an invitation to act on it from an academic perspective; however, firstly it is necessary to discover how students are managing this challenge.

The narrative inquiry approach is a way to collect and analyze data, it is valuable since, with the process of constructing life stories, the writers are also able to set their minds by being conscious of the processes they have gone through. Using life stories is pertinent to understand how they see themselves as authors since the reflections that emerge help the participants and me realize their trajectory and self-perception. This consciousness is beneficial for the writers since it becomes fundamental for their self-development, constructive self-perception and coping with difficult events (Bohlmeijer, *et al.*, 2007; Fivush and Sales, 2006, and Gregg, 2011; cited in De Fina, 2015).

Moreover, the narrative inquiry is a reflective one, which comes in handy to this research since it permits "constructing, sharing, analyzing and interpreting" our practice (Barkhuizen, 2007, p. 232) while making sense of it. What is more, the narrative inquiry is placed in context to explore the particularities that can be found within the research about the reflections posed. This approach permits an exploration of a context to identify and reflect upon motivations, interests, and transitions. Hence, this technique is handy as it will as well permit the participants to reflect upon their experiences and anecdotes to position themselves and their realities. The latter is highly desired in this research since it will help the participants be conscious about the process they have had with writing.

Furthermore, written life stories become pertinent as a technique since they allow writers to describe an extensive autobiographical narrative, with their own words and style (Barkhuizen, 2007). As coming to terms with how to write for academia is not a one-day process, it is pertinent to use life stories, so the writers can recall the most important and relevant parts of this negotiation. It is also valuable to take into account that "when storytellers tell a story, particularly one in which they were participants, they are simultaneously building their own and others' identities in the story world and their identity in the storytelling world" (De Fina, 2015, p. 359). This means that, while writing their life story, they could also collaborate on the development and constructive self-perception of readers.

In sum, this research is framed on a qualitative paradigm, with a narrative inquiry approach, implementing a written life stories technique. The research hereby presented aims to explore how undergraduate students come to terms with academic writing while trying to develop their own identity as writers. Also, the reflection of this process is held with life-storytelling to develop the reflection and consciousness of the progression that writers have done. Life-stories, furthermore, do not only come to the benefit and reflection of the writer, but also the reader. These present an invitation for the reader to do the same exercise while understanding the perspective and journey of the writer.

The social actors involved

As explained in the previous chapter, students struggle to balance their ideas and thoughts with the expectations of their tutors. Taking that into account, I have made an

open call for participation in the same university I studied at through a friend and using a Facebook group that students and alumni have, as well as using some contacts. Hence, I am working with students of a Bachelor of Arts in Modern Languages in a private university in Bogotá. These students are between the 6th to 10th semesters of their studies and take at least one class in English as a Second Language. I selected this population for my research since I considered that they could provide experiences that would guide me to understand the path that they go through to position themselves as authors. Furthermore, I decided to work with these students since it was easier for me to contact them, as mentioned before.

The four students that have volunteered to participate in this study have reached the age of maturity acknowledged by the Colombian government, which is 18 years old. The open call was made around June of 2020 in a virtual model, considering the benefits that digital media has, and the difficulties of Covid-19. Additionally, two friends and participants of the project shared the information with fellow students that may be interested in participating. For the same reason, all the gatherings were made via Google Meet and Teams. These informants come from different regions of the country and have entered the bachelor program intending to be teachers; however, all of them are currently in Bogotá, taking online classes while the country responds to the bio-security conditions needed.

Due to the needs of the bachelor, students between the 6th to 10th semesters fit within the criteria to be participants of this study since they have been having experience writing in English in different registers and contexts of academic life. These have meant the possibility to manage an opportunity to come to terms with their identity construction and development, reflected in their writing productions and voice management. It is pertinent to

say that until this part of the process they are perceived as informants. Their role to become participants changes as they can analyze their life-stories with me. What I am trying to say is that when they shared their life stories, they were considered informants. Nonetheless, as they revised and co-interpreted their journey through interviews, they became participants.

Text and context

The relationships that are formed between the author and her/his productions are necessary to be considered since their life stories do not only represent a written production. Many aspects come to relevance that affect how the participants come to interact with their texts. In this sense, those productions stop being considered as just linguistic texts once we take into account the multiple factors that make part of participant's experiences (Barkhuizen, 2007).

A very relevant factor to take into account is the relationship between teacher and student, in which the teacher exerts pressure on the student to follow the criteria or style that is desired and used by the tutor. Besides, what the students read may also be a factor of influence, in which participants try to follow the models and speech articulations that are used by the authors of papers that they are asked to read. This is common, since students may feel that their ways of expressing themselves are accepted and sound better.

Many others could be recognized in the co-analysis process that will take place in the final part of the data collection. The meaningful and limiting experiences that students have within the university are shown in the written stories that they produce. These

experiences still will be meaningful since they allow us to consider the aspects that have been of relevance to their experience.

Data management techniques and procedures

The data collection has three main steps: induction, procedure, and analysis following the life stories model suggested by Barkhuizen (2014). These are all connected because data gathering is both a procedural and guided process since the collection and analysis take place at the same time. These steps are induction, procedure, or elaboration of texts and analysis. The induction took place to guide the informants about how to do their introspective process. As a researcher, I avoided shaping the informants' decisions about how or what to write about. Instead, the goal of the process was to explain and guide them into what life stories are and how to have an introspection process to achieve their goal. By giving them guides instead of imposing models, I would make sure of decolonizing the practice of writing in the sense that the participants knew I was not paying attention to how they were presenting the information but what they were saying. As well, it would give me a chance to know that their worlds were authentic and develop confidence and rapport with me (Aldana, 2019).

In the introspective stage, I served as a model by setting examples of different means to develop self-examination and have smooth and easy-paced writing. The first step in this part was telling them that there were no right or wrong means of expressing their ideas, a model, or a specific topic they should write about. The only request was to go back in time about all their undergraduate process, until now, and figure out something,

someone, or someplace that would motivate them or made them feel unmotivated about seeing themselves as authors of their academic texts.

Once again, there was not a model or an exact way of presenting the information; in fact, they were advised to only recall that, but not to specifically write about any particular moment, since this was just the learning step of how to develop a life story. As they had this advice and I set my example, the informants were asked to reflect on why the memory that they decided to recall was important or meaningful to them and their writing process. The introspection phase was key in the data collection process since it allowed participants to reflect upon their experiences based on the process to recognize the key experiences they needed to speak about. Therefore, the procedure stage would be richer in content as they had already analyzed the necessary moments of their learning process to tell a story.

Upon completion of the abovementioned, where the informants had all the guidance on how to develop their life stories, we moved on to the second step: the procedure. In there, the students were able to set their own space and time to think again about those meaningful experiences that had made an impact in their process as authors at the undergraduate level. For these, they would take into account three moments: past, present, and future. The informants were guided into the collection of their experiences in a progressive process that would help them collect more details about the scenarios that they decided to recall.

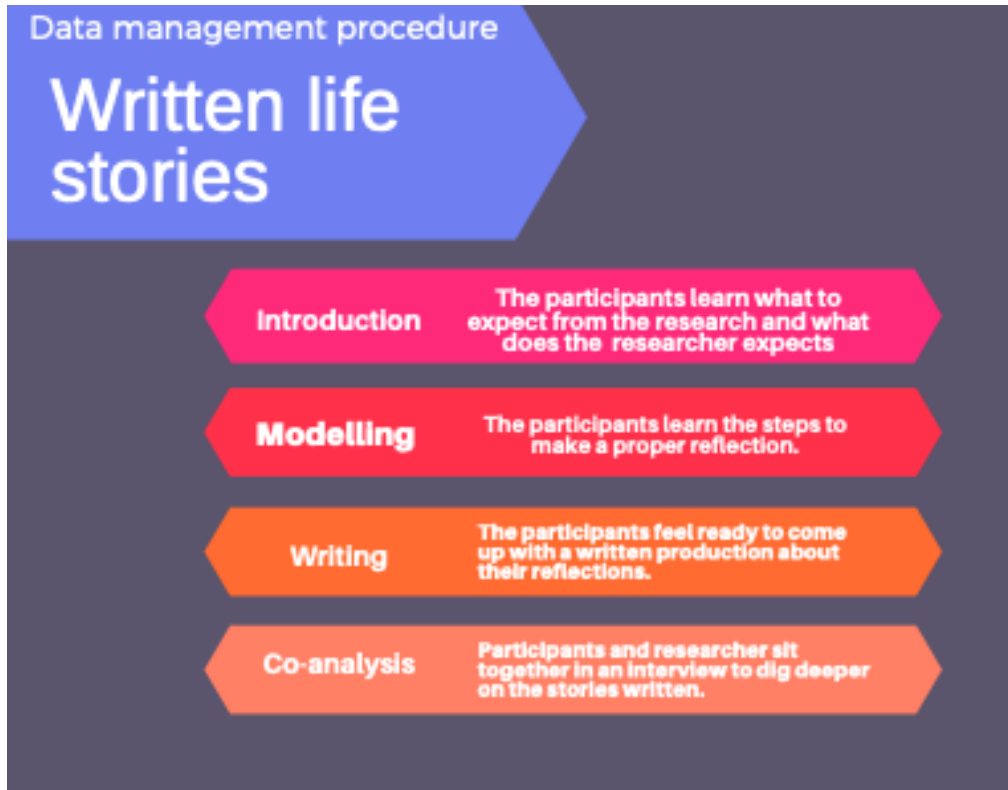
Hence, the first task was to bring the memories back once more in a place, moment, and time that was decided by them. There, they would think about the memory, and how it was a motivation or unmotivating experience to their author building. After that, the students took notes in the way they decided to, (e.g. keywords, drawings, voice/video

recording, sketches, etc.) about what they felt and thought by bringing back that memory. There was a high reminder on the fact that there were no formats on how to write these since the importance is not in the form but the content of their memories. As many times as they want, they can go back to that memory to elaborate the ideas, add details or rephrase the content, if needed.

When the informants felt ready, they started to shape their ideas in a text by taking their previous drafts and shaping them into sentences and complete postulations. In time, these were also becoming paragraphs, remembering that the form and format were of their free will since these writing processes were a means of reflection. At all times, they were reminded that these insights were valuable for their perception and self-recognition, and for so there were no rules of form or expression. It is worth mentioning that due to the natural process of this type of data collection, there was no piloting implementation. Instead, there was the process of modeling the experience, so they would know how to do their reflection. Also, there were recognized some topics seen in the written life stories and these were taken into account for the interviews as a means of preparing for them, using the topics as questions. These were key as the questions are given, altogether with the responses of the participants, would work as a means of validating the analysis made by the researcher, confirming the agreement and understanding of the stories.

