UNIVERSITY OF CALIFORNIA

Santa Barbara

Dramatic Impact: An exploration of the relationship between drama and affect in foreign language Spanish

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Philosophy

in Hispanic Languages and Literatures

by

Ariel C. C. Schindewolf

Committee in charge:

Professor Stefan Th. Gries, Co-Chair

Professor Viola Miglio, Co-Chair

Professor Dorothy Chun

Professor Leo Cabranes-Grant

September 2014

The dissertation of Ariel C. C. Schindewolf is approved.

_____

Dorothy Chun

_____

Leo Cabranes-Grant

_____

Stefan Th. Gries, Co-Chair

_____

Viola Miglio, Co-Chair

June 2014

Dramatic Impact: An exploration of the relationship between drama and affect in foreign language Spanish

ACKNOWLEDGEMENTS

Despite having spent many hours alone working on this thesis, I have many people to acknowledge and thank for arriving at its completion. Firstly, I would like to thank the students of Spanish 25 Summer 2012, without them none of this would have been possible. They were the most wonderful guinea pigs I could have asked for, watching their joy and enthusiasm as they participated in the activities was maybe the best part of this whole thing.

I would like to thank my committee for supporting me along this journey. As much as they may have resisted my cheesiness in person, they cannot avoid being appreciated as this chapter, so to speak, comes to a close. First and foremost, I would like to thank my co-chairs, Dr. Viola Miglio and Dr. Stefan Gries. I never would have made it without their consistent patience, prodding, and senses of humor always intact. My ego may have gotten a bit bruised along the way, but ultimately, I have been molded into a better scholar for their efforts, drama is not the only transformative tool. However, my grasp of proper punctuation despite their efforts unfortunately remains mostly 'unchanged.' A special thanks to Dr. Miglio for her unwavering enthusiasm and support of my ambitious goals and to Dr. Gries for introducing me to the world of R and inspiring me to aspire to fancier graphs. I am grateful to Dr. Leo Cabranes-Grant for his honesty and on point advice. Thankfully his questioning how many dissertations I thought I was writing led to only doing one. I am also thankful to Dr. Dorothy Chun for being a positive and grounded influence and an inspiration to me as an educator. Her centered and calm nature put me at ease, especially when I was at my most frazzled.

I would also like to thank my friends, family and Spanish and Portuguese department colleagues. A heartfelt thanks to my departed grandfather who believed in my dream of

getting a PhD before I even knew it was my dream. To my grandmother who lived to see the day that this was completed at a young 90 years old. To my loving parents for always believing in me and putting up with me at my worst. To my brother for always pushing me to be better. To Jonathan and Torrey for regular lunch 'meetings' that were a constant source of support and encouragement and helped ease my way over the last hurdles. To Ryan, the writing peer, for the positive feedback that kept my spirits afloat when I needed it most. To Ana my ever faithful friend, for your listening ear and your many Friday nights, where would I be without you? To Study Shack, need I say more? To Carlos, Aina, Claire, Mike, Julio, Nora and the crew for the fun times that kept me balanced. To my Team, you know who you are, for living with me both literally and metaphorically. To Vanessa and Eve my rocks for life, through all my ups and downs I have always been able to count on your love and support. Even when you had no idea what I was talking about, whether my p-values were off or my cluster analysis had run amuck, you listened to me and cared for me through it all. Words could never do justice for the gratitude that I feel. To Unai for helping me to name my dissertation Juan and helping me understand that if I thought of it more as a person, I might not feel so alone. To Juan, my dear dissertation, in spite of the many sleepless nights, you have taught me so many important life lessons, knowing that you exist in the world because of our journey together makes me believe that I am, in fact, capable of anything. To all of my many cheerleaders, knowing that you were out there and on my side, whether I was holed up in my room, my office, or a cafe, with no company other than Juan, the lazy dissertation that would not write himself, you all kept me sane and able to continue to put one foot in front of the other, which has finally brought me to the end of this rocky road. Mil Gracias.

JUNE 2014

EDUCATION

Degree programs:

Current	**Ph.D, University of California, Santa Barbara,** Santa Barbara, CA Iberian Linguistics, Emphasis in Applied Linguistics; expected June 2014.
2008	**M.A., California State University, Sacramento,** Sacramento, CA Spanish-Literature, Linguistics and Culture.
2000	**B.A., Colorado College,** Colorado Springs, CO Romance Languages-Emphasis in Spanish.

Other certificates and professional training:

2012	**Summer Teaching Institute for Associates Certificate,** University of California Santa Barbara.
2006	**TEFL Certificate,** EBC Madrid.
2005	**Secondary School Teaching Credential, Spanish,** California State University, East Bay.
2001	**Peace Corps Health Extentionist Training,** Guarambare, Paraguay.

Study experience abroad:

2007	**MA Summer Program,** Arequipa, Peru
2006	**MA Summer Program,** San Jose, Costa Rica
2005	**MA Summer Program,** Burgos, Spain
2001	**Peace Corps Language Training,** Guarambare, Paraguay
1999	**Semester abroad,** Université de Perpignan, Perpignan, France
1998	**Semester abroad,** Universidad Mesoamericana, Oaxaca, México
1998	**Summer in Italy,** Colorado College, Sorrento, Italy

TEACHING AND RESEARCH INTERESTS

Main area of interest: Applied Linguistics.
Secondary fields: Second Language Acquisition, Foreign Language Pedagogy, Contemporary Latin American Theater.

DISSERTATION

"Dramatic Impact: An exploration of the effects of drama on foreign language Spanish."

LANGUAGES

English: Native; **Spanish**: Near-native; **Guaraní**: Fluent; **French**: Advanced; **Italian**: Intermediate; **Portuguese**: Reading Knowledge.

TEACHING AND EXTRA CURRICULAR EXPERIENCE

Current	**Teaching Assistant,** UC Santa Barbara Dept. of Spanish and Portuguese; started: 2009. Taught University students using communicative and task-based methods all levels of first and second year Spanish.
	Spanish 1-3. Beginning Spanish. Sole classroom instructor.
	Spanish 4-6. Intermediate Spanish. Sole classroom instructor.

Spanish 25. Advanced Grammar and Composition. Sole classroom instructor and curriculum designer.

2012-Present   **Los Dramáticos Co-founder and Adviser,** UC Santa Barbara.
Founded Latin American Theater group with student co-founder. Design and implement performative activities and play rehearsals, leading to a performance that will be open to the University and public.

2006-07   **English Teacher,** Madrid, Spain.
Taught beginning and intermediate conversational and business English classes to small groups of business people using personally developed materials.

2003-06   **Spanish Teacher,** West Contra Costa U.S.D., Richmond, CA
Taught beginning Spanish to students 14-18 years old, multicultural/multilingual population. Obtained Service Learning certification. Developed curriculum, materials and computer technologies to enhance learning.

PROFESSIONAL EXPERIENCE

2001-2003   **Rural Health Volunteer for the Peace Corps, Perlita, Paraguay**
Responsibilities:
Using the Guaraní language as a medium of instruction:
- Conducted workshops for local teachers on various teaching methodologies.
- Designed, implemented and taught small business administration classes to local farmers.
- Gave classes on dental health, women's health, nutrition, parasite prevention, family planning, and birth control.
- Led group forums on priorities and alcohol abuse with an all male agricultural committee.
- Taught classes for adult couples on planning families and childhood development.
- Lectured on starting social pharmacies and teaching first-aid at a training session for Peace Corps health volunteers.

PUBLICATIONS AND OTHER CREATIVE ACTIVITIES

Schindewolf, A. (in preparation). "Dramatically Affecting Reading: Performing repeated readings in Spanish using published plays." To be submitted to *Hispania*.

Schindewolf, A. (under review). "Mixing It Up With Drama: A mixed-methods approach to measurement." Submitted to *Scenario*.

Miglio, V. and A. Schindewolf. (in press). "Postres, pócimas y poder: Women, food and dangerous things." In S. Poot Herrera (ed.) *Postrimerías*. Mérida: UC Mexicanistas/ Universidad de Yucatán.

Schindewolf, A. 2010. "Repetition: The Ordinary in Conversation." *TINTA* 10.0 (2010): 16-37.

Schindewolf, Ariel. 2010. *Dónde está Nellie Campobello*, a play written and directed by the author and performed by graduate students from the UCSB Departments of Drama and Dance and Spanish and Portuguese at the Santa Barbara Museum of Modern Art as part of the UC-Mexicanistas conference, XIII Colloquium on Mexican Literature.

Schindewolf, Ariel. 2000. *Blanca*, a play written, directed and starred in by the author and performed at the Max Kade theater at Colorado College.

CONFERENCE PRESENTATIONS

2013   Schindewolf, A. "Commands and Forms of Mitigation: A comparison between colonial and contemporary Guaraní."
13th International Pragmatics Conference, Narrative Pragmatics: Culture, cognition, context. New Delhi, India.

2012   Schindewolf, A. "Dramatically Affecting Affect: Measuring the effect of using drama and performative activities on foreign language speaking self-confidence."
The Role of Theatre Activities in Language Learning: An Institutional Framework and Associated Issues in Teaching at a European Level, Stendhal University, Grenoble, France.

2012   Schindewolf, A. "Dramatically Affecting Reading: Performing repeated readings in Spanish using published plays."
American Association of Teachers of Spanish and Portuguese Southern California Chapter Fall Conference, Azusa Pacific University, Azusa, CA.

2012   Schindewolf, A., Miglio, V., Chui, D. & Kenworthy, S. "Acquisition of Approximants in Spanish as L2 Students: Comparison of teaching methods."
Biennial Conference: The Sixth UC Language Consortium Conference on SLA theoretical & pedagogical perspectives, University of California-San Diego, San Diego, CA.

2011   Schindewolf, A. "Mixing it Up With Theater: A mixed methods approach to measurement."
"Plot me no plots": theatre in university language teaching, University of Padua, Padova, Italy.

2011   Schindewolf, A. "Cross-linguistic Self-repetition Strategies: A corpus based perspective."
American Association for Corpus Linguistics (AACL), Georgia State University, Atlanta, GA.

2010   Miglio, V. and Schindewolf, A. "Postres, pócimas y poder: Women, food and dangerous things." Congreso Internacional de Literatura: Postrimerías, Mérida, México.

2009   Schindewolf, A. "To Refer or Not to Refer: referent tracking in natural vs. theater discourse."
XXXV Congreso Anual de Literaturas Hispánicas, Indiana University of Pennsylvania, Indiana, PA.

2009   Schindewolf, A. "Fuera de sí: la identidad exiliada en una obra de teatro."
Dislocated Writing: Luso-Hispanic Literature Beyond Borders, The Sixth Annual UCLA Department of Spanish and Portuguese Graduate Student Conference, University of California-Los Angeles, Los Angeles, CA.

AWARDS AND FELLOWSHIPS

2008-13	**UC Regents Central Fellowship**
2013	**Nominee, Outstanding Teaching Assistant Award**, University of California, Santa Barbara.
2011 & 2009	**Wofsy Travel Grant**, received for Conference Presentations from the Dept. of Spanish and Portuguese, University of California, Santa Barbara.
2009	**Outstanding Portuguese Language Student Award**, Dept. of Spanish and Portuguese, University of California, Santa Barbara.
2000	**Linda Hare Goddard Award**, received for Excellence in Spanish, Colorado College.

ABSTRACT

Dramatic Impact: An exploration of the relationship between drama and affect in foreign

language Spanish

by

Ariel C. C. Schindewolf

Guiding students in the development of their oral communication skills is one of the most

important parts of a foreign language course. However, the success in achieving this goal can

be impeded or assisted by a student's affective state (i.e. anxiety or confidence) when

speaking. One possible way to produce a more positive affective state is to use drama and

performative activities (e.g. plays, role-plays, skits, improvisational exercises, etc.).