The final step was to work on the analysis. In this part, it is worth mentioning that the informants that got until this process were now considered participants since they made part of the analysis of data. This was of the matter since it would also help the participants to make sense of their processes and how their written production could help them reflect upon their realities and practices (Clavijo-Olarte, 2019).

Firstly, the data was qualified to determine if there were enough details of the experiences or if the participants felt there was something more to add that could be valuable for the analysis. Then, I gathered the information to trace my conclusions, determining my inferences, how were these represented in the texts of the participants, and what that was telling me about their process of being authors. After tracing my ideas, I made some co-interpretative interviews in which I would validate my perspectives with the participants to confirm if what I had found and analyzed was in fact what they wanted to express, avoiding misinterpretations. The interviews were semi-structured and mostly shaped as the discussion and co-interpretation took place. The interviews would help us (researcher and participants) identify their potential as authors and social actors, and develop those into the interest of transforming and questioning paradigms. Consequently, this could lead to the decentralization of knowledge, promoting their experiences from a critical point of view, where we could reflect upon the consequences of silencing the voices of undergraduate students (Aldana, 2019; Quintero-Polo, 2020).

Figure 2.*Data management procedure*

In this analysis, there are three important terms of "story", which are presented by Barkhuizen (2014). These would be analyzed and perceived along the conclusion-drawing and interviews with the participants. The first concept is "story", which contemplates and examines the factors that influenced the participant directly. Secondly, there is the concept of "Story", which unveils the factors that represented some limitations and difficulties to the participant. Finally, "STORY" represents the factors that were never achievable or handy for the participant. Along with these analyses, there will be some questions that need to be perceived: who? when? what? and how? With these, the aim is to recognize the meaningful and limiting experiences that shaped and are shaping the participants.

In terms of ethical issues, I considered two main aspects that affected the process and impact of the research. Firstly, it was necessary to contemplate the background of the students, as well as preserving their identity and institution. Therefore, the consent form was presented to them in the first video call as part of the introduction. Once the video call ended, the consent form was sent so they could decide on signing it. Hereby, I display the consent form presented.

Secondly, it was important to make sure that there would be a safe bonding process, so that these four people would feel safe, heard, and important. Furthermore, establishing a trustworthy relationship with these participants would make a difference to help the participants know that they could write about anything they needed without being judged or mistreated, as well, preserving that whatever they would write about would be treated as confidential and important.

Hence, having a healthy bond with the participants based on trust and respect was important to develop a constructive sense of sharing and discussing what they have gone through. Besides, assuring confidentiality about their identities and their stories was of matter to make sure that they could write freely and with no boundaries.

To sum up what has been stated until now, this research is framed on a qualitative paradigm, with an exploratory approach, implementing a narrative inquiry method, using a model of analysis suggested by Barkhuizen (2014). This is qualitative research since its focus is to learn how undergraduate students try to overcome the rules and norms of academic writing when developing their voice and identity as academic writers. Since the aim is at exploring how they do them, there is no interest in proposing, but to analyze their resources and means to come to agreements with that process.

Also, there is a critical component in the paradigm of the research since it presents an invitation to informants of restating their perspectives of the world instead of adapting to them. The narrative inquiry method comes in handy because it helps the informers to reflect upon their practices and experiences, by also debating on how these have affected the persons whom they are now and giving another meaning to their sense of belonging to academia and society. As well, life stories present a meaningful approach in which the individuals learn that this recognition helps to their self-construction.

The informants that were invited are four undergraduate students at a private university in Bogotá. They were informed through social media about the research and became interested in it. Finally, the process of data analysis is characterized under the narrative method using the Life stories model suggested by Barkhuizen (2014). This process took three steps: induction, procedure, and analysis. In the induction, the informants were taught how life stories are developed and they had the first encounter with their memories. In the procedure, the informants could elaborate more on their ideas by giving them form and adding detail. In the analysis stage, the informants were perceived as participants since they collaborated with the interpretation process with semi-structured interviews, which were used to confirm that the conclusions drawn by me were correct.

Chapter IV: Data Analysis

This chapter dwells on the narratives and interviews of the participants to identify the way these undergraduate students develop their authorial identity while facing academic writing and the power relations they find. Firstly, I describe the process of collecting, organizing, and preparing data for analysis. The organization process helped to introduce the main category of analysis and the themes that complement it. After that, I proceed with a dialogue that has been organized by highlighting each participant, their stories, and interview excerpts. These excerpts are interpreted in light of the theoretical foundations of this research.

Data collection and analysis

To collect data, two main processes took place. Intending to collect the stories of the participants, there was first an induction process in which I guided the participants to make an introspection to find out what they wanted to reflect upon individually, write about in a personal story, and later discuss in an interview. As a common agreement, the participants took one week to develop their introspection and write their life stories to submit them later for me to start reading them. This was done either digitally or by hand. Nonetheless, two participants did not find the time to do it on their own; so, as an alternative, we met again through Google Meet in two sessions of one hour each, to reflect upon their process and write their stories.

In these stages, the participants recalled a past and present experience, i.e. a meaningful event, person, and place that was considered as important and of relevance in

their process of being authors of academic texts. Once they had decided on their meaningful experience, they started the writing process, in which they told their story, narrating what happened, when, how, and why they thought that the chosen experience was relevant. Then, they would consolidate the written process to decide if there was anything to add, clarify or take out of their story.

As I collected the data through the interviews, I informed myself about the methods that could be used to analyze it. On that research, I found Lieblich *et al.* (1998), whose categorical-content method proved to be applicable and appropriate for my study since it let me organize the information provided by the participants and categorize as it emerged, rather than imposing some exact pre-determined categories or themes that would limit the scope of the findings. Hence, this method helped me to make sense of the stories gathered and understand the experiences of the students, making sure to respond to my question.

Then, once I had the stories of the four participants, I read them and selected the relevant excerpts; I wrote them in a notebook, as guided by Lieblich *et al.* (1998). They state that it is convenient to select the information that comes in handy to the research, ignoring those aspects that are not directly relevant to the question, followed by some hunches or reasons why I thought that those sections were important.

After that, I created a preliminary matrix in which I put down those preliminary themes and excerpts that were valuable and had some theoretical support for the process and that would lead me to answer my question: how do undergraduate students develop their authorial identity when facing prescribed academic writing and teacher-learner power relationships? According to Lieblich *et al.* (1998), it is advisable to read the selected

excerpts to let the categories emerge, by noting the repetitive terms and aspects that are linked.

Linde (1993, cited in Lieblich *et al*, 1998) suggests that the common sense of the researcher helps to approach categories and generates ideas that relate to the study. Hence, I relied on some information from the Theoretical Framework and made me make sense of what has been already presented. Finally, I identified and made sense of some commonalities among the themes found in the excerpts to recognize patterns. This resulted in ten definite themes.

Coding

To make sense of the excerpts, where they come from and their organization, a code was created. This includes the nickname of the participant (suggested by themselves), the history that made part of the reflection, the paragraph, and the line. There are four nicknames, as I gathered data from four participants: Martín, Carolina, Flora, and Sofía. Additionally, there are three types of histories: past (H1), present (H2), and future. (H3). Following, the paragraph (Prr) and line (L) are described, too. For instance, a code as FloraH2Prr5L16 would mean that I am referring to an excerpt of Flora's stories, which is her second (and that means present), written in the fifth paragraph and located in the 16th line.

Table 1.

Preliminary matrix

How do undergraduate students develop their authorial identity <i>vis a vis</i> the norms and rules of academic writing and the power relationships presented in academia?			
Excerpts		Theory	Themes
“...”	“...”		

With that approach, the data was organized into two different matrices. The first one (Thematic matrix) includes the themes that emerged from the preliminary matrix. With them, I made relationships to reduce the themes by finding commonalities and connections. Hence, those ten themes were grouped into four, due to the commonalities. I aimed at using those four themes to prepare an interview as a way to expand on the data analysis in a dialogical manner with the participants.

In the second matrix (Category matrix) I organized the excerpts across participants and their stories. Once they were organized, I figured the commonalities and patterns of each participant and each story, by remembering the connections that I did regarding the themes. That helped me to draft the questions that were going to be asked to the participants in the interview. For example, if the theme happened to be regarding teachers, I looked to understanding more the relationships they had with their tutors regarding writing. As well, those commonalities guided me to identify the category that embraced all the analysis, which is named ‘Teachers and students’ views on the processes and products of academic and non-academic writing: Understanding experiences of tensions and mediations’.

Table 2.

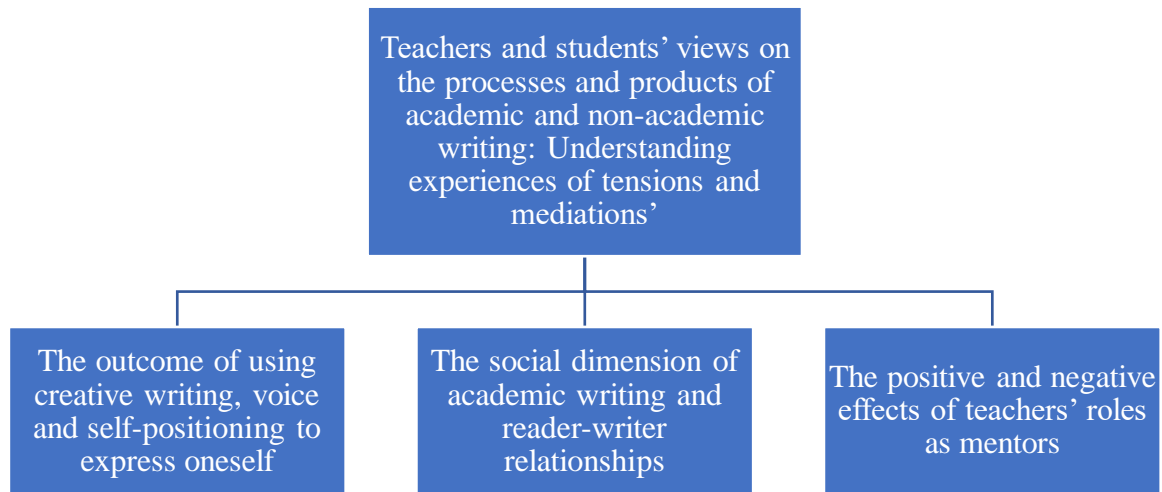
Thematic matrix

How do undergraduate students develop their authorial identity <i>vis a vis</i> the norms and rules of academic writing and the power relationships presented in academia?		
Themes	Connection	Final theme (reduction)
“ ... ”	“ ... ”	

Table 3.

Category matrix

How do undergraduate students develop their authorial identity <i>vis a vis</i> the norms and rules of academic writing and the power relationships presented in academia?				
	Story 1 (past)	Story 2 (present)	Story 3 (future)	Commonalities/patterns
Participant 1				
Participant 2				
Participant 3				
Participant 4				
Commonalities/patterns				Teachers and students' views on the processes and products of academic and non-academic writing: Understanding experiences of tensions and mediations'

Figure 3.*Category and themes*

Teachers and students' views on the processes and products of academic and non-academic writing: Understanding experiences of tensions and mediations'

This category emerged as the result of analyzing the excerpts of the stories produced by the participants, in which past, present, and future played a key role to establish connections and relationships, as well as the aspects in common among the four authors (see table 3). Also, the category poses a reflection on the visions that the participants have presented by highlighting the inclusion of non-academic forms of writing. Non-academic forms of writing were brought by the participants in their reflections as an alternative to find their desires and express their minds. In the same vein, the category has also shown that there are two aspects to consider: tensions and mediations that are played from the

beliefs and expectations that both teachers and students hold. The tensions suggest that students feel discontent and some limitations around the requests that teachers do to write in academia. Nonetheless, they also find in tutors support and boost to grow as writers by sharing their experiences.

The name of the category resulted from identifying the common and key aspects that each theme added to answer the research question. As mentioned before, to explain the category, three themes, which gathered the introspections of the participants, were selected. The themes are addressed as follows: 1. The outcome of using creative writing, voice, and self-positioning to express oneself; 2. The social dimension of academic writing and reader-writer relationships; 3. The meaningful and unfavorable effects of teachers' roles as mentors. Each theme is divided into every participant, to highlight the perspectives and stories that they shared in the research. Since the focus of this research relies on the life stories, it is convenient to address each category by commenting on the narratives one by one based on their temporality (past, present, and future).

The outcome of using creative writing, voice, and self-positioning to express oneself

Using voice and self-positioning, altogether with the experiences and opinions about a determined topic are a means of showing our personality to the reader and feel like owners of the texts. In that sense, developing a set of linguistic and non-linguistic tools is of matter to achieve the written purpose desired. Nonetheless, creative writing has become a helping hand for these participants to learn how can they build their voice and opinion without any fear or barrier.

Participant 1-Martín.

Being able to have a grounded process has allowed Martín to grow in his writing and develop more skills to have a more settled written process. For example, I see that Martín not only uses his voice to show his ideas but also recognizes that his texts can be read by more people than just his teacher and peers. In this sense, he searches for clarity and self-representation since,

I always have to analyze and avoid textual obscurity so everything that is being told is taken into account by my reader (MartínH2Prr18L5).

In that sense, Martín considers that a key process of his writing is to let the reader see that he is present along with the text, to show his authority and authenticity (Jwa, 2017).

However, by aiming to show that he is present and searching for acknowledgment, Martín is also showing interest in his readers by looking for an acceptance and, somehow, rapport by helping them feel that his voice is shared and that there is a co-owning of the texts. About this,

Writing my life is a key means to, from the opportunities I have, give other people a voice. My voice can be pushed into the background, but the opportunity of communicating what others can't, for me, is my only objective (MartínH2Prr19L1).

Then, the data tells me that Martín considers that he does not look to be approved but to feel that his relationship with the reader leads him to say what the reader is not able to. I believe this makes sense to what Lea and Sterier (2011) manifest by affirming that students seem to be more interested to talk about their reality than reporting their reflections upon a text from someone else. By balancing his voice with the readers', I see that Martín tries to acknowledge more the experiences and realities that he has and perceives around.

Also, I see that Martín uses conventions as voice and style to let the different readers know that he is conscious about the discourse he needs to build to gain rapport. At the same time, through these strategies, he reveals his uniqueness and assumes his role as an author.

I think that my objective as an author is precisely to share information from other contexts. I think that is precisely my role as an author. From my experience as a writer, I have always considered that writing is a way of giving voice and through this process, I have been able to give voice to different situations and contexts that one way or another would not have been transmitted (Martín-Interview).

This way, Martín tries to interact with the reader by making choices from an interpersonal convention as experience to both build agency and present his authority as an expert in the matter he is talking about, while engaging the reader onto his speech (Hyland, 2008, 2012; Tadros, 1993).

As mentioned before, being able to write about any topic with freedom and a sense of expertise lets the author assume the social role of writing by reshaping her/himself and her/his ideas, while inviting the reader to do the same. Additionally, by using voice strongly and clearly, the author can engage with the reader while also responding to the expectations that a discourse community may have (Hyland, 2008). In a similar matter, voice and self-representation help the development of the academic socialization that students can progressively acquire, and that, eventually, will help them interact while assuming authority and questioning others' (Lea and Street, 1998, 2006).

Nonetheless, it is convenient to mention that Martín, considers that a student-author does not have much opportunity to raise her/his voice due to the norms and rules that academic writing has imposed. In that sense,

I think that this role is more about working the information of others, right? You are always talking with other [author], you never generate knowledge because academia considers that if you don't have a Master's degree if you have not researched if you have not done one thing or another it is not worth it. So, the student-writer role is more like a commentator because s/he is not allowed to produce. After all, the knowledge produced by him is not academic nor he has the opportunity, so the only thing that this author can do is commenting on what others have already said (Martín-Interview).

The data tells me that Martín has been trying to separate his practice as an author from the one he thinks he is expected to have. Then, although he believes that he is not allowed to, he expresses his thoughts, experiences, and opinions about his context. As well, I see that he recognizes that he must use different enunciations and using his multiple identities to write as freely as he can, depending on factors like the topic, teacher's expectations, or else (Bakhtin, 1999; Cheung *et al.*, 2018).

In sum, Martín has been able to have a process in which he has learned to raise his voice in the scenarios that he is allowed to. When doing so, he focuses on being clear about his experiences, style, and opinion to foster a relationship with the reader. However, his objective is to make the reader feel that he is not talking to him but for him. Hence, Martín looks for sharing his readers' opinions and visions. Despite this, he does not forget that his role as student-writer is only to report others' written productions since other authorities (as teachers, for example) do not permit undergraduate students to express their ideas.

Participant 2-Carolina.

Being able to express opinions and share a voice not only helps the author position her/himself but also to assume her/his role more firmly by considering the value that the written production has. About this, Carolina shares,

Collectively, I have witnessed other peers that have gone through a similar process as mine, because I have seen how those written productions that originally were homework, are exhibited with pride in their social networks, posing as manifests of their beliefs and written footprint (CarolinaH2Prr5L1).

I see that Carolina considers that writing about her own experience and her peers' generates an impact on the reader and the way they perceive themselves as authors. As well, having the opportunity to write about something that represents interest is valuable for authors because it gives space and credit to what they know and matters to them (Freire, 1997). These spaces also have other benefits as reducing anxiety, lack of confidence, and the sense that they are of matter and belong to the community of practice (Pittam *et al.*, 2009).

Nonetheless, I understand that Carolina recognizes that these spaces are not too frequent and that still present some limitations that are given by the importance given to academic writing.

I consider it important to highlight that writing should transcend the academic barrier, since this activity, at last, is one more channel of communication (CarolinaH2Prr10L9).

In that sense, the data tells me that Carolina sees that academic writing is a synonym of being limited to express oneself naturally. Then, although students try to demonstrate and assume their authorship, the limitations of academic writing pose a barrier when trying to have an emotional or expressive attitude that reveals their style and identity (Bakhtin, 1999).

Furthermore, I see that students want and may even figure out how to balance their voice with what they -have- to say to comply with teachers' expectations. However, there is a limitation in doing so because there is not a clear way of doing it, how to do it or when to do it. What I am trying to say is that despite academic writing has some 'formulas' these are

not always shared from authority to authority, which makes it harder for students to figure out what they are expected to say. About this, Carolina says that

At some moment I coursed a class in which they asked me to write a summary, so I started like Durán said that and then Durán and Durán, Durán Durán. And my teacher told me "the thing is that I don't want you to copy and paste with your own words and that's it. I understand that this is a summary but even if it is a summary your voice has to be there saying 'I selected these things that I thought were the most important'" (Carolina-Interview).

Hence, I see that according to Carolina students try to focus more on form than content, limiting themselves to leave outside any aspect that can unveil their personality because it may not be what teachers want. Then, although there are different ways of being understood while maintaining identity it seems that for Carolina, students still feel limited to use the exclusive linguistic set and jargon that they have been taught, being careful of not challenge any previous thoughts or the legitimacy of other authors (Lillis, 2006).

The data tells me that Carolina does see herself as a valid author that has important experiences to share and talk about, expressing her emotions and opinions (Canton, Govan, and Zahn, 2017). However, as Flowerderdew (2019) mentions, she seems to know that exposing her identity and beliefs is not always wanted, so it is hard to discriminate when is it convenient and when it is not. This affects her vision as an author as she is not sure about her process and assuming herself as an auto that deserves to be heard.

Moreover, I see that Carolina identifies the pertinence of sharing our thoughts since through her story she demonstrates a great interest in putting her words into actions. So, I consider that it is relevant for her to voice her ideas and develop her opinions, since

It is not only that you have your thoughts but that you put them to service, do you understand? Whether is your teacher, your peers, or whoever reads your words (Carolina-Interview).

Carolina needs to bring her identity into the productions she does (Lea, 2004). Additionally, there is a search for humanizing her rights by expressing her voice and put them into service, as Carolina says, generating a sense of community and collective power (Ibáñez, 1980). Similarly, I see that although Carolina sees the importance of teachers, she still wishes them to recognize her as a valid member that can speak her truth and share it since it is to be recognized as worth.

All in all, Carolina has a great desire to speak up and share her voice, considering the social role of writing. As well, she has been able to see that when students can express themselves as they feel, they also develop with pride their practices and also assume a stronger role of authorship and power. Nonetheless, voicing her ideas is not an easy task because it is hard to know when teachers admit them or not. Besides, there is also interest in developing agency through her voice and ideas since the interests presented can generate a sense of community and belonging.

Participant 3-Flora.