Conflicting views have been presented as to whether drama and performative activities

trigger anxiety or reduce it since performance-based activities have been claimed to do both.

Yet, the students' affective states traditionally have not been measured in terms of how they

changed but rather how they were related or not to course grades and/or linguistic

performance, leaving a gap in the previous research on how affect itself shifts over the period

of a course, particularly one that requires students to perform in front of one another. This

study analyzed the relationship between students' affective states (i.e. speaking-anxiety and

speaking-confidence) and doing drama and performative activities in order to address the

dearth of evidence-based research on affective change. A mixed-methods approach enabled

the analysis of different perspectives of the relationship between both explicit and implicit

attitudes towards speaking-anxiety and speaking-confidence and the participation in drama

and performative activities over the duration of the course and not just at a singular point.

x

This approach, involving the use of closed- and open-response questionnaires, participant interviews, and classroom observations, allowed for a more complete analysis of the multidimensional affective state construct than a self-report survey alone would permit. Fourteen students, enrolled in a third-year level Advanced Grammar and Composition course of foreign language Spanish at a large public university in the United States, completed surveys on their explicit and implicit feelings about speaking in Spanish and their attitudes towards drama and performative activities. The questionnaires were completed both at the beginning and at the end of the course in order to examine and compare the changes that had occurred. Follow-up interviews were also conducted with volunteer participants. Daily classroom observations were used to further explain and understand the findings. The study revealed that in general participants, despite not being self-selected to choose this type of pedagogy, had a positive affective relationship with drama and performative activities in that both quantitative and qualitative results showed a majority of students citing increased speaking-confidence, decreased speaking-anxiety and increased positive attitudes towards using drama and performative activities. Although two students felt increased speaking-anxiety and decreased implicit speaking-confidence, they also felt increased explicit speaking confidence. This showed that as is to be expected, on an individual level some variation occurred. Speaking and doing drama and performative activities became more connected activities in the minds of the participants as shown in a comparison of a pre and post cluster analysis. These results showed that there was a change in affective state after a drama/PA course and that affective states should be measured on multiple occasions. These positive results seemed to be most closely related to the nature of the course, which gave a direct purpose to group activities and led to closeness between the students. The group bonding and

rehearsal/task repetition, facilitated increased comfort and confidence when speaking. The results of the study contribute to an understanding of the dynamic nature of speaking-anxiety, speaking-confidence, and attitudes towards using affectively challenging pedagogical tools in a foreign language class. Practical suggestions for pedagogy and future research were also identified.

Table of Contents

Index of Tables

Figure Index

Chapter 1. Affect, Drama and Foreign Language Learning

1.1 Rationale

Developing communication skills in a target language is one of the main goals of a foreign

language class. However, inspiring students to develop these skills can be hindered or helped

by their affective or emotional state. While affect can be challenging to define, in this context

it is seen as "aspects of emotion, feeling, mood or attitude which condition behavior" in a

foreign language learning environment, I specifically focus on emotions related to anxiety

and positive self-beliefs (Arnold & Brown, 1999, p.1). Performative activities, particularly in

the form of skits and role-plays, have traditionally been an integral part of foreign language

classes, but there is a conflict in the literature in terms of the relationship between this

pedagogical technique and a student's possible affective response to it. It has been posited

that both performative activities and drama, rehearsing and performing published plays,

could provoke anxiety, particularly because students are required to perform in front of

others. Yet, it has also been claimed that doing these same types of activities increases self-

confidence and reduces anxiety. The purpose of this thesis is to examine and explore this

relationship, or potential conflict, between using drama and performative activities in the FL

classroom and students' affective responses (i.e. anxiety and self-confidence) in order to

arrive at a more clear understanding of it.

Research on affect and foreign language learning has focused heavily on anxiety and

a wide series of motivational variables. The foreign language anxiety research, while

contentious in terms of whether this type of anxiety exists as separate from FL aptitude or

perceived aptitude, has generally agreed that there is a negative correlation between anxiety

1

and foreign language performance, which can also lead to a variety of detrimental academic behaviors as well. More recently, research on anxiety has taken different directions with some research focusing particularly on students' willingness-to-communicate as an important variable and looking at this in a more dynamic manner than has traditionally been done (MacIntyre & Legatto, 2011). Another more recent approach has been to look at skill-specific anxiety for all four major language skills: speaking, listening, reading, and writing. However, despite some of these changes to the approaches to FL anxiety, the majority of research has taken one measurement for anxiety and compared this with test or course grades, which, by not taking a dynamic perspective, treats anxiety as immutable (MacIntyre & Gregersen, 2012). This study deviates from this norm by exploring students' affective responses as variable and measuring their change in anxiety levels as well as positive self-belief levels. This approach privileges not only the dynamic nature of students' affective states, but also the value of their affective state itself (not just as an impediment to foreign language performance). Foreign language instruction should seek to instruct the whole person by valuing their human experience as much as their linguistic success.

   While foreign language and affect research has called for a focus on the positive forms of affect as well (Arnold & Brown, 1999; Arnold, 2007; de Andrés, 1999; Rubio, 2007), rather than focusing exclusively on anxiety, there is still a dearth of research on positive self-beliefs. Generally, positive self-beliefs are seen as one part of motivation and not treated as separately from the umbrella variable of motivation (Kim, 2009; Liu & Huang, 2011; Masgoret & Gardner, 2003). However, this has not always been the case. Some researchers have looked more in depth at foreign language self-esteem and self-efficacy, which are closely related with self-confidence (Clément et al., 1994; Fushino, 2010; Rubio,

2007, Wu et al., 2011).

Positive self-confidence plays an important role in student motivation, which can lead to academic success (Valentine et al., 2004; Wu et al., 2011). But again, this strand of research has generally measured these positive self-beliefs at one point during the course in a 'summative' fashion rather than examining how self-beliefs change over time (e.g., during a course) (Clément et al., 1994; Fushino, 2010; Rubio, 2007, Wu et al., 2011). This thesis addresses this issue by measuring positive self-beliefs as well as anxiety and by exploring the change in these positive self-beliefs. This foregrounds the variability of this affective state in terms of language learning, rather than only looking at it once and comparing it to linguistic skills.

While the affective research often provides suggestions for anxiety reduction or positive self-belief enhancement, rarely does it measure how these suggestions actually relate to students' experiences. There is a growing body of mixed-methods research which gives insight into students' perspectives on their experiences, but, generally such studies do not employ a within-subjects pre- and post-treatment design to look at changes in affective variables. Researchers and practitioners alike need practical suggestions for classroom issues grounded in evidence-based research, particularly when there are such conflicting views in regards to the possible affective outcomes of certain pedagogical techniques. This study responds to this need by not only taking quantitative pre- and post-measurements of affect, but also by including results from qualitative open-response questions and interviews.

Some form of drama has been incorporated in foreign language classes for many years, particularly to allow for a simulation of authentic communication in a more diverse variety of contexts than the classroom alone can provide (Brash & Warnecke, 2009;

Heathfield, 2005; Maley & Duff, 1982; Shand, 2008). This practice has expanded in different directions with some practitioners focusing more heavily on the process (Kao & O'Neill, 1998; Piazzoli, 2011), especially in *process drama,* which emphasizes improvisations while being *in role.* Others are more product oriented and focus more on the final performance (Moody, 2002; Ryan-Scheutz & Colangelo, 2004). This product focus then also diverges in two ways: between a more content-based approach (Brinton et al., 1989), using published plays as instructional content and working towards a final play production; and a more task-based approach (Carson, 2012; Willis & Lockyer Willis, 2007), focusing on creative collaborative projects of writing plays and making that the final play production.

While drama and foreign language research has covered many different aspects of foreign language learning and instruction, I focus on this pedagogical tool and its relationship to students' affective states. It has been suggested, by some foreign language researchers as well as drama and foreign language practitioners and researchers, that it can reduce anxiety and increase self-confidence, particularly when speaking (Brash & Warnecke, 2009; Crookall & Oxford, 1991; Foss & Reitzel, 1991; Phillips, 1998; Piazzoli, 2011; Shand, 2008; Young, 1991). In general, neither the researchers nor the practitioner/researchers actually measured either positive or negative changes in affect in connection with the use of drama/performative activities; however, this lack of measurement is precisely what is addressed in this thesis.

Drama and affect have been researched together previously, the few studies that have done so have focused either on populations of students that signed up for a drama and FL class, making it a self-selected group of students (Haggstrom, 1992; Marini-Maio, 2010; Ryan-Scheutz & Colangelo, 2004), or on younger populations such as elementary and high school populations (Fung, 2005; Shand, 2008). In studies with older students, qualitative

evidence has pointed to drama being a more useful tool for students with higher initial anxiety than those with lower anxiety (Kao & O'Neill, 1998; Piazzoli, 2011). This is particularly important given that some of the anxiety research has shown that upper-level university students tend to have more anxiety than their lower-level counterparts (Marcos-Llinás & Garau, 2009). In order to bridge the gap in the research on affect and drama, the participants for the study presented in this thesis are upper-level University students, a group that tends to be more anxious, and looks at how their anxiety shifts throughout a course incorporating drama and performative activities.

In sum, given the value of students' affective experience, particularly in foreign language classes, this study addresses how affect can change over the term of a course rather than its relationship with course grades. This approach is driven by the perspective that affective experience itself is important not only for its influence on student learning, but also more in terms of engagement with and the enjoyment of a foreign language through the lens of positive and negative self-beliefs. Since upper-level university students remain relatively unstudied in terms of drama and affect, particularly in a mixed-methods and dynamic manner, questions remain. The conflict in the literature as to whether drama might trigger anxiety, particularly because of its connection with public speaking, or whether drama might reduce anxiety due to the repeated practice of such an affectively challenging activity, is further explored in this thesis. Multiple means of data collection and triangulation were used to examine different aspects of the relationship between positive and negative affective states and drama as well as to increase the reliability of the results and provide a model for further research on drama and affect in the foreign language classroom.

1.1.1 Research questions

In the study, I investigated this relationship between drama and performative activities and speaking-anxiety and speaking self-confidence for university students in their third year of Spanish as a foreign language class for the reasons explained above. Firstly, since I was concerned with participants' anxiety and self-confidence when speaking a foreign language and how this relates to the use of drama and performative activities (henceforth: PA), the first main research question is: How does using drama/PA relate to affect and attitudes?

This is then broken into two sub-questions because this encompasses both positive and negative aspects of affective states and also relates to participants' attitudes towards the use of drama/PA particularly for students who have not been exposed to or shown an interest in them. Therefore, the sub-questions are:

- How does it relate to attitudes towards speaking-anxiety and -confidence?

- How does it relate to attitudes towards drama/PA?

Since I was also interested in multiple means of data collection and exploring multiple sides of the relationship between drama/PA and participants' affective experience, I explored both an explicit and implicit measure of student self-confidence. While implicit and explicit beliefs have not always been shown to be the same (Baccus et al., 2004; Gawronski & Peters, 2007; Greenwald & Banaji, 1995), they are related to one another and could conceivably influence each other. Therefore, the second main research question is: What are the factors that relate to implicit evaluations of speaking-confidence/accuracy?

This second question also acts as an umbrella question for two sub-questions that further explore this relationship:

- How does using drama/PA relate to implicit speaking-confidence?

6

- How do explicit confidence/anxiety/attitudes towards drama relate to implicit speaking-confidence?

These research questions seek to address the lack of measurement of change in affect, particularly in relation to the use of drama/PA and how that may relate to changing levels of anxiety and self-confidence when speaking in a foreign language.