The value and importance that Flora gives to her opinions and experience in writing help her gain interest in displaying her voice. Similar to her peers, Flora seems to feel that there is little chance to let her voice and opinions set free in academic writing.

Now I wonder if giving an academic focus to English classes in our bachelor's is completely right, you know? If they are raising me as a language teacher, why would they only endeavor research and give potential to this type of writing and not giving at least space to creative, fantasy writing? (FloraH1Prr2L6).

In that sense, the data tells me that Flora feels that she would like to have input and foster other types of writing to develop different skills and ways of expressing herself.

Additionally, I see the interest in developing writing that responds to a more natural process, in which there is not one only way or formula of expressing our ideas since being understood has multiple ways and does not lie on an exclusive set of linguistic features (Hyland, 2006; Lillis, 2001, 2006).

What is more, Flora seems to express her interest in developing other types of writing to develop more tools to engage herself and her future students in writing. The data tells me that Flora would like to develop creative writing to help her students develop written abilities that are not only focused on formal or academic writing.

I wish I have had that experience of writing tales, poetry, riddles, in a language class at university (FloraH1Prr3L1).

I see that Flora wishes to use writing as a way to share her voice and thoughts while motivating others to generate rapport and promote agency for herself and her readers. However, the data tells me that Flora would also like to use writing as a means to engage with her students by developing other types of writing that are not enclosed into formal means of expressing oneself that let the writer display interests, values, beliefs, and social influences. These could be relevant because, as mentioned before, the identity of a person is not enclosed to one only context. Then, by permitting a student to engage in different scenarios and means of expressing language, the divergent personalities get involved to assume authorship including all the 'self' identities that the author needs (Jwa, 2017).

I understand that Flora does not feel free to express herself in academic writing because, similar to Carolina's thoughts, she may not respond to what teachers expect. In that sense,

I see a limitation which is the pressure of knowing that there should be a fixed structure. I feel that I focus myself more on the structure rather than the content. It is

like if the voice was "flat" (...), it is like a formula, right? Like, you start with a topic sentence for any kind of paragraph, then you write an example, ah but you gotta remind this connector, then also use this liking word so it's like, really, almost like a formula (Flora-Interview).

What is more, Flora has previously manifested that she has tried to develop some kind of interaction with her readers. Nonetheless, not being able to position her voice and identity makes her feel a limitation that is given because the formulas of academic writing do not give space to freedom of style (Ivanic, 1998; Hyland, 2008).

Also, I see that despite Flora tries to manage her opinions and style depending on what could be accepted by academic writing and its authorities, there is also a need for self-representing no matter the type of text, recognizing that writing is a natural part of our social life, as well as the ability to share our experiences and reflections upon the world (Ivanic and Camps, 2001). Letting authors (whether they are an authority or not) make sense of their way of representing themselves and being accepted for it is important to build socialization and interaction with readers that see them as valid and relevant (Bakhtin, 1999; Lea and Street, 1998). Hence, what could be relevant now is to help students understand that there are ways of developing identity and self-positioning in academic writing, instead of them thinking that they have to search for creative writing to express their thoughts.

Furthermore,

In non-academic writing the topics are free and sometimes you can feel like it is more your voice. Like, you can talk a little bit more... I don't know, I feel that sometimes I go all shy in academic writing (Flora-Interview).

Then, although Bakhtin (1999) mentions that multiple discursive subjects can be momentarily silent depending on the enunciations or contexts, I understand that Flora does not feel that

when writing for the university she can talk her truth. According to what Flora mentions, it seems that when teachers or authorities ask students to write academically, she shuts herself, losing their confidence and identity to compel with expectations (Pittam *et al.*, 2009).

In short, Flora understands that academic writing is not space to openly share opinions and experiences. This has led her to look for other means of writing, as fairytales and poems, to let her emotions go. Similarly, Flora struggles to know when she should let her voice put out and be perceived and when to shut it, as sometimes letting her opinion and self-position go along are not what authorities want and expect.

Participant 4-Sofía.

In like manner, I see that Sofía understands that a challenge in academic writing is responding to authorities' expectations while trying to raise a voice to share her opinions and feelings. Consequently,

Although my tutor has congratulated me for the result I am building [in my thesis] because in general, I write "good" (which means coherently and fluently without much trouble), many times I feel that my voice inside the text is invisible (SofíaH2Prr6L1).

Then, I understand that as Freire (1997) says, students are not being built in curiosity and in motivating them to do more research and boost themselves to gain credit in their knowledge.

The data tells me that instead, there is a perpetuation of a narrow vision of academic literacy in which students are not able to persuade, argue or present discussion upon previous statements because they do not have enough knowledge (Bazerman, 2013). The

latter causes that students to feel neglected to tell their opinions and voice them out since these will not be well received by authorities. As a consequence, students feel that they are not expressing themselves but rather reporting others, shutting their emotions; as a consequence, they do not defend their authority or power as authors of texts (Hyland, 2012; Tadros, 1993).

As well, Sofía manifests that when teachers have had her the chance of writing freely, there is a sense of liberation. This feeling comes from the opportunity of actually responding to themselves as authors, instead of others' needs and wants.

I would like to implement more of those written exercises from here on to let go of some internal discontents (SofíaH2Prr7L17).

Furthermore, these opportunities are of benefit since they permit the writer to write depending on the choices s/he feels are needed because the decisions taken in the text come from the author instead of third parties (Hyland, 2008).

Moreover, Sofía seems to have a similar recognition as the one the latter peers have had. Then, I understand that Sofía associates academic writing with the impossibility of expressing her opinions and feelings.

I feel that due to the forms of academic writing that are much more impersonal they do not allow us to get in-depth with the emotion or express it clearly in your texts, because I feel like in other types of texts, I feel freer (Sofia-Interview).

I see that these students understand that positionality is not an aspect that can be included in academic writing and that instead needs to be left out to respond to teachers' ideals (Bakhtin, 1981, 1986 cited in Ivanic and Camps, 2001). As mentioned before, leaving out the emotions and attitudes of the writer represent that there is a harder rapport with the reader (Bakhtin, 1999), since there is not a clear persuasion but, as these participants have

expressed in many ways, writing in the university is rather an exercise of commenting milestone authors' thoughts.

In the same vein, feeling this limitation seems to become a pressure to Sofía,

There is a constant pressure of sitting down to write and not being able to express what you want to (Sofía-Interview).

Then, it is important to find ways to let students build their voice and authorship to tackle negative feelings upon writing. These pressures, as Sofía calls them, are of interest because they can grow onto bigger emotions like a sense of failure and lack of self-confidence (Pittam *et al.*, 2009). Similarly, I see is an authority imposition in which these students are not responding to their initiatives and beliefs, but rather to other authorities' impositions that do not help students improve their writing but feel more neglected of it (Cheung *et al.*, 2018).

In essence, the data tells me that Sofía beliefs that academic writing is not the way to express her emotions and opinions. Then, she looks for other ways of writing to let her feelings go. Additionally, she marks a difference in what means to write good and write with her voice, as she manifests that she has been appraised for writing in a good way, despite knowing that her voice is not present.

The constructive and limiting effects of teachers' roles as mentors

Teachers are key members of the writing process of students. They are the ones who guide the pupils on how is that the language is used in the discipline and how to start associating their voice and their sense-making with the discipline. That is the reason why meaningful experiences are important along with these processes since they will be carried

by them along their journey and define their approach and relationship with the written skill (Fielding, 2004; Gove and Still, 2014). Meaningful experiences permit the students to gain authority and confidence in their perception as students and writers (Zhang and Cheung, 2018; Hyland, 2006; Lillis, 2001).

On the contrary, negative relationships with teachers are a cause of not feeling motivated to write and they can even present health effects that alter the experience and reality of students (Pittam *et al.*, 2009). In this research, the mentoring of teachers demonstrated to be a key part of the process of construction and evolution of authoring, since teachers are seen as guides and owners of knowledge in a field that is vastly unknown by students (Soler-Castillo, 2012). Moreover, with their help and feedback negotiations, teachers were addressed along with stories as active members in the process of finding voice, positioning, and authority of the participants.

Participant 1-Martín.

The opportunity to get along with teachers who are interested and relate to the students' interests is relevant since it gives the pupils the sense of being heard, being relevant, and that they matter. The data tells me that one of the aspects that has a higher degree of relevance in the self-perception as authors is a meaningful feedback process. In this regard, Martín has normally had good comments that, according to him, show care.

From that moment my relationship with writing got stronger (and even more when there existed meaningful feedback) (MartínH1Prr10L5).

It seems that receiving constructive feedback has been enriching and makes Martín feel interested in writing since it has been a sign that he is good at it. As Cheung *et al*

(2018) mention, it is not that a professor cannot provide feedback. What is important is that the feedback she or he provides represents a contribution to the academic identity of the student, since they should develop their written style, rather than being an imposed one. Then, based on the account of Martín's story it is possible to affirm that the constructive feedback from teachers had an impact on his image of academic writing; and therefore, his image as an academic author has been framed in a constructive and encouraging perspective.

Besides, academic writing has opened doors for him that contribute to his professional growth, as being able to join the writing center of the university as a tutor, or a member of the faculty journal, as an editor, as he shared in his life story.

However, I consider that the most relevant factor in my writing path has been my continuous participation for three years as a writing tutor in the university (...). Additionally, being a member of the editorial committee of a journal helped me to understand relevant elements for writing (MartínH2Prr16L1/18L1).

These experiences, that have occurred thanks to the teachers' orientation, come to matter since they have helped to lessen the hierarchical positions between teacher and student (Fielding, 2004; Freire, 2005), showing that his experiences are enough to play different roles inside the university. Martín's negotiations with teachers show me that his authorship has had an impact since he can understand that his experiences and knowledge position him as an equal to mentors, where he is not afraid of expressing himself since there are approval and recognition of his academic position. Soler-Castillo suggests that feeling afraid of teachers is quite common since writing has become a means of executing power, in which teachers only expect students to repeat the authors' words (2012).

As I mentioned before, the good relationships that Martín had with his teachers, seem to have made it easier for him to reach a point in which he feels safe and comfortable assuming control of his written productions.

As a writer, I have always looked that my voice, opinion, and style were reflected on each text that is sent, published, or presented (MartínH2Prr17L3).

Cruddas (2001) believes that students tend to leave out their opinions, confidence, and voice because they do not feel that they can share these since they lack power. However, it looks like Martín has gained the confidence to no longer feel afraid or try to make sense of academic writing and its rules; so, he can correspond to the expectations of teachers, while also adding his voice with naturality and confidence, altogether with his opinion, having a safe terrain to work on his authorship.

Furthermore, I have understood that Martín acknowledges that his growth in academic writing also comes from the recognition of two types of teachers he has found along with his studies (those directly and the indirectly involved). These two, according to Martín, make the difference since a direct role only includes the expected functions of a teacher, which are to impart the norms and rules of academic writing. In addition, the indirect role includes that

Despite not being centered directly in form but rather in content, there is an opportunity for the student to grow, so there is not just about being something like structure, but a global matter (Martín-Interview).

What he is reflecting upon is the fact that the teacher's role needs to also recognize the student as an agent that wants and can say something. However, to say so, the student is able to gain interest, do research, make connections, and finally come up with arguments that are to be heard (Freire, 2005). Then, by being seen as a valid member that has enough

experience to share his ideas, his authorship is also strengthened since there is no fear not to be accepted or validated.

What is more, Martín mentions that his authorship and growth in terms of understanding academic writing also comes from the invitation that teachers had made to write about topics that are of matter to students like him, in which they can say and share opinions.

These types of contexts [relevant and irrelevant to students] are going to be presented as an improvement or a total failure in the writing process (Martín-Interview).

In that sense, what I see is that his authorship process has led him to understand that students do not write the same way about topics that they do not feel interested in. Hence, he seems to understand that a valuable piece in the puzzle of learning to write while developing authorship is developing a sense of agency in which the student is seen as an equal that not only has something to say but also can generate and transform others' knowledge, reworking on his experience and making her/himself as part of a community (Canton, Govan, and Zahn, 2017).

In sum, the data tells me that Martín not only values the fact that he has been able to have rewarding and meaningful experiences in terms of receiving feedback. I see that he also acknowledges that by having constructive insights into his writing style, he has become comfortable about his writing as to assume a voice and an opinion. In the same matter, I see that Martín has discovered that being able to share opinions about topics that may be motivating for students also makes it easier for them to express themselves in a clear written form. In that sense, Martín seems to understand that he is able to see himself as an author thanks to the constructive comments of teachers while talking about subjects

that are open enough to let a student share his mind and opinions, assuring a place for being validated.

Participant 2-Carolina.

Near Martín's reflection, the data tells me that Carolina analyzes that students need to be motivated to awaken their abilities in the written activities. Her experience has shown her that it is advisable to write about a wide range of topics; but, more importantly, these topics have to be appealing to students. In the same vein, she seems to recognize that along her journey she has seen that it is hard to express opinions and beliefs in the written productions, especially when students do not feel sure about their abilities.

On the other side, the motivation of students often is hidden. Many, as I did at school, see writing as an obligation and do not transcend on their creations. (...) The student, unmotivated to express his/her thoughts on paper either loses interest or feels that, for him/her it is impossible to learn how to write well (CarolinaH1Prr8L1).

In that sense, Carolina sees that a student's self-perception as an author does not get developed because there is no interest in the written activity when is posed as an obligation. Hence, this shows that Lillis (2001) and Hyland (2006) are right when they explain that writing needs to be natural and free, to help the writer to express her/his personality. Then, by being able to write freely and naturally, an author can build a speech that represents her/his identity without shutting it in order to correspond to the criterion that academic writing suggests. A natural and free process of writing lets the author manage the speech by building relationships with the reader without denying or altering the different identities and experiences that form her/his voice.

What is more, it is not possible to assume that only by having a correct and appropriate level of writing a person is already developing authorship. Being able to write correctly does not guarantee the development of a characterization of the author behind the text. I have seen that characterization of authorship, according to Carolina, also makes sense thanks to motivation.

Writing is less difficult for me and I do it happily. Nonetheless, sometimes I feel that I am stuck again. Neither I get better nor I get worse and many times I feel like I sound the same. This may be because I have limited myself to read and write only for the university, instead of intrinsic motivation (CarolinaH2Prr10L2).

Carolina's reflection is related to Freire's (2005) vision of seeing individuals from a more humanized experience in which teachers see and recognize the ability of people to transform themselves constantly by making sense of their potential and widening their visions about the world. As we motivate students to understand that academic life includes making sense of jargon, activities, and visions that change from a discipline to another, we could also encourage them to see that academic life does not mean only learn by reading and writing about the discipline. The world, as Freire (1970) believes is already an excellent work material that may help us evolve and develop our criticality instead of objects that collect and repeat information.

Additionally, I have learned that Carolina sees that she is more motivated to express herself in writing when she finds herself in front of teachers who normally have two important characteristics: they boost her to say her beliefs and opinions, and they ask to write about a different range of topics that are both academic and of the everyday life. Hence, I understand that Carolina manifests that there is an importance in seeing that teachers are willing and interested in hearing what pupils have to say. The data tells me that

this came as a turning point from school to university because she felt more heard in her undergraduate.

In the university, I found a transcendence. I felt that the written exercise were not only duties, but I started to think, "Hey, these might be opportunities to express myself and say something that shows what I believe in", so I started to change my mind of what I thought at school (Carolina-Interview).

The data shows me that developing a sense of agency is pertinent to recognize that there are actions to be taken in the real world. As Janks (2019) and Cook-Sather (2020) also analyze, agency is about knowing that what we write is democratized, listened to, validated, and perceived as important. Being heard becomes relevant because it teaches students that they are to enhance themselves in social actions and that they have the power to change society from their experiences and perspectives. As Freire (1970) mentions, developing a sense of agency helps writers to position themselves as experts and owners of their theories and perspectives. Then, Carolina raised her author positioning at university since she seemed to know that there is an interest in hearing what she has to say about a determined topic, sharing her experience, and engaging the reader to build a similar perspective to hers.

Similarly, I see that Carolina recognizes that writing about a wide range of topics is a way of strengthening her experiences and perspectives. Furthermore, while receiving feedback that is targeted onto enlightening her strengths, instead of spotting her flaws she also enhances her authorship, by deciding on what to focus on both in terms of content and form.

Along with these classes I have been able to write about a wide range of topics (...) and one realizes that each person is a different world; so, seeing how is that the teacher makes suggestions to each of us from our solid abilities, like, it helps a lot... (Carolina-Interview).

On that scope, Carolina may feel safer in her writing practices because as Lea and Street (1998, 2006) manifest, it is ideal to help students to learn a wide range of discourses and genres so that once they feel confident about them, they also learn to make sense of them inside their discipline. Once they can consolidate these, they might be able to dare on manifesting their voice and opinion, to develop a more authentic and personal speech.

In a nutshell, I see that Carolina's experience has taught her that teachers' motivation plays a key role in seeing oneself as an author. In that sense, when students see writing as just an obligation or a grade, they do not feel interested in expressing their opinion. This state is similar to the one spotted by Martín, when he mentioned that when teachers are close to the students' experiences, so they get motivated. Also, I see that Carolina considers that she feels that she only reads and writes about academia, and when she goes beyond by writing about many topics, she feels more interested and like she has more to say. In the same way, when motivated to express herself she feels like she can write in a personal way, unveiling her reality and experiences to build a sense of agency as an author.

Participant 3-Flora.

Likely, Flora's introspection seems to show that her teacher's rapport was of great matter to engage with writing and see herself as a writer.

I remember that we had to write a classification essay and I did it about people who dyed their hair because I wanted to dye it at that moment. I thought it was incredible to see that instead of telling me: that's weird, that doesn't work for this class, the teacher told me that he thought it was GREAT and that it was interesting (FloraH1Prr1L15).

As it was mentioned before, being able to write about their interests seems to be relevant for students because it develops curiosity, rapport, and the feel of being engaged, which, at the same time, may help the student raise her/his voice and opinion. The data shows me an association with Jwa's (2017) ideas that to show the author's identity, s/he must be freely able to talk about her/his values, interests, beliefs, and social influences (Hyland, 2006; Lillis, 2001). These, all together, converge to help the student develop her/his speech and assume the role of author.

Although before writing, Flora felt that she was not choosing a valid topic, she decided to write about it, showing an act of agency by choosing her interest, instead of what she thought she needed to. Flora decided to write about this topic because at the moment it was interesting for her. Flora understands that the first person that needs to be engaged with the topic is her as a writer. Then, as the teacher shared her opinions and validated her statements, she recognized that her intrinsic interest was more powerful than the academic interests that are framed in the university. These thoughts are related to what was mentioned by Lea and Street (2006) since they consider that writing needs to be thought in a wide set of genres and discourses that go beyond the academic stage.

Despite her rewarding experience, Flora seemed to recognize that some other peers' experiences have not been so bright. Flora expresses that she considers that some other scenarios are not characterized by finding the same nurture and care that her teacher did, and this has caused an unconstructive impact on their development.

I have friends that have not gotten graduated because they do not know what to write about or because [the research project] has not been accepted (FloraH2Prr2L2).

The conflicts of learning how to write for academia are also displayed by not meeting the expectations of teachers or institutions when writing, as Pittam *et al.* (2009) show in their research. These cases are of matter because they have harmful results on students' self-perception, aims, and goals. For example, in this case, Flora tells us that she thinks that since her friends have not been able to meet the standards of a research project in the program in terms of writing, they have not been able to finish their studies. The data could also let me say that since there is no self-perception and sense of progress in writing, there is a little perception of authorship.

Regarding this aspect, Pittam *et al.* (2009) mention that helping a student fulfill her/his goals and finding their authorial identity is necessary. For an undergraduate student, not being able to progress in writing leads to negative effects as anxiety, lack of confidence, unintentional plagiarism, and even drop out. When Flora mentions that they "don't know what to write about", I also see that limiting the learning to only academic scenarios is still dangerous since it does not guarantee the formation of teacher-researchers that can identify problems to research about.

Thirdly, I understand that Flora recognizes that in her sense of agency and construction as an author, she is influenced not only by teachers but also by the assumptions and beliefs that she has about academia.

Many times, the student follows whatever the teacher generates to them. So, if the teacher only generates formulas, the student many times will only follow those formulas and that's it. I believe that the role of the student is characterized by wondering what I am writing and why. Maybe even if it's a topic that I don't know much about or something, well, it can be useful to me (...) it is about finding ourselves in other forms. We also have something to say even if it is as students. However, we cannot deny that there is a [academic] world that is different and that they communicate in other ways (...) I think that sometimes we have a pressure of thinking that academic writing is far away in the skies and we feel that we are not

using a 'wow' or foreign set of language, like sometimes we think that also due to the readings that we have access to, which sometimes is not too understood, but it is because they use very strange words as they talk for too few people, so sometimes I feel like what I write is too simple and I could say it differently, so I want to decorate and decorate but more than because I want to is because I want to gain status by using a strange language (Flora-Interview).