The motivation for this study is based on both theoretical and pedagogical interests: to explore the relationship between students' affective experience and using drama and performative activities, therefore drawing from research on the role of both affect and drama in foreign language learning. Affect in foreign language has traditionally been seen in juxtaposition to the role of cognition in FL learning, but the more current research frames affect (emotions, motivation, confidence, anxiety, etc.) in terms of a complement to cognition, and as a source that can enhance or impede the success of FL students (Arnold & Brown, 1999; Dewaele, 2005). As such, this research seeks to explore the relationship between drama/PA and students' anxiety and confidence in terms of speaking in the target language. The drama and FL learning research provide some conflicting theoretical conclusions about the effect that performative activities might have on students' affective experiences.These conflicting conclusions leave teachers and researchers uncertain of how student anxiety and confidence levels will be impacted by doing drama and performative activities. This study identifies new avenues of research by aligning findings from these intersecting areas and focuses on the relationship between drama and anxiety and confidence while speaking in a foreign language.

1.1.2 Thesis Organization
In this first chapter, I have given the rationale for this research and stated the research

questions that motivated the study. I will also give an overview of the relevant literature including theoretical and empirical research on affect and foreign language learning, particularly in regards to anxiety and positive self-beliefs, and the drama and foreign language learning that also focuses on anxiety and positive self-beliefs. This chapter further highlights the gaps in the literature that necessitated the research done for this thesis.

Chapter Two gives the rationale for the chosen methodology and explains in detail the instructional treatment, procedures for data collection, coding and scoring both for the quantitative and qualitative data.

In Chapter Three, I present the results and discussion of both the quantitative and qualitative findings. This chapter is subdivided between these two methodologies.

Chapter Four is the final chapter, in which I present the discussion of how the quantitative and qualitative, when brought together, further highlight the multiple sides of the affective experience of the participants. In this final chapter I also set forth a brief summary of the findings: I outline the limitations of the study, present the pedagogical implications, discuss directions for future research, and give final conclusions.

1.2 Affect and Foreign Language Learning

Finding transformative practices for raising confidence and reducing debilitating anxiety in FL learning environments is important not only because some studies have shown them to be correlated with increasing and impeding linguistic success relatively (Arnold & Brown, 1999), but also because the more students are prepared to take on a variety of foreign language circumstances, the more they will be successful at incorporating the use of the language into their everyday lives outside of the classroom. Affect and foreign language encompasses a large range of theories and empirical research,this study focuses on

understanding anxiety and self-confidence, specifically. Therefore, I start by reviewing the framework and main empirical findings for these two emotions, as well as certain instructional methods and empirical findings (or lack thereof) in regards to their impact on these two common classroom affective responses.

1.2.1 Anxiety and Foreign Language Learning

Research on anxiety and FL learning started out looking at anxiety in general, which has been defined in various ways, but having one generally accepted definition: "anxiety is the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system" (Spielberger & Gorsuch, 1983). But as the research developed, it has been established that the type of anxiety that students experience in foreign language classes was a particular type of anxiety, as differentiated from a generalized anxiety trait or state (Horwitz et al., 1986; MacIntyre & Gardner, 1991).

Therefore, much of the early research on anxiety has focused on determining whether foreign language anxiety and its subsets are in fact separate types of anxiety from others. Horwitz, Horwitz and Cope (1986) in groundbreaking research developed the Foreign Language Class Anxiety Scale (FLCAS), which played a crucial role in determining that this particular type of situational anxiety was in fact different from general anxiety. In order to measure and separate the types of anxiety, the FLCAS used scaled self-rated questions to measure student anxiety; the most common method used to measure anxiety given that physiological methods have been far less common and observation alone does not allow for the depth of analysis of the students' inner world (Horwitz et al., 1986). This research established FL anxiety as its own larger construct, and according to Horwitz et al. (1986), while it was composed of the sub-parts of communication apprehension, fear of social

9

evaluation, and test anxiety, it was greater than the sum of those three parts. MacIntyre and Gardner (1991) in their research found FL anxiety to be composed of communication apprehension and fear of social evaluation, but did not find test anxiety to be a separate component. They also found that FL anxiety influenced both input and output of foreign language (MacIntyre & Gardner, 1991).

In opposition to the idea that FL anxiety exists at all, Sparks and Ganschow (1996; 2007) and Sparks and Patton (2013) maintained that the FLCAS measured native language proficiency rather than FL anxiety and that difficulties with the native language were the actual source of FL learning challenges as well. Essentially, they question whether FL anxiety as a construct existed separately from foreign language achievement (Ganschow & Sparks, 1996; Horwitz, 2001). Horwitz (2001) as well as McIntyre (1995a and 1995b) responded to this initial criticism of Ganschow and Sparks with a multi-layered argument explaining that anxiety interferes with other types of learning; therefore, it is unreasonable to propose that language learning would be different. The number of people that feel anxious in foreign language learning environments is greater than the number that have decoding disabilities, and there are a number of successful language learners that also suffer with foreign language anxiety, which indicates that ability and anxiety are not always linked. Finally, they posit that Sparks and Ganschow (1996) used an overly simplified view of language learning, which skewed the results.

However, Sparks and Patton (2013) recently presented results from a longitudinal study, which further claimed that the FLCAS does not differentiate between FL anxiety and L1/L2 aptitudes and, therefore, may not exist as a separate entity from language achievement. Yet, in a study done on the predictors of foreign language achievement, it was found that a

cognitive measure (overall Grade Point Average or GPA) was the strongest predictor, with about 12% explanatory power, but anxiety was found to be the second most powerful predictor, explaining about 10% of the variance in achievement (Onwuegbuzie et al., 2000). As the authors indicated, these findings seemed to corroborate Sparks and Ganschow's proposal that native language abilities are a main factor, but contradicted their idea that this was the only source of foreign language anxiety.

While Horwitz (2001) asserted that FL anxiety existed separately from native language performance and ultimately that there was a relative amount of agreement that there was a negative relationship between learning and language anxiety, it is important to note that some researchers have found that there can be a beneficial side to language anxiety in the learning process (Alpert & Haber, 1960; Brown, 2000; Ehrman & Oxford, 1995; Young, 1992).

For example, Alpert and Haber (1960) found in terms of general academic achievement that while *facilitating* and *debilitating* anxieties were correlated, by using scales for both, more of the academic achievement could be predicted this way, indicating that 'helpful' anxiety also plays an important role in learning. Other studies have found a positive relationship between certain measures of language proficiency and FL anxiety in particular. Ehrman and Oxford (1995) found a positive correlation between high proficiency on both a reading and oral proficiency test and teacher ratings of high aptitude and anxiety among a group of high achieving students. Likewise, Brown (2000) contended that language teachers needed to be aware of both types of anxiety and should not discount the positive effect of a "little nervous tension." Young (1992) in her interviews with FL specialists found that in response to the question "Can we attribute a positive aspect to anxiety?" there was a certain

level of agreement that there can be a positive side.

However, Krashen claimed only learning, and not acquisition, could happen with any form of anxiety present (Young, 1992). While Omaggio Hadley, Terrell, and Rardin conceded that this exists, but preferred not to use the term 'anxiety' for the positive influence **and instead called** it *tension*, *attention,* and *alertness* respectively (Young, 1992). Rardin explained that *alertness* at the right level was desirable, but when out of balance, it could result in negative anxiety (Young, 1992). While this type of *positive* anxiety does happen, generally the word 'anxiety' is associated with the negative response. It is also important to acknowledge that 'anxiety' does not always lead to a negative outcome, but was most often associated with a negative emotion and in this study the debilitative aspect of anxiety will be the main focus.

Despite the possible confounding variables, many researchers have investigated and explored the relationship between FL anxiety and FL performance. Studies and reviews of this literature established that a negative correlation (not causation) has often been found between FL anxiety and achievement (Horwitz, 2001; MacIntyre & Gregersen, 2012; Saito & Samimy, 1996; Sparks & Patton, 2013). As stated above, the source of this correlation is still under debate. However, it seems that the directionality of the relationship between anxiety and FL is not always that anxiety causes poor performance. Instead**,** poor performance can cause anxiety, in particular state anxiety, a temporary, situationally-based-form of anxiety, as opposed to trait anxiety, which is a more durable personality type (MacIntyre & Gardener 1991).

In general the interpretation of the results of language anxiety studies and in particular establishing clear causality and directionality, has challenged researchers often because the

results of different studies have been based on a variety of populations and methods (Ganschow & Sparks, 1996; Horwitz, 2001; Marcos-Llinás & Garau, 2009; Young, 1999). However, there was agreement that there is a negative association. This relationship can show itself in some students by exhibiting self-sabotaging behaviors such as being less-willing to participate (Horwitz et al., 1986), responding more negatively to their errors (Gregersen, 2003), being more likely to drop out of foreign language classes (Dewaele & Thirtle, 2009), or avoiding their work (Gregersen & Horwitz, 2002). The negative relationship between FL anxiety and FL performance has been studied extensively but has recently taken some different paths.

1.2.1.1 Skill-Specific Foreign Language Anxiety: Speaking

One of the current lines of research proposes to no longer establish the existence of FL anxiety as a separate form of anxiety, but rather to explore different categories of FL anxiety relating to all four skills: speaking, listening, reading, and writing (Pae, 2013). Some researchers then have focused their research on a specific skill and the anxiety related to that skill; speaking (Hewitt & Stephenson, 2012; Phillips, 1992; Woodrow, 2006); listening (Capan & Karaca, 2013; Elkhafaifi, 2005; Kim, 2000); reading (Mills et al., 2006; Saito et al., 1999); writing (Cheng et al., 1999; Cornwell & McKay, 2000; Lee, 2005). While all four skills have been studied, speaking-anxiety has been the most prevalent in FL anxiety research and is the most relevant here.

Speaking-anxiety was established as separate from other forms of FL anxiety (Cheng et al., 1999; Kim, 2009; Pae, 2013,), and while it correlated with the other types, it was a specific construct. Speaking-anxiety has been studied in terms of how it varies across different contexts; from foreign language to second language learning (Woodrow, 2006),

conversation *vs.* reading courses (Kim, 2009), differentiating between speaking and writing (Cheng et al., 1999), as well as in oral-testing environments (Hewitt & Stephenson, 2012; Phillips, 1992). Speaking was found to be more anxiety provoking than reading (Kim, 2009). In classroom settings, performing in front of the class and being tested on speaking were the most anxiety producing activities (Hewitt & Stephenson, 2012; Phillips, 1992; Woodrow, 2006), while interacting with native speakers in unfamiliar circumstances were the most challenging situations outside of the classroom (Woodrow, 2006). Given these results, it may be expected that drama/PA because it requires many aspects of the reportedly most anxiety producing behaviors, such as being spoken to, being novel, and performing in front of others, would trigger higher levels of speaking-anxiety in participants, particularly ones that are unfamiliar with this pedagogical method (Hewitt & Stephenson, 2012, Woodrow 2006).

1.2.1.2 Language Anxiety at Different Instructional Levels

Not only can anxiety vary based upon the language skill it is associated with, but it can also vary among different levels of language learners. Some of the more recent research on language anxiety has focused on this variation. Marcos-Llinas (2009) found that higher-level learners have more anxiety, but also that language anxiety was stable between the 1st and 5th weeks of the course (by using a correlation measure); therefore, the anxiety could have fluctuated but at a relatively stable rate. However, the fluctuations were not examined in terms of whether the anxiety, for example, decreased over time in the course.

Ewald (2007) in her qualitative study of 21 upper-level Spanish language learners, found that language anxiety persists for these students despite their higher levels of language proficiency. This finding again separates language anxiety and language performance. High-performers can still suffer from language anxiety, meaning that language anxiety itself can be

problematic not only because of a possible negative influence on performance, but also because of a possible negative impact on the experience of the student.