In that sense, I see that Flora knows that her status as a student does not determine that she is not able to share her ideas. Nonetheless, the language usage that she may have seems to work as a determinant to let her gain status and positioning as a valid author. However, she also identifies that the language used by the members of academia is not easily understood or accessible as Bazerman (2013) states. Instead, I identify that Flora sees that academic language seems to pose a barrier to communicating the ideas that members with lower status have. As well, Flora recognizes that working against those boundaries could be the work of teachers so that they are not limited to only giving formulas to students but helping them gain confidence in their language and experiences to set their authorship.

To me, Flora's experiences are rewarding because according to Gove and Still (2014) it is ideal to let students generate ideas and bring their experiences while letting their voices emerge. Besides, Fielding (2004) expresses that this kind of experience gives the students the idea that they are equal to their teachers and other members of the academic society, seeing each other as partners and being able to rehumanize their experiences. Flora highlights that

Normally they tell us that academic writing is useful for our EFL classes, maybe for our research projects, maybe, but no further than that. They don't say, no you can also do research, you can also publish in some journals, and other places so other people can learn about education in Colombia or what about with education in Bogotá (Flora-Interview).

In that sense, I see that Flora projects her future by recalling those experiences that were relevant along her journey in the university and becoming conscious that these are important experiences that are worth mentioning and recalling (Lea, 2004) so that agency can be developed. I understand that Flora recognizes that she has an active role in society that could give her the chance and condition to be heard and valued in society.

In sum, the data tells me that Flora's experience has taught her that she has to consider herself 'fortunate' by having two teachers that were willing to listen to her and were interested in the topics that Flora mentioned as relevant to her and also her professional experiences. Data also shows me that the expertise of a student in terms of academic writing is also closely entangled by the motivation promoted by teachers. Those teachers who do not motivate their students, help them to have future difficulties such as not being able to present a research project or not getting it accepted. As well, teachers' motivation should also project to other scenarios of the academic life, without underestimating the role of students, for example pushing them to become authors of academic journals by voicing their experiences.

Participant 4-Sofia.

Sofia's introspection unveils a difficult and hard-to-adapt process. The data tells me that she, as well as her other peers, recognizes that her relationship with her teachers affected her performance and relationship with academic writing. About this, she highlights a strong and negative experience she had with a teacher that obliged her students to develop their materials in a specific manner, without taking into account their needs or preferences.

I always let her [the teacher] know that I didn't like using charts to schematize the readings and that I wanted to use another method (There had to be another way!) However, I never got to use any other, because she [the teacher] said that charts were the most efficient way and that they were going to appear in the exams (SofíaH1Prr2L1).

Here, I have learned what Freire (2000) determines as a hierarchy of power in which her arguments were not heard or valid for the teacher to come up with a strategy that could be more useful for Sofía and less hard to understand. In addition, I understand that imposing a way of analyzing texts to write gave Sofía the idea that she was not to express her own opinions and reflections (Flowerdew, 2019), but to replicate other's knowledge in the manner that the teacher considered effective, not her.

What is more, I see that Sofía has learned that these narrow processes also had an impact on her health as having anxiety before exams, crying, and headaches. As mentioned before, these problems lead to a negative perception of writing that causes a lack of confidence and difficulties to assume her role as an author (Pittam *et al.*, 2009). However, in her present, I understand that Sofía learned, from a teacher, to say everything she needed to, by expressing herself with no fear, giving freeway to her opinions, beliefs, and language usage.

I doubted a lot along the process, but in the end, I used expressions as "I think", "I feel", "this makes me uncomfortable" or "This makes me angry", which never happened in exercises of other classes (SofíaH2Prr7L11).

The data tells me that despite feeling neglected to express her opinion, Sofía found a nurturing process that helped her reflect and manifest herself about current topics that affect Colombia and were proposed by her teacher. In her writing, I see that she could not only express her opinion but also develop her agency, as she developed criticality and willingness to see herself as an active member of society. In this way, she can make a

change, speak her truth about the world, foster a process towards social justice and assume a firm role as an author, making sure that she would express all her discontent about the topic (Freire, 1970; Gove and Still, 2014). This positioning and affirming of her authorship come from the expressions she used: I think, I feel, and others that show her opinion, voice, and sentiments.

In that sense, Sofía considers that the teachers' role that is pertinent to build the authorship of the student is

A role of a lot of guidance (...) I feel that the role of being there to guide all the process is very important and at the same time you have to help the student to reflect about what s/he is writing because the exercise of writing reveals many aspects of a person (...) so depending on that it is necessary to see what is that the person needs to work on or go in-depth of to have a fluent writing process (Sofía-Interview).

Hence, Sofía still seems to recognize the importance of having a mentor that helps her make sense of her decisions and actions so that she can move towards a more autonomous process that lets her gain confidence in her style and skills. That way, she would feel more comfortable and assume her role as an author.

This is associated with the banking model that Freire (2000, 2005) expresses. Sofía seems to manifest that she believes that teachers' and students' relationship should not be based on filling information, but rather on building connections so the teacher knows the needs and wonders of the student, helping to develop criticality and a sense of authorship. Following Freire, by having a close relationship, both teacher and students would know that knowledge does not belong to only higher members of the academic community; instead, it can be shared and developed vis-à-vis the experiences that each agent has on everyday life.

Moreover, I see that Sofía recognizes that there are few motivations to express herself as free as she feels to. The data tells me that university teachers, according to Sofía, try to put a stop to students' reflections since there is a hierarchy to look up to and respect.

This happens often at university. You are constantly said like, ok, you are saying this, but you have to be careful because you are affirming something about people that have studied for a long time or like you don't have enough authority to say, maybe, x or y thing (Sofía-Interview).

I have noticed that what Sofía narrates, corresponds to Freire's banking model by letting students know that they are not inside a community of practice. This means that (Freire, 2000, 2005) little can they debate or wonder about the statements that have already been mentioned by milestone authors of the discipline. Instead, her job is of being for the discipline, so she does not question others' work but replicates it since they, only being students, are only to perpetuate knowledge that already exists.

In sum, I see that Sofía has had a more neglected process with academic writing, in which it seems that teachers have not worked as motivators, but rather have put a stop to her process. Based on what she said, the role of teachers appears to have been that of oppressors in the sense that they do not put into practice the activities that their students need but rather the ones that they think are better. Also, I understand that Sofía's process has shown her that when she can express herself freely, she can gain trust in herself as well as a sense of agency. Finally, Sofía seems to reflect on how her university teachers tend to stop students to reflect and debate about previously said arguments by reminding them that their status is not enough to question. That is the reason why I see that she would like to be a teacher that leads students to reflect to express opinions, perspectives and develop ways of acting towards a just society.

The social dimension of academic writing and reader-writer relationships

The conversations between reader and writer that are formed in the process are of value for both actors to achieve the communicative goal. Nonetheless, to achieve such rapport, the writer must be able to express her/himself with no boundaries, so the speech is fluent and rich for both parties in the sense that the discussion is easy to follow and understandable. In addition, these dialogues are of the matter since they are the ones that motivate agency on both participants, by actually putting into practice the speech built inside their communities.

Participant 1-Martín.

The development of an authorial identity includes letting the reader know our beliefs and opinions to develop a relationship with the reader and achieve a convincing or approval of the perspective displayed (Bakhtin, 1999). About this aspect, I see that Martín recognizes that building a dialogue with the reader is the main objective of academic writing since

From the early stages in my degree, I centered myself in the academic writing of Spanish to achieve three main objectives: being clear, communicating, and thinking about the reader (MartínH2Prr15L1).

In that sense, I understand that Martín's interest in thinking about the reader comes from the idea of having a clear way to defend his ideas while persuading the reader by setting a clear voice (Zhang and Cheung, 2018).

Also, Martín's reflection tells me that he may agree with the thoughts of Hyland (2012), Tadros (1993), and Ivanic (1998) as they manifest that a writer should express (academic) authority and assume her/his belonging to the texts, so we can build a connection with the reader. About this, Martín says that:

My text is not mine anymore when it is available for others. They become the owners and, preferably, people only own things that they understand. Hence, I as the initial owner should look for that textual clarity and modesty (but not simplicity) in the comprehension of itself (MartínH2Prr17L8).

Then, I see that Martín identifies that for an author it is necessary to build an interpersonal relationship that establishes the defense of her/his authority. As well the position of the author's self, knowledge, convictions, and expectations are to be displayed in the dialogue of reader and writer. What is more, the relationship between reader and writer includes the interactions that are made by making choices from "interpersonal systems of stance and engagement" (Hyland, 2008, p.5).

Furthermore, I understand that Martín sees that shaping a relationship with a writer is needed because it is the way of leading towards the shaping of thought and opinion. In that sense,

In my experience as a writer, I have always considered that writing is a means of giving voice and through this process, I have been able to give voice to different situations and different contexts that one way or another would not have been able to be transmitted (Martín-Interview).

The data tells me that by seeing himself as an author, Martín takes control of his written process by understanding from a starting point how he wants to be perceived, to achieve a co-authoring and agency, in which the reader also feels like the owner of the text. By co-authoring the text, Martín gains the opportunity of engaging the reader with his ideas, awakening a possible need for replicating those (Freire, 2005).

Achieving this co-ownership of texts that Martín seems to aim for when writing could be highly enriching for him, his readers, and the community of practice that is being built. This, in the sense that by developing a close relationship both reader and writer are motivated to transcend and develop agency by shaping the thought of each other through the construction of both roles (Freire, 2005). In the same vein, this process includes a political act since the reader needs to understand and make her/his place in the discourse community.

Along with the same matter, the data tells me that Martín associates his role with the contribution that he does to his readers.

If I don't write or if I don't share the information how do I let the world know my point of view about a subject? (Martín-Interview).

In that sense, I understand that Martín sees himself as an author that can be introduced by a community of practice because he recognizes himself as a valid member due to his interests and capacities. Also, he seems to understand that his sense of agency can motivate his readers to also engage in developing just actions (Lave and Wenger, 1991, cited in Cheng, 2013).

In sum, the data tells me that Martín considers that there is relevance in developing a relationship between the reader and writer. These are of meaning because they move both actors into persuading each other and developing a co-ownership of the text. The association of the roles becomes convenient because it represents a construction of agency and political action. Considering the rapport made by reader and writer also draws an involvement of the community of practice that is achieved also by the persuasion, exposure of beliefs, convictions, expectations, and authority of the writer.