Onwuegbuzie et al. (1999) found older students tended to be more anxious than their younger counterparts. However, the authors also noted that many of the seniors were enrolled in introductory courses, which implied that these particular students had been putting off taking required foreign language courses and, therefore, came in with lower expectations of themselves and pre-established negative attitudes about foreign language learning (Onwuegbuzie et al., 1999). These findings also implied that language anxiety was not static and should not be measured as such. This also showed that experience does not necessarily relieve anxiety alone, as these researchers have found that higher-level students, who have more FL experience, may still have high levels anxiety. Therefore, examining how pedagogical methods relate to reducing anxiety, particularly at these higher levels, would be valuable for educators and researchers alike. Studying higher-level, older students is a logical population given their penchant for increased anxiety levels; however, this does not indicate whether their anxiety-levels would or would not be stable when measured for change, which is addressed in this study.

1.2.1.3 Sources of Foreign Language Anxiety

Language anxiety can originate from various sources in a language learner's environment. Language anxiety itself is related to a complex web of individual differences as well as social variables. Since this study focuses on classroom learning, this review will also focus mostly on specific classroom sources of anxiety. According to Young's (1991) article on creating a low-anxiety classroom, she stated that from reviewing the language anxiety research the main sources of language anxiety were "1) personal and interpersonal anxieties; 2) learner

beliefs about language learning; 3) instructor beliefs about language teaching; 4) instructor-learner interactions; 5) classroom procedures; and 6) language testing" (p. 427).

The obvious myriad of possible overlapping sources is a contributing factor to the difficulties involved in language anxiety research. Given that the negative affective response of anxiety could occur from personal traits, social situations, or classroom practices, makes it difficult to determine how to respond to language anxiety. As an instructor, the most changeable sources of language anxiety would be classroom procedures and instructor interactions, since classroom activities are not pre-determined by personality or past experience, they are the easiest source for possible transformation.

In terms of sources of anxiety from classroom practices, Young (1999) wrote:

Overall the single most important source of language anxiety seems to be the fear of speaking in front of other people using a language with which one has limited proficiency. For this reason, language learning has more potential for students to embarrass themselves, to frustrate their self-expression, and to challenge their self-esteem and sense of identity than almost any other learning activity. (p. 33)

As was mentioned above in terms of specific speaking-anxiety, speaking in front of others has been echoed as the most powerful source of FL anxiety in various other studies, particularly mentioning the use of oral activities, oral presentations, and skits as the most anxiety producing classroom activities (Horwitz, 2001; Horwitz et al., 1986; Kim, 2009; Koch & Terrell, 1991; Price, 1991; Woodrow, 2006; Young, 1999; Young, 1990). While these activities are known to produce anxiety they are also acknowledged as an important part of the FL curriculum (Koch & Terrell, 1991). As was stated previously, the results of this

research then seemed to indicate that students would become more anxious from doing these types of activities.

Yet in a piece on practices that reduce classroom anxiety, Phillips (1998) named "role-plays" as a way to reduce classroom anxiety rather than increase it, which conflicted with the data that showed that students rate skits as one of the most anxiety producing activities (Koch & Terrell, 1991). Phillips (1998) noted, as well as Foss and Reitzel (1991) that it was important to give students enough time to prepare and practice before doing such activities. While speaking in front of peers has often been cited as a main source of language anxiety, there are other sources which may, in fact be more influential than activity type. For example, Horwitz (2001), pointed out that teacher interaction may have a greater impact on student anxiety levels, indicating that making changes in the way that instructors interact with students will do more for altering students' anxious responses to foreign language learning, than merely changing activities or activity type. Creating a low-anxiety environment involves addressing as many language anxiety sources as possible, while maintaining focus on the goal of language learning.

1.2.1.4 Recommended Techniques for Anxiety Reduction

Generally, the recommendations for reducing anxiety fall into these six categories: creating opportunities for explicit dialogues, shifting activity dynamics, different types of error correction, evaluation techniques, teacher interactions, as well as some specific exercises. Researchers often recommend having a discussion about realistic language learning expectations as well as language anxiety itself and how this may influence the learning process (Crookall & Oxford, 1991; Foss & Reitzel, 1991; Oxford, 1999; Phillips, 1998; von Worde, 2003; Young, 1991; Young, 1990). Phillips (1998) even suggested using

measurement instruments, such as the Beliefs About Language Learning Inventory (BALLI) and the FLCAS to help raise awareness.

Another main recommendation was to use group or pair work in order to avoid speaking in front of the whole class and the teacher, and to establish closer peer bonds (Crookall & Oxford, 1991; Foss & Reitzel, 1991; Phillips, 1998; Young, 1991). The literature showed that anxiety can be reduced and students can gain comfort through group cohesion, particularly in a cooperative learning setting (Clément et al., 1994). Another way to reduce anxiety may be to use recasts or reformulating student utterances, as this has been postulated to be less anxiety producing than explicit correction (Zyzik & Polio, 2008). However, this suggestion was contentious in terms of student uptake and should be taken with a note of caution since students do not always notice the gap between their output and the instructor's input and, therefore, might not be the most effective form of corrective feedback (Ellis, 2009; Lochtman, 2002; Lyster, 2004).

Fair, unambiguous evaluations that test the way the material was taught was suggested by both Phillips (1998) and Oxford (1999). Phillips (1998) also emphasized providing ample practice and evaluating communicative competence and not just accuracy. It was recommended that teachers maintain a friendly, relaxed, warm, and personable demeanor to put students at ease (Crookall & Oxford, 1991; Onwuegbuzie et al., 1999; Young, 1991). Teachers should also emphasize the value of moderate risk-taking, having tolerance for ambiguity, coming prepared to class, give meaningful rewards, and provide opportunities for success to build self-esteem (Crookall & Oxford, 1991; Oxford, 1999; Phillips, 1998; Young, 1990). Specific exercises included different types of pair work, keeping journals, making an anxiety graph, pop quizzes (to promote preparation), case studies and positive self-talk

practice (Crookall & Oxford, 1991; Oxford, 1999; Phillips, 1998; Young, 1990).

Finally, the most pertinent suggestion that has been made for this study, was that drama or role-play has also been suggested as a way to reduce anxiety (Foss & Reitzel, 1991; Phillips, 1998; Piazzoli, 2011). While this suggestion was in contradiction to the finding that performing in front of peers and skits and role-plays were the most anxiety producing activities, there was reason to believe that proper preparation is important and that over time with increased exposure these activities become less anxiety producing (Foss & Reitzel, 1991; Koch & Terrell, 1991; Phillips, 1998; Piazzoli, 2011). While the majority of these recommendations are well aligned with the language anxiety research, they, for the most part, lack research of their own to demonstrate what relationship they have with students' affective reactions to the FL classroom as well as their FL proficiency.

1.2.1.5 Methods for Language Anxiety Measurement

As was shown in the previous section, while there was an interest in lowering FL anxiety, there was a distinct lack of research that measured changes in FL anxiety throughout the duration of the class. Much of the research sought to establish the existence of FL anxiety and some possible sources, but it often measured FL anxiety in a 'summative' way (Dewaele & Thirtle, 2009; Horwitz et al., 1986; Onwuegbuzie et al., 2000; Pae, 2013; Saito et al., 1999; Woodrow, 2006), which, made it seem immutable by only looking at one quantitative measure, despite often highlighting that state anxiety is dynamic (Cheng et al., 1999; Woodrow, 2006). This dynamism was explored between different skills and contexts, but generally not in terms of whether FL anxiety was increased or decreased in response to these different contexts. As is often stated, FL anxiety should not be expected to have a constant effect on performance nor remain constant itself. Therefore, FL anxiety needs to be measured

19

in a way that allows for the changes in anxiety levels to be seen as was done in this study.

While most studies have taken one measurement of anxiety and compared this to a measure of linguistic performance, there have been some more recent studies that have taken a more innovative view of measuring anxiety by having students view videos of themselves speaking in a foreign language and explaining moment by moment shifts in anxiety (Gregersen, 2003; MacIntyre & Legatto, 2011). Gregersen (2003) found through this methodology that high-anxiety students tended to make more errors, but also tended to overestimate the number of errors they made. However, it was also found that this method caused participants to make negative self-evaluations and feel more anxious while watching the videos. Therefore, Gregersen (2003) suggested using this method with caution. This method captured the more dynamic nature of anxiety, but also produced anxiety itself.

MacIntyre & Legatto (2011) took a dynamic systems approach to examining willingness-to-communicate (WTC), and in part its connection to FL anxiety. They sought to develop a moment-to-moment approach to looking at WTC. This was an interesting and novel approach to measuring affective variables, but this also relied on students watching and rating videos of themselves speaking in the foreign language. This methodology does have promise for interesting results and future research paths; however, at this point, this limits the researcher to exploring very limited time frames but in great detail.

While both of these approaches broke the usual mold of anxiety-measurement, for this study I sought a compromise between the extreme of moment-to-moment anxiety measurement and taking only one measurement. A pre/post method with qualitative data to triangulate and illuminate the findings was best able to capture the increases or decreases in the general sense of speaking-anxiety that occurred over the length of a full course with a

novel teaching methodology.

While the shifting of anxiety is important, it has been suggested that the focus of affective research should move away from just reducing anxiety and toward increasing self-esteem (Arnold & Brown, 1999; Spielmann & Radnofsky, 2001). A certain level of anxiety is normal and unavoidable in foreign language learning or any face-threatening activity (Brown & Levinson, 1987). Therefore, the ultimate goal should not be necessarily to reduce all anxiety, but rather to increase self-confidence/self-esteem in order to manage the anxiety involved in the learning of a different language. Increasing the ability to allow the "facilitating" anxiety or "tension" to lead to even greater heights of achievement, without creating blockages to learning and performance should be another goal.

1.2.2 Positive Self-Beliefs and Foreign Language Learning

In opposition to language anxiety, students' positive self-beliefs correlate with higher levels of academic achievement (Valentine et al., 2004). Specifically in terms of language learning, researchers have mainly examined *self-confidence, self-esteem,* and *self-efficacy.* Self-confidence is generally seen in combination with the motivation research and is credited to Clément (1980), where it was seen as a lack of anxiety combined with feelings of competence (Brown, 2000; Dörnyei, 2005). This underlying variable emerged in a study on francophone students studying English, unlike studies done on anglophone students studying French (Clément et al., 1980). While this was originally conceived of as a factor that was only relevant in multi-ethnic environments, Clément, Dörnyei & Noels (1994) later showed that this also heavily influenced students with relatively little contact with the target culture.

Closely related to the concept of *self-confidence* is *self-efficacy.* This term comes out of the tradition of Social Cognitive Theory in which *self-efficacy* is related to the belief in the

ability to achieve certain tasks (Bandura, 1986). Finally, *self-esteem,* is more closely related to students' self-evaluations, and is defined by Rubio (2007) as

> ...a psychological and social phenomenon in which an individual evaluates his/her competence and own self according to some values, which may result in different emotional states, and which becomes developmentally stable, but is still open to variation depending on personal circumstances. (p. 5).

While each of these concepts has somewhat differing definitions, they have been found to be highly correlated and measured using similar statements and questions (Dörnyei, 2005; Valentine et al., 2004). For the purposes of this study, these concepts were not examined as separate constructs, but rather together as positive self-beliefs, particularly because there was a dearth of empirical research on self-confidence, self-esteem, or self-efficacy and language learning (Brown, 2000; de Andrés, 1999; MacIntyre et al., 1998; Mills et al., 2006; Moyer, 2006; Rubio, 2007).

It is generally thought that higher self-confidence in foreign language leads to higher achievement, but it is debatable as to whether that is the correct directionality for this relationship (Masgoret & Gardner, 2003). A study by Wu, Yen and Marek (2011), looking at using online EFL methods, in a Taiwanese Technical Institute, to increase confidence, motivation, and ability, found that confidence indirectly influenced ability, and was mediated by motivation. There was not a direct two-way relationship between ability and confidence, but rather a triangular relationship in which ability directly influenced confidence which then influenced motivation which had a two-way relationship with ability (Wu et al., 2011). Therefore, when a student is highly capable at learning a foreign language, his/her self-confidence is higher.

However, the opposite has also been found. Students who have low self-beliefs tend to underestimate their abilities and can create self-fulfilling prophecies of underachievement (Onwuegbuzie et al., 1999). The positive relationship between higher self-beliefs and a student's WTC has also been established (MacIntyre et al., 1998). The support of WTC should be seen as the main goal for FL programs because students who express more WTC will ultimately be more successful in situations that require the use of FL (MacIntyre et al., 1998). Unfortunately, not much research has been done on the influence of methodologies on students' FL self-confidence despite the call for more methods that aim at such a goal.

Yet, increased self-confidence is a claimed result of certain pedagogical methods. For example, Task-based Language Instruction reportedly increases self-confidence through multiple exposures to the language in a mistake-friendly environment (Willis & Lockyer Willis, 2007). Also, students that have been taught with different forms of Content-Based Instruction have in some studies reported higher levels of confidence than those in control groups (Brinton et al., 1989). Since participants felt an increase in their content knowledge and language skills they felt more confident in their abilities to communicate themselves (Brinton et al., 1989). Both of these pedagogical methods are closely aligned with courses that incorporate drama/PA because of the connection between performing plays/ role-plays and tasks and the authentic content of plays being a primary form of input.

Like other psycho-social variables, there tends to be a lot of variability in how students' self-reported self-beliefs actually relate to their proficiency and or achievement. Firm conclusions have not as yet been drawn, other than establishing that there was a positive correlation between positive self-beliefs and increased achievement (Masgoret & Gardner, 2003; Valentine et al., 2004). Further research is required to more concretely establish the

23

nature of this relationship.

1.2.2.1 State or Trait Self-Beliefs

When examining self-beliefs, it is important to consider if these beliefs are trait beliefs or

state beliefs. For example, when self-confidence is seen as a trait, it is a part of a student's

personality and refers to their global self-confidence, which is relatively stable and therefore

more or less unchangeable (Brown, 2000). However, when self-confidence is seen as a state

variable, it is temporary and/or situationally based. For example, while one's global self-

confidence can be quite high, one's FL self-confidence can be low or vice versa (Brown,

2000). This also relates to self-efficacy in the sense that when someone believes strongly that

they are capable of learning a foreign language, it is more related to the task than global self-

confidence.

Global self-confidence is seen as fairly stable and rather immutable, while state self-

confidence is believed to be more flexible and possible to change, as well as more directly

related with achievement in certain academic contexts (Valentine et al., 2004). For the most

part, the research does not reflect the dynamic nature of this state variable. In general, self-

beliefs, much like FL anxiety, traditionally have been treated as if they are immutable by only

taking one measurement and correlating that score with other variables. This type of

measurement method implies that the affective state remains constant throughout the course.

1.2.2.2 Factors That Impact Self-Beliefs

Many of the studies on motivation, self-esteem, self-confidence and self-efficacy include

pedagogical implications and/or methods for increasing positive self-beliefs. Some of these

methods have empirical backing in education in general, such as Cooperative Learning

(Johnson, 1993), but most are suggestions that come out of a theoretical tie to the research

done on motivation. The suggestions and techniques given are often closely tied to the ones suggested for lowering anxiety; however, it is more common to find a heavier emphasis placed on activities that help build a sense of academic accomplishment and less on explicitly discussing belief systems.

Empowering students is an important theme. Zhang and Head (2010) felt that giving students a role in course decision-making would increase student confidence. Wu, Yen, and Marek (2011) found that enjoyment levels were closely tied to motivational and confidence levels, therefore, suggesting an increase in enjoyment as a means to increase confidence and motivation. Moyer (2006) found correlates of confidence to be long-term residence in a target language country, as well as increased L2 use over time and time spent on task.

Dörnyei (1997) recommended focusing on effort and intent rather than just grammatical accuracy and provided a more comprehensive list of suggestions for increasing confidence, self-efficacy, and self-perceptions of competence (1994). For example, being positive and encouraging; providing ample opportunities for students to have academic successes; promoting realistic beliefs, communication, and problem-solving strategies; and finally, reframing mistakes as a natural part of language learning, focusing on what students can do rather than what they cannot do and even sharing some of one's own shortcomings as a L2 or L3 learner. De Andrés (1999), one of the first researchers on self-esteem and L2 learning, described her experience using certain pedagogical tasks designed to increase self-esteem and found that for "teaching to be effective, attention to affect is crucial" (p.99).

While these are valuable resources for ideas on how to increase positive self-beliefs, such movements have sometimes been criticized and it is important to take Rubio's (2007) point of view into consideration.

Some of the criticisms of the anti-self-esteem movement may be legitimate since

some school programs, probably implemented by uninformed educators, have tried to

boost self-esteem artificially. For instance, praising students no matter what their

effort or resulting work, instead of providing students with objective feedback and

accurate evaluation of their competence. (Rubio, 2007, p. 6).

The concept of improving self-confidence, self-esteem, or self-efficacy, should not be

misunderstood to mean giving false praise. Arnold (2007) put it well when she wrote

Realistic concern with learner self-esteem in the language classroom does

not focus on creating false beliefs of a positive nature to replace the

negative ones. Rather, it is a question of providing learners with the means

to succeed in their language learning while at the same time reducing any

limiting false beliefs about their worth and their abilities that keep them

from reaching their potential. Learners must both be competent and feel

competent. (p. 18)

Ultimately, what may be most fruitful for pedagogical purposes would be to impact

communicative behaviors that lead to improved self-beliefs, rather than directly trying to

impact self-beliefs.

1.2.2.3 *"The Affective Filter"*

The term *"the affective filter"* is important to note because it has been referred to repeatedly

in the affective literature as well as the literature on drama and foreign language. The term

was originally used by Burt and Dulay (1977), but has been popularized by Stephen Krashen

in his book on Second Language Acquisition, *Principles and Practices* (1982). The term

refers to the concept that we have a form of emotional filter through which we learn. If this

filter is raised through anxiety, low self-confidence, or lack of motivation, learning will become difficult (Krashen, 1982). Therefore**,** one of the goals of language teachers should be to create a low-stress environment in order to "lower the affective filter" (Krashen, 1982).

However, I chose not to use this term as there was no proof of this "filter" existing, even though this hypothesis cannot be disproved**.** I therefore find it more useful to think of anxiety, confidence, and motivation as important variables in terms of the human experience and language learning, given that the research has shown some negative learning tendencies in the face of anxiety and positive ones in correlation with positive self-beliefs and increased motivation.

Also, it has not been shown empirically that 'lowering' the 'filter', which would entail, reducing anxiety and increasing self-confidence and motivation, allows information to be 'acquired' as opposed to just 'learned'. In fact, a study done on counseling-learning, a method suggested by Krashen, showed no affective nor learning/acquisition difference from the control group (Samimy, 1989). Therefore, I am choosing not to use this term myself, but may refer to it because other scholars often cite "lowering of the affective filter" as a possible outcome for certain classroom activities, though without providing evidence-based research (Ryan-Scheutz & Marini-Maio, 2011a).

1.3 Drama/Performative Activities and Foreign Language Learning

Using some form of drama in the foreign language classroom has been fairly commonplace for the past four decades. Generally, the use of drama has been studied in terms of its influence on cultural learning, literature learning, and oral fluency skills as well as its affective benefits (Brash & Warnecke, 2009; Cunico, 2005; Haggstrom, 1992; Stern, 1980). I will particularly focus on the research and anecdotal evidence that points to its use for

affective reasons, especially given the conflict presented in the affect and foreign language literature as to whether drama/PA would increase or reduce anxiety and self-confidence.

However, it is important to first clarify what is meant by the term drama, as the term varies widely across authors and disciplines. Generally, in the second/foreign language literature, drama has become a popularized term and mostly refers to using such techniques as improvisations and role-plays, with a focus on the process rather than the product of a final performance (however, "process drama" is excluded as that term is referred to specifically by name) (Brash & Warnecke, 2009; Fung, 2005; Heathfield, 2005; Maley & Duff, 1982; O'Gara, 2008; Kratochvil, 2006; Shand, 2008; Stern, 1980). Theater or theater arts, as opposed to drama, has generally been used to refer to studying and putting on published or unpublished dramatic texts often in conjunction with doing *drama* as well (Essif, 2006; Haggstrom, 1992; Marini-Maio & Ryan-Scheutz, 2010; Matthias, 2011; Ryan-Scheutz & Colangelo, 2004; Savoia, 2000; Smith, 1984). However, this division has not been constant nor consistent.

Often the terms are used together or even interchangeably. The division tends to relate to the debate between *process* and *product* instruction. Drama is seen as being focused on *process*, because it emphasizes the activities and the process of developing a dramatic situation. While theater is focused on producing a *product*, because the goal is the final performance before an audience. However, Moody (2002) points out that these two aspects of drama and performance do not have to be separated; it is possible to combine them. Just because there is a *product* does not mean that the *process* to get there has to be sacrificed. He also mentions that the *product* can in fact motivate the *process* as well (Moody, 2002).

Debate aside, in this study I will use the specific terminology drawn from

28

performance theory, a field that has delineated these concepts purposefully; therefore, drama

will be taken to mean studying and putting on plays from written texts, while performative

activities (PA) will be used to refer to role-plays, improvisations, voice exercises etc. and

theater refers to the institution itself rather than the text (L. Cabranes-Grant, personal

communication, June 7, 2012).

1.3.1 Drama/PA and Anxiety

There is a certain initial irony to the idea of using drama and PA to reduce anxiety, especially

considering the concept of stage fright, an extreme form of language anxiety. As stated

previously, performing in front of others has oft been cited as one of the most anxiety

provoking activities of the foreign language classroom (Horwitz, 2001; Horwitz et al., 1986;

Koch & Terrell, 1991; Price, 1991; Woodrow, 2006; Young, 1999; Young, 1990). However,

many practitioners mentioned the use of drama/PA as a way to reduce anxiety and build

confidence as a foregone conclusion. Miccoli (2003) claimed that students desire for "glory

and fame" even if its just a student presentation will compel students to overcome their

performance anxiety (p. 123). Ryan-Scheutz & Marini-Maio (2010) referred to drama's

ability to "lower the *affective filter*," through improvisation and performance skills, in part

because it allows students to express themselves more freely and fluently (p. 241-2). Brash

and Warneke (2009) stated that students' anxiety was lowered, because by playing imaginary

roles, it allowed students to have reduced inhibitions. This way their egos were not as

threatened because they were playing a role that was more distanced from themselves.

Similarly, Cunico (2005) mentioned the value of a "fictional world" in terms of eliminating

fears about experiencing foreign language and culture (p. 23). Ronke (2005) also mentioned

the lowering of the "*affective filter"* multiple times in her dissertation on using drama to teach

FL, particularly German, in higher education. Smith (1984) highlighted that drama allowed students to be "silly" and therefore lowered inhibitions. Hayati (2007) observed students becoming less fearful and anxious about participating, while teaching English at an Iranian University, as the students adjusted to doing more communicative/drama activities, two students' comments are cited that indicated this same effect. While generally, no empirical research was provided, and the above reasons were not always the same, this result is taken as a "given" aspect of using these types of classroom activities despite the possibility for increased anxiety related to performing in front of one's peers.