Participant 2-Carolina.

As mentioned before, it is relevant to consider the social impact that writing has because it helps authors to engage in their style to build a good relationship with the reader. The data tells me that Carolina also includes the visions of readers in her texts.

As time went by, I started to comprehend little by little that writing is a valuable tool of human expression and that, as well as our fingerprints, each person has a style and a particular way of writing. In a personal matter, this discovering has led me to question myself as a writer and consider aspects as the reader and the context when I write (CarolinaH2Prr4L1).

Similar to Martín's words, Carolina identifies that a key aspect in the development of a written production is the consciousness that we write for someone else. Also, her introspection process led her to become aware of her transformed vision to the one she had at school. Hence, she can take advantage of her experiences to promote her in her community or practice (Janks, 2019; Flowerderdew, 2019).

Moreover, I also understand that the questioning of the author that she mentioned above also led her to see the role as a social actor that she has not only by writing but by teaching how to write. In Carolina's words,

My purpose as a tutor is to show my peers that writing is not so far as we tend to think and that it is not limited to the elite of academia. All of us are born with the faculty of expressing ourselves, since we are social beings and, after all, we can boost the author or the authoress that we have inside (CarolinaH2Prr11L5).

I see that Carolina is aware of the presence of a reader who needs to interpret her words and, possibly, shares them. As well, I understand that she understands that her social role (agency) includes imparting what she knows about writing to help her peers reach the abilities that they are expected to show in the university.

Moreover, it is also valuable to see how she seems to recognize that expressing our thoughts and concerns should not be exclusive of "the elite of academia". This comes close to what Freire (2000) expresses by acknowledging the different members of society (and not only the academic community) a place in which they can set their thoughts and beliefs free and share their sense-making of the world. As well, she may agree with Lillis (2006) because there is not one only way of being understood and that maintaining an author's identity should not be limited to linguistic features.

What is more, the data tells me that Carolina recognizes that her visions of how she wants to be as an author, since

I feel that now, every time I write I try that despite it may be rushing or because it is a requirement, I try to say something that I believe in and that is well written. I think I feel that in my writing there is my signature. So, for me, that is something very important, like whatever I write has to be something that I believe in and has to have enough quality to be something worth-presenting (Carolina-Interview).

I see that Carolina recognizes her role as an agent in the sense that she is claiming her legitimacy by affirming that she has something to say, that she beliefs in and that has the intention of helping others grow (Lave and Wenger, 1991, cited in Cheng, 2013).

Additionally, taking a strong position on sharing her belief system also unveils her identity as an author that is able of sharing her knowledge and developing two social actors that can construct each other.

Besides, Carolina tells me that

Writing is an opportunity. Every time you write something, even if it is because you feel like it, or if it is therapy or an obligation, it is an opportunity so you can express your thoughts and that means that you can share them and put them to others' benefits and that in terms of your role in society implies a lot because it is like you not only have your thoughts, but you also put them into service, you understand? Whether is for your teacher, your peers, or whoever reads your words (Carolina-Interview).

By acknowledging the power of her own words, I understand that Carolina sees herself as an active member that can reshape and transform the reality of her community of practice by sharing her perspectives and beliefs (Canton, Govan, and Zahn, 2017). Over and above, I see that Carolina considers that as an author she has the power of letting her words express her ideas about the world by also making an invitation on others to do the same and challenging the *status quo* by humanizing her process and her readers' too (Gove and Still, 2014; Freire, 1970).

All things considered, the data shows that Carolina's development as an author has also been permeated by her motivation of being a social agent. I understand that Carolina sees herself as an author that has an active mission as a member of a community, in which she wishes to be given her place as an autonomous person that can develop her self-creation and social-creation. What is more, while sharing her beliefs and truths about the world, she expects to foster a humanizing process for her and her readers that leads to actions of social justice and academic equity.

Participant 3-Flora.

Similarly, I understand that Flora feels engaged with her writing since she demonstrates that expressing herself is a way of building agency.

I feel comfortable writing (...) I like to write because I feel that I can get to others (...) I feel that whether is formally or informally my words have a weight and being able to balance my thoughts through my words and reaching others is what is worth. That is what I like about writing (FloraH2Prr5L1; Prr6L1).

Flora, too, makes me understand that she believes that writing is more than just a means of expressing that we agree or understand about what others said, which is commonly the

work that teachers of undergraduate students expect. Hence, I see that what moves Flora to write is growing in the different communities of practice that she is involved in, engaging and understanding them more, to contribute proportionally (Lave and Wenger, 1991, cited in Cheng, 2013).

Additionally, the data tells me that Flora feels committed to transmitting her ideas in a written way as a means to also be chosen as a referent that motivates others to act and reflect upon the world.

I like feeling that others are identified with me or that see me as a referent to read what they wrote about and to tell them what I think of it [the shared text] or how can it get better (FloraH2Prr6L7).

I find this fragment similar to what Carolina seemed to recognize in the sense that she also makes me understand that peer-work makes part of their social role as authors. Writing also becomes a path to help others and guiding them through what academic writing means in their community of practice.

By developing actions as tutoring others or serving as models or co-readers, these students can enhance their identity as authors since it helps them strengthen their sense-making. This, in the way that once they feel sure about their written process (in terms of norms and rules), they are also motivated to write, reflecting more their beliefs, perspectives, and truths (Alcoff, 1991/92). It is relevant to mention that this process becomes important in authorship building because pupils are motivated to generate ideas, share experiences and let their voices emerge as they make connections with the world, reshaping knowledge and power relationships (Gove and Still, 2014).

Moreover, Flora seems to recognize her social role when being read by others, since

It makes me nervous because maybe the reader is reading with critical eyes, seeing where a grammatical mistake is, or something that is not said as clear. It also excites me that other people see or react, maybe, to what I have written and what I share (...) and also the fact of writing and that other person may be identified or may cheer up or even inspire her/himself... that motivates me (Flora-Interview).

I see that Flora recognizes that developing her speech is also about trying to explore and understand her community of practice to make sense of the variation she needs for her speech while shaping and constructing the relationship with the reader (Zhang and Cheung, 2018; Pittam *et al.*, 2009). In the same matter, the data tells me that Flora thinks that what is of matters when writing is to make sure that her thoughts penetrate others' minds and motivate them to reflect.

In the same vein, Flora seems to value the role that teachers had when being more than just readers that aim to give feedback.

I have had other teachers (...) I saw not only with me but also with my peers that he would sit and be interested about whatever you were telling him, he would want us to talk to him but about the topic, not the form of the text. More than feedback it was a sharing in which one thinks "oh, well, what I'm writing is interesting, it generates something in someone" (Flora-Interview).

The data tells me that while students are mainly writing for teachers in the university, there is also a sense of belonging and rapport that comes from the teacher's reaction to their texts. By developing a first reader-writer meaningful relationship, there is also a motivation to develop voice and opinions since there is a sensation of being interesting and of matter. As Alcott (1991/92, p.23) mentions, highlighting students' personalities, identities and preferences is another means of fostering their authorship since it boosts them to explore, develop opinions and feel empowered.

In short, I understand that Flora recognizes that her authorship is of the matter since her words are to motivate others and engage them in social change and reflection. Also,

Flora seems to value being able to figure out the norms and rules of academic writing since it lets her develop her style and help her peers to comply with the requirements of writing for the university. As well, I see that Flora values feedback that is not focused on form but that cares about helping the student investigate and get involved in the topic.

Participant 4-Sofía.

Having a social role and aiming to develop a relationship with readers also depends on being fostered to think about them. When students recognize their teacher and classmates as the only possible readers, then the discussion and the self-perception as an author change, too. In this case, Sofía seems to perceive that her written productions do not respond to her will and desire, so she does not seem to display her thoughts and beliefs, which limits how she perceives herself, since,

Thinking about what has been writing along with my academic formation, I have concluded that very few times it has been the tool to express truly what I feel or think (SofíaH2Prr7L3).

Hence, the data tells me that Sofía does not dare herself to develop agency and expressing her beliefs since she has not found in writing a means to let herself go. I understand that she sees herself as an object that only does and saves information (Freire, 1970).

Additionally, I see that Sofía's experiences have not rewarded her with opportunities to develop her ideas and thoughts, as Martín, Carolina, and Flora did. On the contrary, she has found limited positions and spaces, even in her research process.

Most of the time I am only there to connect what someone else said or describe what I did [along with the research project] (SofíaH2Prr6L7).

Therefore, she has not been able to negotiate authority, even in her creations, because other actors (as teachers) have not acknowledged her as an author that can say and share more than what others have previously expressed (Freire, 2005; Gove and Still, 2014). What is more, I see that she does not perceive agency, so she feels powerless and does not express involvement in social action (Janks, 2019; Cook-Sather, 2020). So, she does not think her experiences are worth-sharing and, for that reason, her expertise is not democratized or recognized as valuable.

Moreover, Sofía mentions that

Whenever I think about academic writing, I think, for some reason, in thoroughness and this that despite the writer wants to give his point of view there is always a barrier that prevents him to go fully on what he is writing, I think (Sofía-Interview).

The data tells me that recognizing that barrier has stopped Sofía from developing her voice in her texts; then, her relationships with readers constitute two possibilities: being right and approving a grade or being incorrect and failing a task. I understand that Sofía would like to share her thoughts in her texts but feeling that it is somehow "prohibited" makes her feel apart from her texts and leaving her personality at the door in order not to interfere with what she thinks teachers expect from her in her written productions (Cheung *et al.*, 2018).

In the same matter, I see that Sofía also limits herself on showing particular interest in some topics because she might not obtain a meaningful result. I understand that Sofía thinks that she needs to comply only with what the teacher says to come to good results.

I feel powerless, kind of, because I see myself as a very emotional person, so not being able to express everything (...) feeling that is wrong to express everything (...) I am like, this is what they asked me to do and that is what I will do because they will not let me expand more or go into detail onto something that maybe is important for me (Sofía-Interview).

In that sense, I believe that Sofía is not being able to write according to her interests, hunches, and experiences but only focuses on writing what the teacher wants to read.

Sofía's role demonstrates why it is important to foster students to develop their voice and dare to express their opinions and thoughts. As it was perceived before, the fact that Martín, Carolina, and Flora have come to a safe spot in terms of writing has opened the doors for them to explore their role and discover aspects as their written seal, agency, and boosting reader-writer relationships that go beyond the teacher-student relationships. On the contrary, Sofía has not had the same experience, which has led her to base her written productions on fulfilling the expectations of teachers to be validated, not by her thoughts and opinions but through reporting milestone's writings.