However, two dissertations that looked at anxiety and drama specifically found varying results, depending upon individual students as well as grade levels. In a Hong Kong EMI (English as a medium of instruction) secondary school the researcher found that, in general, anxiety was reduced for most but not all students (Fung, 2005). In a 3rd grade and 5th/6th grade ESL setting, the researcher found much more positive results for the 3rd graders than the older students (Shand, 2008). However, Moody (2002) found drama/PA to be more useful in a university setting as opposed to a high school one. The age of participating students is something that should be further explored. However, this current study focuses on the University environment. It is interesting to note that, while age seems to make a difference in terms of student experiences, authors report similar results across cultural and linguistic boundaries.

In terms of anxiety reduction and "process drama," Kao and O'Neill (1998), provided qualitative data to support the notion that anxiety is reduced through two case studies with shy students that overcame their fears. Piazzoli (2011) also provided qualitative data in her article on *process drama* workshops that she incorporated into a 3rd year Italian course in

Australia. She found overall that students with higher anxiety at the beginning benefitted more than students with lower initial levels of anxiety. She determined that students were more comfortable and their anxiety was reduced through using "(1) the medium of role, which enabled participants to feel more confident; (2) authentic contexts, which provided a more stimulating environment to communicate; and (3) dramatic tension, which enhanced motivation to communicate in the target language" (Piazzoli, 2011, p. 571). Teaching English at a Spanish University, DiNapoli (2009) found that spontaneous dialogue created more anxiety or tension for some students than read pieces, positing that the students were overly focused on not being wrong and, therefore, were not communicating freely. He concluded that a workshop setting more was conducive for his goals than a classroom one.

As seen above, there is conflicting information on the role of drama and performative activities in the foreign language classroom. In some cases, anxiety has been shown to be increased, while in others, anxiety has been reduced or assumed to be reduced (Foss & Reitzel, 1991; Phillips, 1998; Piazzoli, 2011). However, this conflict can be understood, in the mixed results found in the above studies as well as the direct conflict between the main source of language anxiety and drama/PA that require students to speak and perform in front of their peers. Yet, there are some clear parallels, when the use of drama/PA is compared to other sources of language anxiety and the recommendations for its reduction. Logically, there is no one best method for foreign language instruction, nor is there just one method for anxiety reduction. The highly complex nature of feelings and learning environments should presuppose that there will be variation on an individual level in terms of students' reactions to different instructional strategies. However, using drama/PA does make theoretical sense in terms of anxiety reduction, because of the built in ego-protection provided by the 'fictional

world', the preparation involved in both drama and PA, the group cohesion that is developed by the cooperative projects, and the dynamic and relaxed environment that can be created in this type of creative class. A main source of anxiety for students comes from feeling "put on the spot" or unprepared to speak or answer questions (Horwitz, 2001; Koch & Terrell, 1991). This is most likely because of its face-threatening nature (Brown & Levinson, 1987). Drama/PA allows students to distance themselves from their egos through the use of imagination and roles that are separate from themselves (Brash & Warnecke, 2009; Piazzoli, 2011).

Furthermore, in a drama/PA class, students either prepare before performing or work up to spontaneous speaking activities by doing more affectively manageable activities. Mistakes become a more natural and acceptable part of the curriculum. Working on drama/PA together in small groups or in a larger group allows students to bond and get comfortable with one another, while creating a safe "affective space" (Piazzoli 2011). The class environment is, therefore, interpersonally relaxed, but also dynamic as students are required to do increasingly challenging affective activities, creating something that I would like to call "*affective scaffolding.*" This form of scaffolding then prepares students to be successful in terms of overcoming their anxiety, by building affective skills upon each other.

1.3.2 Drama/PA and Positive Self-Beliefs

Increasing positive self-beliefs is desirable, particularly given its correlation with increased academic achievement, as mentioned above (Valentine et al., 2004). However as was also mentioned, very little research has been done on what activities are actually related to increases in the state of positive self-beliefs in the context of foreign language learning. The existing research has often not been focused on whether the increase in confidence increases

the performance or if the increased skills causes an increase in positive self-beliefs. The directionality of this relationship has not been thoroughly explored in the literature on drama/PA and FL teaching/learning either.

However, it has been observed time and again, that students in classes with a focus on such techniques have increased their levels of comfort, confidence and willingness-to-communicate, particularly orally. This may indicate that using these techniques increases skill levels and in turn confidence or vice versa. Dodson's (2002) ESL students reported increases in self-confidence, which the author attributed to the comfort level provided by laughter, the engaging content, and their enjoyment of the PA, and putting on a final play. In Ho (2007), 70% of students reported an increase in confidence speaking English in a Hong Kong EMI drama class. Both students and teachers were cited as having observed an increase in students' comfort and willingness-to-communicate in the classroom environment surrounding the use of PA and a small amount of drama (Ho, 2007). Haggstrom (1992) noticed an increase in confidence and believed this was due to providing a "non-threatening, student-centered stage" (p. 9). She also observed an increase in skill in interpreting "theater" and literature in general, through the use of analyzing and putting on plays in a university level French course, which she felt led to increased confidence. She emphasized that for the final performance "even the most timid students perform their roles with confidence" (p. 17). This increased skill in content knowledge leading to increased confidence is related to the same findings from studies on Content-Based Language Instruction using varied types of content (Brinton et al., 1989).

Ryan-Scheutz and Colangelo (2004) hypothesized that the experience of collaborating with others to accomplish an initially daunting task would foster students' self-confidence.

The authors of this study therefore concluded that this was possibly what allowed borderline students to cross from the ACTFL Intermediate-High ratings of their speaking at the beginning of the Italian theater workshop to the ACTFL Advanced-Low ratings at the end because of the combination of improved accuracy, fluidity, and confidence in communication. The authors also maintained that students' consistent practice with one text over an extended period of time helped them gain confidence in their ability to understand advanced, authentic materials. This finding aligns with results from task-repetition studies, that students benefit from repeating similar tasks (Bygate, 1999; Lynch & Maclean, 2000).

One of the positive side-effects of role-play listed in Hayati (2007), was that "self-esteem and self-confidence will grow higher and higher" (p. 211). Shand (2008) found that students in 3rd grade, and 5th/6th grade did not necessarily explicitly state being more confident after the PA intervention, but did find that the post-survey answers indicated an increase in self-confidence, more so in the 3rd graders than the 5th/6th graders. This finding was corroborated by the teacher and researcher observations, indicating that students were more comfortable speaking English in front of peers after the PA course, and that certain 5th/6th grade students had improved significantly, but not all of them. Stern (1982) reported that students' had increased self-esteem through the use of PA in ESL oral communication courses and a pronunciation course. Her results were based on teacher and student responses to an informal questionnaire as well as her own observations.

When examined in conjunction with the research based suggestions for increasing positive self-beliefs, one can see that there are many parallels between the inherent nature of a drama/PA based course and the suggestions given. For example, Zhang & Head (2006) recommended empowering students and giving students a role in course decision making.

34

Students took a much more prominent role in decision-making in drama/PA courses, whether it be in how to play out a certain role in a role-play, or how to rewrite a script being adapted for classroom use etc. (Smith, 1984). Wu et al. (2011) suggested increasing enjoyment, which is often cited as an outcome of students using drama/PA (Hayati, 2007).

Dörnyei (1997) recommended focusing on effort and intent rather than just grammatical accuracy; as students practice and rehearse, they focus on various different aspects of language not just grammatical accuracy. Dörnyei's (1994) suggestion of reframing mistakes as a natural part of language learning could be seen in the way that drama/PA allowed for mistakes as well as rehearsal and practice. Students often fear making a mistake despite this being a frequent and normal part of the process. The inherent nature of practice is to work on those mistakes together, which can lead to increased comfort with making mistakes and receiving corrections. This is also related to the reason cited for increased confidence in Task-based Language Teaching, which indicates that repetition of language through tasks and repeating tasks makes mistakes less daunting in foreign language learning (Bygate, 1999; Willis & Lockyer Willis, 2007).

Given a dramatic tension situation, students are also asked to face new and different linguistic challenges and, therefore, need to develop their communication and problem-solving skills, which were also suggested as ways to build confidence. Being positive and encouraging and providing ample opportunities for students to have academic successes is also a part of the drama/PA class. By working together and encouraging each other to succeed at a common goal, which provides many opportunities for small successes along the way, students and teachers create a bridge to increased self-confidence, esteem, and efficacy.

1.4 Implications for the present study

This classroom-based study came about due to the combination of gaps and conflicts as well as pedagogical issues that have been highlighted in this review of the literature. In general there is a dearth of research that includes rigorous mixed-methods results on what occurs when drama/PA are used in the classroom. This lack of systematic results leaves open the question of whether using drama increases or reduces anxiety, and whether it breaks down self-confidence or builds it up.

Students' anxiety and lack of self-confidence can negatively impact student learning. However, the suggested methods for anxiety reduction and confidence building are often made based on theoretical findings that lack evidence-based research to show how they actually relate to students' affective states when speaking in a foreign language. Many classroom instructors struggle with student reticence to speak in class and, therefore, seek proven approaches that help students overcome their fears and build their confidence.

Drama/PA may be a possible option for these instructors if the relationship between students' affective states and this pedagogical approach can be more fully understood. Particularly, given that students have reported role-plays as the most anxiety producing activities (Koch & Terrell, 1991; Woodrow, 2006), instructors may be hesitant to use this approach without evidence as to how students may respond differently with more pervasive and prolonged exposure to such methods.

Therefore, this study was designed to explore this relationship between using drama/PA and students' anxiety and self-confidence speaking in Spanish as a foreign language in a classroom in order to address the conflicting possible affective outcomes and conceivably provide a clearer answer for foreign language instructors about what to expect

from using drama/PA. This study departs from the usual form of measuring students' affective states with one static measurement and privileges the change in affective states over the relationship with student linguistic performance. The multiple means of measurement used will help to more fully capture the complex reality of the foreign language classroom, see the holistic nature of using an art form as a teaching tool, and provide a systematic form of triangulating the results.

The association between drama/PA and participants' speaking-anxiety and self-confidence was explored over the period of an intensive six-week Summer course. The study was carried out at a large public university in the United States. All of the students enrolled in the course agreed to participate, which was a total of fourteen students, and the instructor was also the researcher. This group of learners received teaching with drama/PA methods and were asked to quantify and describe qualitatively their feelings about their levels of anxiety and self-confidence while speaking in Spanish before and after the treatment. The following chapters describe the methods, results, and conclusions of the study in detail.

Chapter 2. Mixed-Methods Methodology

2.1 Overview

This chapter describes the methodology employed to reach the objectives of the study:

exploring the relationship between drama/PA and participants' self-confidence and anxiety

speaking in Spanish as well as attitudes towards using these pedagogical tools. A mixed-

methods design was used in order to address the research issues previously outlined. It starts

with a description and justification of the methodological approach and the variables to be

measured. This is followed by a description of the context of the study and the research

participants. Given the practical and pedagogical purposes of this research, the instruction

that took place is described in detail. This description includes examples of pedagogical

tasks, strategies, and materials designed to affectively scaffold the material with drama/PA.

The chapter then provides a detailed description of the instruments used to collect the data

and the procedures followed to collect it.

Finally, the chapter concludes with a description of the framework, the procedures

used to score and code the data in preparation for analysis, and a summary of the

aforementioned points. Due to the contextualized nature of qualitative research, the chapter

follows the recommendation that in a mixed-methods report the methodology maintain this

contextualization because it allows for a comparison to be made more easily between the

quantitative and qualitative portions of the data (Dörnyei, 2007).

2.2 Research Questions and Methodological Approach

As was described in the literature review, there is a conflict surrounding what the outcome

might be of using drama/PA in the foreign language classroom: speaking in front of the group, especially in a foreign language could potentially increase speaking-anxiety and lower confidence (Horwitz, 2001; Horwitz et al., 1986; Kim, 2009; Koch & Terrell, 1991; Price, 1991; Woodrow, 2006; Young, 1999; Young, 1990). However, it has been claimed by many drama and foreign language practitioners that anxiety decreases and confidence increases with these methods (Brash & Warnecke, 2009; Piazzoli, 2011; Shand, 2008, Stern 1982). While skits/role-plays have been cited in studies as one of the most anxiety producing activities (Koch & Terrell, 1991; Woodrow, 2006), these same methods have been suggested to decrease anxiety by anxiety and foreign language researchers (Crookall & Oxford, 1991; Foss & Reitzel, 1991; Phillips, 1998; Young, 1991).

Generally, one-time surveys or questionnaires have been used to access student feelings about these affective variables (Cheng et al., 1999; Gardner & MacIntyre, 1993; Horwitz, 2001; Horwitz et al., 1986; MacIntyre & Gregersen, 2012; Shand, 2008; Woodrow, 2006). This study also primarily uses this traditional approach of measuring through self-report surveys. However, previous studies have generally only taken one measurement of students' levels of anxiety/confidence (Cheng et al., 1999; Gardner & MacIntyre, 1993; Horwitz, 2001; Horwitz et al., 1986; MacIntyre & Gregersen, 2012), whereas this study goes one step further to examine anxiety/confidence in a pre/post format to examine the shifts and changes that occurred, rather than just measure whether it existed or not.

Another unique aspect of the methodology of this study is that (aside from looking only at participants' explicit evaluations of their anxiety and confidence through direct scaled and open-ended questions) there is also an attempt to explore students' implicit levels of anxiety and confidence. In order to measure implicit confidence, different data collection

tools were used in which participants assessed their own linguistic competence, thus inferring

their level of confidence without directly asking about it. This is particularly important given

the very close relationship between anxiety, self-confidence, and perceived competence

(Cheng et al., 1999; Pae, 2013; Sparks & Ganschow, 2013, Woodrow, 2006). The conflict

surrounding possible student reactions to using drama/PA in the foreign language classroom,

coupled with the concept that anxiety and confidence should be looked at both explicitly and

implicitly, led me to ask the following research questions using the variables described.

2.2.1 Research Questions

Since previous studies have indicated different possible affective outcomes, but have not

directly explored the shift over time with the population in this study, and have not examined

how students' attitudes towards these pedagogical tools changed, particularly when the

participants were not predisposed to want to use them or believe in them, the following

research questions emerged:

Research Question 1*: How does using drama/PA relate to affect and attitudes?*
    1a) How does it relate to attitudes towards speaking-anxiety and -confidence?
    1b) How does it relate to attitudes towards drama/theater?

Research Question 2: *What are the factors that relate to implicit evaluations of*
confidence/accuracy?
    2a) How does using drama/PA relate to implicit speaking-confidence?
    2b) How do explicit confidence/anxiety/attitudes towards drama relate to implicit
    speaking-confidence?

In order to begin to answer the above questions, about how drama and performative

activities correlate with explicit and implicit levels of anxiety and self-confidence when

speaking foreign language Spanish in the classroom, two data collection tools were

developed: *Pre/Post Survey on Affect andPre/Post Oral Interview with Assessments.* The

quantitative portions of these instruments constitute the quantitative part of this investigation.

The qualitative tools were *Open-ended questions, Mid-course and final evaluations, Interviews, and Participant Observations.*

2.2.2 Description of variables

The main intervention of the study was the activities and the design of the course itself. The course itself used drama/PA throughout as the main tool of instruction. The drama activities and reading and performance of the published plays were the main components of the course. The two main affective dependent variables were explicit and implicit: *Spanish speaking-anxiety* and *Spanish speaking-self-confidence*. These were operationalized for quantitative analysis with two types of self-report questionnaires (see: Appendices C-E). In terms of the qualitative analysis explicit forms of speaking anxiety and speaking-confidence were defined using key words that relate specifically to describing these emotions/feelings/moods. These key words included: *nervous*, *intimidated*, *scared*, *uncomfortable*, *comfortable, and confident*.

Implicit forms of speaking-confidence were expressed through statements relating to narrative evaluations of speaking-competence rather than confidence. The qualitative evaluations of implicit *speaking-confidence* or *speaking-competence* were operationalized as statements that mentioned an increase in linguistic ability and/or accuracy specifically related to speaking in Spanish, which in turn implied an increase in *speaking-confidence* and perceived *speaking-accuracy*. While both quantitative and qualitative measures of linguistic competence are subjective measures, that is because they are related to participants' perception of themselves and their self-confidence rather than objective evaluations of linguistic accuracy. The intention of the study was to measure their subjective views rather than their linguistic accuracy or the accuracy of their perceptions in order to triangulate

41

explicit evaluations of their self-confidence. This is way objective measures of linguistic competence are not included.

The other main dependent variable was the *attitudes towards drama/PA*. This was also operationalized with a self-report questionnaire (see: Appendices C & D). In the qualitative analysis descriptions that related specifically to participants' views towards having used drama/PA in the class were examined in depth to explore positive and negative views and particularly the shifts in attitudes that were mentioned.

As mentioned above, anxiety was chosen because of the conflicting claims about whether using drama/PA would increase or decrease anxiety in the foreign language classroom. On the one hand, it seems logical that having students do activities that involve public speaking and performance would increase anxiety (Horwitz, 2001; Horwitz et al., 1986; Koch & Terrell, 1991; Price, 1991; Woodrow, 2006; Young, 1999; Young, 1990), on the other, in the drama and foreign language learning literature, it was often found that these types of activities decreased anxiety levels (Foss & Reitzel, 1991; Phillips, 1998; Piazzoli, 2011). Anxiety, in general, has a long research history in the SLA field, because of its pervasive presence in the foreign language classroom and its potentially negative influence on learning. Therefore a technique that can reduce anxiety in the foreign language classroom is pragmatically desirable in the field. This study addresses the issue of increasing or decreasing anxiety uniquely by exploring student responses before and after the course, and both quantitatively and qualitatively.

Self-confidence was chosen because it has been well-explored in the SLA literature and it has been claimed that positive self-beliefs increase with drama/PA, however, with little pre/post or quantitative evidence (Dodson, 2002; Haggstrom, 1992; Hayati, 2007; Ho, 2007;

Ryan-Scheutz & Colangelo, 2004; Shand, 2008; Stern, 1980). Also, it is important that teaching methods not only reduce negative responses, but also increase positive ones. If self-confidence is the result of improved skills, as has been claimed in some studies (Masgoret & Gardner, 2003; Wu et al., 2011), it can also be inferred that students should notice that their skills have improved and not just that they *feel* better about themselves. From reviewing the literature and results from a pilot study, it seems that these affective responses, rather than linguistic improvements, would be more closely related to the use of drama/PA. Therefore, a change is conceivably observable in a compressed time period, such as this six-week course.

One of the unique aspects of the variables in this study was including an implicit measure of self-confidence, which could also be related to implicit anxiety as well as elucidating the connection between negative self-evaluations of competence and anxiety (Cheng et al., 1999). While implicit measures, particularly of self-esteem, have a long history in primarily social psychology and other fields of psychology (Baccus et al., 2004; Gawronski & Peters, 2007; Greenwald & Banaji, 1995), this has not been included in the SLA and affect literature. The implicit variables in this study do not align exactly with the tasks that have been used in social-psychological research, such as the Implicit Association Test (Greenwald et al., 1998) or the evaluative priming paradigm (Fazio et al., 1986), because the measures in this study still ask for explicit evaluation, of skills rather than affect. By rating skills and not affect, ideally, the participants implicit levels of FL speaking-confidence is accessed. Since these measures ask for direct evaluation, they are still susceptible to concerns of self-reported social desirability biases. While the social psychological tools have sought to eliminate this form of bias, this was found to not necessarily have been the case despite the claims (Gawronski & Peters, 2007).

This research acknowledges the existence of these biases, but provides the multiple-perspectives of the same phenomenon to help control for this (Dörnyei, 2007). The implicit measures provided another perspective of perceived participants speaking-confidence and competence, this related to the integrated nature of competence and self-beliefs, particularly anxiety (Sparks & Ganschow, 2013). However, it is important to note that often implicit and explicit measures do not correlate (Baccus et al., 2004; Gawronski & Peters, 2007; Greenwald & Banaji, 1995). They may be related, but they have generally been found to be independent phenomena. Nevertheless, given the lack of previous research that has been carried out in a similar fashion to the method adopted here in the SLA and affect field, it was therefore impossible to form an *a priori* hypothesis as to whether the explicit and implicit measures would or would not correlate.

Second, attitudes towards using drama/PA or "theater" in the class were targeted because it was important to determine if participants had a positive or negative reaction to a novel pedagogical intervention that required affectively challenging activities on a regular basis, even if they were not predisposed to voluntarily choose a course using drama/PA, nor believed it to necessarily be a useful learning mechanism. Their shifts in attitudes were explored because they may have had a strongly negative response to the methods, particularly given the findings that skits, role-plays, and performing in front of peers were often found to be the most anxiety producing activities in a foreign language class (Horwitz, 2001; Horwitz et al., 1986; Koch & Terrell, 1991; Price, 1991; Woodrow, 2006; Young, 1999; Young, 1990). However, a strongly positive response was also possible, given the positive findings from other drama-based foreign language studies (Brash & Warnecke, 2009; Essif, 2006; Fung, 2005; Haggstrom, 1992; Marini-Maio, 2010; Matthias, 2011; Ryan-Scheutz &

Colangelo, 2004; Savoia, 2000; Shand, 2008; Stern, 1980). Yet, it was also unclear whether these positive results were due to the pervasive use of biased self-selected groups that were already interested in drama or theater. Therefore, this study uniquely could determine whether unbiased students would also have positive outcomes.

2.2.3 Methodological Approach

A mixed-methods approach was chosen for this study because "[i]ts central premise is that the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone" (Creswell & Plano Clark, 2007, p. 5). This has been found to be particularly true and necessary in terms of studying the complex environment of a classroom (Richards et al., 2012). Seeking to study the phenomena in its natural environment, a mixed-methods approach was the most appropriate choice for the research context, particularly since, as Nunan (1992) emphasized, experimental results cannot always be applicable to the classroom environment. In order to obtain applicable results for other practitioners, this study was performed in the classroom. However, this choice necessitated a quasi-experimental design, rather than a true experimental design with random selection. This form of experimental design is clearly explained by Paltridge and Phakiti (2010, p. 11):

> In general, in educational settings, we cannot always have random
>
> assignment of individuals and we are more often dependent on the
>
> contexts that already exist (e.g., intact classes) for our research. This is
>
> known as quasi experimental research (as opposed to true experimental
>
> research) because not all variables can be completely controlled; in
>
> particular, we are dependent on assignment of participants based on

45

class placement rather than on random assignment.

This study, as is stated above, depended upon an intact classroom. Participants were not randomly selected or purposefully balanced. However, the students that took the course were also not selected especially for the study. They were the students that happened to be taking the course and were previously unaware that they would be participating in an experiment.