In a nutshell, I see that Sofía's lack of confidence when it comes to academic writing has affected her relationship with readers. I see that Sofía only recognizes her writing purpose as only reporting other's ideas. This has affected her self-perception as well as her sense of agency, as she limits herself only to say what teachers want to hear, shutting her emotions, experiences, and voice.

Chapter V. Conclusions, implications for future research

This chapter aims at presenting the conclusions and implications that resulted from this research. Furthermore, some ideas that might be considered as future research that derives from this investigation will be presented. To develop so, I will first answer the research question that framed the present study. After that, I will remind the reader of how is that my analysis took place and how is that I was led to such conclusions. As well, I will highlight the implications that have to be taken into account, as well as the reasoning behind those. Finally, I will explain the wonders that have come to my mind as further research that could complement the study hereby presented.

Conclusions

The present narrative study aimed at identifying how the students of an EFL teaching program of a private university perceived themselves as authors, *vis a vis* the normativism of academic writing, and the power relationships between teacher and student. After finishing the research, it is safe to say that the objective was fulfilled. As a result of an introspective process of four students, taking into account the written life stories technique, the past, present and future stories shared by the participants show that they perceive that academic writing is a process and a product that can help students to generate discontent when comparing the believes and expectations that teachers and students have. Under the same perspective, this skill also generates a mediation between the viewpoints and of pupils and assumptions of mentors.

Firstly, the power relationships between teachers and students have a key role in the perception that the pupils have upon themselves since the assumptions and expectations that a teacher has been passed to students. When teachers empower them to go beyond the formulas and vague requirements of writing, they motivate students to research, become interested, and connect the information they learn with their lives and experiences. By engaging students in the class topics, they feel motivated to share their perspectives and opinions by assuming a voice and authority in their written productions. As well, these teachers are characterized by letting their students write about a wide set of topics that are not limited to the academic field only.

On the contrary, other teachers enclosed the students to think that writing in the university focuses only on repeating the statements that known authors have made. When doing so, there is a lack of interest to strengthen knowledge, connecting to the real world, and developing agency to make a change and play the leading role in presenting fresh and new ideas. These students are characterized by insecurity to share their opinions and only to write thinking on what is that the teacher wants to hear. The stories shared by the participants also demonstrated that students that face teachers like these develop a negative impact on writing that is displayed through a series of health symptoms as headache, anxiety, and frustration.

Secondly, the relationships that writers try to build with their readers also determine the appropriation of their texts and their assumption as authors. The stories show that all of the participants know that there is a reader who needs to engage with their opinions and perspectives. To do so, the participants acknowledge that voice, self-positioning, and style

are some of the linguistic strategies that need to be considered to assume authority and show the reader who is talking, what about, and why.

Also, by creating a rapport with the reader, the participants manifested that they also search for and empathy. This needs to be demonstrated not only in ideas but also in actions. What I am trying to say is that the participants showed that there is an interest in involving themselves and their readers as agents of their community of practice, looking forward to transcending thoughts and consider the actions that need to be taken into account to form an equal and just society. As well, the participants recognized that there is a co-ownership of the texts written that needs to be taken into account and makes part of the assumption of authorship.

Thirdly, the stories demonstrated that there is a high interest for students to write without such strong norms of academic writing. For example, there is a desire on voicing their opinions by knowing they are valued and taken into account. There is an awareness to thinking that since they are undergraduate students, they are not expected to share their opinions and perspectives. Nonetheless, their experiences and expertise make an invitation to develop their critiques about the contents seen in their everyday academic topics.

Hence, there is a high desire to express their thoughts and reflections upon their fields through writing. As so far it is not an activity that they can assume with every teacher, they rely on or have the desire to look for other types of writing as poetry, storytelling, or even social media. In those, they seem to find a safe place to share their mind and voicing their ideas. That is the reason why some of the participants also wish to find spaces to develop creative writing inside the university.

All in all, undergraduate students assume authorship by making sure they can write about academic and non-academic topics. To do so, having a good relationship with their teachers is key to be provided with feedback that is understandable and respects their identity and perspective. Also, thinking about the reader helps the participants to gain authorship since through voice, style, and self-positioning they gain authority and motivate the reader to develop agency. Finally, there is a recognition of the norms and rules of academic writing, which is seen as being too strict as not to allow undergraduate students to share their opinions. Then, to express themselves, some of the participants look for other means of writing as poems or fairytales.

To get to the aforementioned conclusions, a written life stories technique was used. This allowed the participants to make an introspection process in which they highlighted important aspects of their past and present in their university, focusing on an event, person, or scenario that was meaningful for their assumption as authors. Besides, they also projected how they expected to see themselves as authors in the future.

Once they had those stories, the information was organized on three matrixes to recognize commonalities, themes, and finally a category to embrace the reflections of the participants. With the help of the themes and the category, the participants have been invited to co-analyze the information through a semi-structured individual interview. The interview helped me to understand their journey, perspectives, and self-perception as authors. Finally, the analysis process came to an end by recognizing the commonalities that the participants had among each other, and the ones that resulted from their past, present, and future stories. The reason why the participants were invited to co-analyze the stories

consists of helping them reflect upon their experiences and make themselves more conscious of who they are as authors.

Implications, limitations, and future research

In this section, I aim at explaining the implications of this narrative study. First, I will pose the implications that affect teachers. Secondly, I will discuss the implications that are of matter for students.

The first implication of this study is to invite teachers to reflect upon the feedback exercise that they have with their students in terms of writing. Is the feedback that you propose to your student really necessary to help the understanding of the content presented, or only to respond -exactly- to the norms of academic writing? I believe that reflecting upon a balance between what is needed and what is suggested is pertinent. Students need to know that writing is not a matter of formulas, as some of the participants expressed, but it is a personal construct that looks for expressing our ideas and thoughts about our community.

In the same vein, I suggest teachers consider how academic writing is being imparted. It was indeed key elements and rules that are not negotiable (as orthography, punctuation, and use of jargon). Nonetheless, some aspects could have a mild role in the writing process to give room to students to express their minds and gain confidence in their authorship. Aspects as formal/informal use of language could be more flexible because they help to strengthen a perspective of rigidity that limits who are we writing for and if it is true that by using academic language, we, as members of a community, are guaranteeing that all the members of society can understand what we are talking about.

With regards to the implications for students, I would invite them to continue working on the propagation of their ideas by using the needed means, whether it is creative writing, social media, or academic texts with more flexible teachers. It is worth mentioning that students can speak their opinions and perspectives despite ignoring many aspects of their academic community. An opinion is expressed not to be veridic, but to, precisely, foster growth and positioning oneself as a member of a community that still has many questions to answer. Students need to be acknowledged as respectful and authorized parties that can debate ideas and challenge the *status quo*. Although assuming authorship seems to be a tricky job, it is not an impossible one. There are many linguistic and discursive means to assume the authority that experience has helped every single of us have built through time, and the role we have in the community does not make us less able to share our minds.

Also, this study aimed at knowing how undergraduate students position themselves as authors by using a narrative technique. Hence, there are still many other means to gain knowledge about the way that students assume their role as authors. For instance, it could be asked which are the linguistic and discursive features that they use to gain that positioning. Similarly, studies could focus on the perspective that teachers and other members of academia hold upon the same question. As well, it could be wondered how is it that masters and Ph.D. students assume their authorship, too.

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Annex**Informed consent**

UNIVERSIDAD DISTRITAL FRANCISCO JOSE DE CALDAS
MAESTRIA EN LINGÜÍSTICA APLICADA A LA ENSEÑANZA DEL INGLÉS
Proyecto de Investigación: *Undergraduates' Identity as Academic Writers*

Formato de Consentimiento

Septiembre, 2020

Estimado estudiante,

Como investigadora del proyecto de investigación *Undergraduates' Identity as Academic Writers*, propuesto para lograr el título de Magistra en Lingüística Aplicada a la Enseñanza de Inglés como Lengua Extranjera de Universidad Distrital Francisco José de Caldas me permito presentar el proyecto a ustedes e invitarlos a participar en las actividades del mismo. Para su participación, requiero que ustedes conozcan el objeto del proyecto de investigación y me den, con su firma, su consentimiento de la participación.

El proyecto de investigación "*Undergraduates' Identity as Academic Writers*" tiene como propósito conocer las maneras en las que los estudiantes se posicionan a sí mismos en sus escritos académicos en inglés, percibiéndose como autores de los mismos. Mi intención es trabajar con los estudiantes en dos sesiones virtuales, a fin de brindar pautas e instrucciones acerca de los mecanismos que se deben tener en cuenta a la hora de escribir historias de vida. Los invito a que sean parte de este proyecto. Como participantes les solicito compartir conmigo sus percepciones y reflexiones acerca de sus experiencias escribiendo formalmente dentro de la universidad.

La participación es estrictamente voluntaria. Si usted decide participar y luego cambia de opinión, me puede informar su decisión y dejará de ser parte del estudio en cualquier momento. Existen riesgos potenciales mínimos considerados en este estudio, pues la confidencialidad de su nombre como estudiante y todos los datos asociados con este proyecto son de la máxima importancia.

Además, usted podrá tener acceso a los datos cuando así lo considere, las únicas personas que tienen acceso a los datos serán la investigadora y asesor del trabajo investigativo. Cuando se termine el estudio, podríamos seguir utilizando estos datos en nuevas investigaciones de educación o/y a través de otras presentaciones o artículos/textos profesionales.

En caso de tener alguna inquietud o de requerir aclaración acerca de los procesos propios del proyecto, comunicarse con: Lina María Durán al correo lina.duran@javeriana.edu.co
Teléfono: 3185155271.

He incluido dos copias de esta carta. Por favor firme e indique su elección y devuélvala en el sobre adjunto. La otra copia es para sus registros. Gracias por su consideración.

Cordial Saludo,

LINA MARÍA DURÁN ZAPATA
Licenciada en Lenguas Modernas
Pontificia Universidad Javeriana
Estudiante de Maestría en Lingüística Aplicada a la Enseñanza de Inglés Universidad
Distrital Francisco José de Caldas

___Sí, yo, _____, estoy de acuerdo en participar en este proyecto de investigación.

___No, yo, _____, no estoy de en participar en este proyecto de investigación.

Firma: _____

Fecha: _____