2.2.3.1 Integrating Quantitative and Qualitative Approaches

While traditionally studies take either a quantitative or qualitative approach, in a mixed-methods study quantitative and qualitative data should be combined to attempt to more completely answer the research questions at hand and strengthen the limitations of either method alone. Johnson and Onwuegbuzie (2004, p. 18) gave a brief overview of the traditional view of each of these paradigms:

> For example, the major characteristics of traditional quantitative research are a focus on deduction, confirmation, theory/hypothesis testing, explanation, prediction, standardized data collection, and statistical analysis... The major characteristics of traditional qualitative research are induction, discovery, exploration, theory/ hypothesis generation, the researcher as the primary "instrument" of data collection, and qualitative analysis.

> While these traditions have been seen as opposites in the past, many believe that

when mixed together they can not only be complementary, but also allow for a more in-depth understanding of a research issue (Creswell & Plano Clark, 2007; Johnson & Onwuegbuzie, 2004; Van Lier, 1988). As mentioned in the previous chapter, the research done on using drama/PA in the foreign language classroom has most often been anecdotal or qualitative at

best, which while useful can be seen as lacking the objectivity that a quantitative approach can provide. The effect of using these pedagogical methods can be quantified in terms of how related they are to anxiety and self-confidence when speaking a foreign language and how many participants report changes. The qualitative data then also provides insights of what is happening in the mind of the student. This is useful since "...the learner's head is not a public space. This means that we do not have direct access to the data and must rely on reports from the learner" (Richards et al., 2012, p. 123). Therefore, it seems that the use of both types of data will help provide more complete answers for this particular research issue.

2.2.3.2 Triangulation

The two forms of research approach problems from different perspectives and can therefore be integrated in various different ways. These methods can be mixed in multiple ways,the chronological order and purpose of data collection are generally combined using one of four major designs: "Triangulation Design, the Embedded Design, the Explanatory Design, and the Exploratory Design" (Creswell & Plano Clark, 2007, p. 59). Of these four types, Triangulation Design is the most common and well-known according to Creswell et al. (2003). This design is generally used when the quantitative and qualitative data are collected separately but concurrently (rather than in succession for example) and intended to be merged to better understand a singular phenomenon (Creswell & Plano Clark, 2007 pp. 63-64).

This study used multiple methods primarily for the purpose of triangulating or comparing and contrasting the results. Therefore the triangulation design was deemed the most appropriate for the study. Both the qualitative and quantitative data were collected concurrently and they did not inform the collection of the other. The merging of the data at

the end allowed the quantitative and qualitative data to each inform the other in the sense that the data can be found to be convergent in some areas and divergent in others, giving more credibility to the areas where it is convergent and more clear directions to future research areas where it is divergent.

2.3 Instructional Context

The following sections describe the instructional context in which the study took place. These conditions apply to both the quantitative and qualitative data and are therefore presented prior to the detailed descriptions of the tools and procedures that apply to quantitative and qualitative methods separately.

2.3.1 Program setting

The research took place at a large public university in the state of California in the United States. The Lower Division Spanish Language program caters to students of a wide variety of majors and is a communicative language program that focuses on building oral communication and literacy skills as well as grammatical accuracy. The Lower Division courses intend to prepare students for Upper Division courses in either literature or linguistics in the same department. The final course of the Lower Division program, Spanish 25, is generally taken after students have studied two years or the equivalent of university-level Spanish. The course is designed to bridge the more language-focused, lower-division courses with the more content-focused, upper-division courses. The treatment was performed in a Spanish 25 Summer course, a course that was six weeks long and met five days a week for an hour and fifteen minutes at a time; the students, therefore had a total of 37.5 instructional hours.

2.3.2 Course syllabus

The syllabus for this course was designed by the instructor/researcher in conjunction with the Lower Division language program director. The program required that certain grammar topics be covered, and that an established grade breakdown be used. However, a significant amount of flexibility was allowed in order to accommodate the drama/PA treatment as well as the research instruments. The syllabus given to all Spanish 25 students at the university states the following as the course objectives:

> This is an intensive course taught in Spanish and designed to reinforce
>
> students' comprehension and ability to express themselves in Spanish,
>
> both orally and in writing, and to develop the students' vocabularies and
>
> awareness of sophisticated and /or advanced syntactical structures in
>
> the language. Literary readings will provide students with topics of
>
> discussion while preparing them for the major or minor (See Appendix
>
> A).

> The goals stated above, from the syllabus, can be achieved in numerous ways. For

research and pedagogical purposes, drama/PA were used to accomplish the course objectives. The literary content, included four Latin American one-act plays, which were integrated with the required grammar topics, therefore, making the content the driving force for the order of the syllabus. The grammar topics came up in the order as they were found in the context of the plays, whenever possible.

2.3.3 Participants

At the onset of the course all twelve of the students present agreed to participate in the study. However, one of the students dropped the course due to a scheduling conflict, and three other

students joined the course and agreed to participate, one of whom was a graduate student auditor which brought the study to a total of 14 participants, with 11 completing all of the quantitative measurement instruments. The following demographic data was collected through a questionnaire (See Appendix B), shown in Table 1.

Table 1.

Participant Demographics

Subj	Age	Sex	Class	Major	MGPA	Other languages	Plan to study abroad	Required	Spanish-speaking Relatives
AQ	20	F	3	Biology	3.98	Yes	Yes	Yes	No
AO	20	F	3	Political Science/ Communication	3.6	No	Yes	No	No
BO	19	M	3	Global Studies	2.5	No	Yes	Yes	No
CG	19	F	3	Environmental Studies/ Spanish	3	No	Yes	Yes	Yes
AB	20	M	3	Economics	3.5	No	Yes	No	No
HA	20	F	4	Economics/Math	3	No	Yes	No	Yes
KD	20	F	4	Linguistics	3	Yes	No	Yes	No
KR	22	F	4	Global Studies	3.6	Yes	Yes	Yes	No
KM	20	F	3	Math	3.4	No	Yes	No	No
ML	20	F	3	Architecture	3.5	Yes	No	No	No
NC	28	F	GRAD	Geography	4	Yes	Yes	No	No
DT	20	F	3	Pre-Biology	3	Yes	Yes	Yes	No
SW	19	F	3	Spanish	3	No	Yes	No	No
VE	22	F	5	Accounting/ Economics/ Spanish	2.3	No	No	Yes	Yes

Table 1 shows that the majority of students were female, native English-speaking, 20-year-olds in their third year at university, who planned to study abroad. About half of the participants spoke a language other than English or Spanish and were taking the class for a requirement. Most participants planned to study abroad which indicated a strong outside need/interest in Spanish, particularly in terms of speaking. Given the size and homogeneity of the group, the results cannot be generalized to other populations but could be relevant for a group with similar demographics. However, both of these factors did allow for a more in-depth individual analysis of the participants' reactions.

The participants were not aware that they would be participating in an experimental course before registering for the course. They also did not know prior to the first day that they would be using drama/PA. Therefore, this was not a self-selected group of students pre-

disposed to believe that they would enjoy this method or think that it would necessarily be helpful for Spanish language learning. None of them had participated in a similar type of course before, nor did they have extensive drama training in a native or foreign language.

The information provided in this study was collected by the researcher/instructor and participant observer, who was a graduate student at the same university. The researcher had seven years of language teaching experience at both the high school and university levels. She had no formal drama teaching experience. She had used skits as activities in previous courses, but had never taught a course like the one examined in this study prior to teaching it. However, she had researched the use of drama in the foreign language classroom and been a learner in classes that had focused on reading plays and their performance. She was a fluent, but non-native speaker of Spanish with extensive study and work abroad experience. She studied in Mexico, Spain, Costa Rica and Peru for a semester and three Summers respectively and worked in Spain and Paraguay for 8 months and two years respectively. She has often been described in student evaluations as "highly enthusiastic." The extent to which personal characteristics and experience or lack thereof may have played a role in the results have not been quantified here. In alignment with qualitative research methods, the above details are provided in order for the reader to more fully comprehend the context in which the research took place as well as the possible biases of the instructor/researcher.

2.3.4 Instruction

As stated in the introduction to this chapter, what follows is an in-depth description of the instruction that took place. The detail is provided for two main reasons: 1) research replicability and 2) pedagogical replicability. This study used quantitative methods and therefore details are provided in order for it to be repeated to confirm results. However, this

study also seeks to provide a road map for practitioners that may want to replicate the pedagogical tools used for their own teaching practice outside of research purposes. Therefore some of the pedagogical outcomes that could be considered significant yet separate from the research questions are also provided.

2.3.4.1 Course Overview

In the six week course, entitled Spanish 25 Advanced Grammar and Composition, students received instruction related to grammar, composition, and drama. The textbook, *Gramática para la composición* (Whitley & González, 2000) was used as the main reference to teach the required grammar topics: spelling and punctuation, prepositions, commands, reflexive verbs, adverbial clauses, relative clauses, other types of clauses, subjunctive (past and present), reporting what others said, and future and conditional tenses.

The literature for the course was four Latin American one-act plays: *El hombre que se convirtió en perro* by Oswaldo Dragún, *Estudio en blanco y negro* by Virgilio Piñera, excerpts of *La calle de la gran ocasión* by Luisa Josefina Hernández, and *La gente como nosotros* by Sergio Vodanovic (Dauster & Lyday, 1990; Méndez-Faith, 1986; Virgillo, Valdivieso, & Friedman, 1999). The other readings included "how-to" materials for writing particular types of essays.

In terms of assignments, they did regular assessments and activities, which included daily reading quizzes, performative activities, discussion of plays, discussion of the grammar topics, and writing that incorporated the use of the grammar points in context. The vocabulary for the course was assigned as homework to be compiled by the students into an electronic course dictionary. Students wrote two traditional compositions: a character analysis and a comparison of two literary works. The 3rd "composition" rather than a

traditional composition was an original short one-act play written in small groups dealing with some form of social issue.

The overall structure of the course incorporated reading plays, doing performative activities on pronunciation, expressing emotions, embodying characters, improvising, etc. and performing published and original short plays. The course was taught using a blend of second language instruction techniques, particularly drawing from principles of Task-based Teaching and Content-based Instruction. The content and activities of the course aligned with Task-based principles in the sense that students were working towards completing the main tasks of performing and writing plays, with many smaller tasks embedded along the way. The term 'task' has been defined in many ways, but the following definition was used: "...an activity in which meaning is primary, learners are not given other people's meanings to regurgitate, there is some sort of relationship to comparable real world activities, task completion has some sort of priority, the assessment of the task is in terms of outcome." (Skehan, 1998 ctd. in Willis & Lockyer Willis, 2007). In this case the performance of plays is an activity that focuses on conveying the meaning of the dialogues in which the students were responsible for interpreting and expressing the meaning that they understood. Performing a play is a real world activity which incorporates the outcome of a high-quality complete performance. These same concepts relate to students writing and performing their own plays but to an even higher degree since they are not only conveying the meaning but also creating it themselves. The task aspect of performing scenes and plays especially motivated the purpose behind the rehearsals and the multiple-readings, which were important learning practices seen in section 2.3.4.5 in this chapter.

Content-Based Instruction was incorporated through the strong connection between

the rich, authentic content of the literary works and the grammar topics and language issues that were ordered in terms of how they came up for the learners in relation to the sequence in which they occurred most frequently in the plays. Content-Based Instruction is defined simply "as the concurrent teaching of academic subject matter and second language skills" (Brinton et al., 1989). The instruction of the course focused first on meaning and content and then on the linguistic forms that were likely challenging for second-language learners. The literary content provided a strong base of input of linguistic forms and contextualized language from which learners could acquire second-language speaking skills.

2.3.4.2 Play Selection

The four published plays that were chosen (*El hombre que se convirtió en perro*, *Estudio en blanco y negro, La calle de la gran ocasión* and *La gente como nosotros*) all met certain criteria given the pedagogical context. These plays were chosen for their length, country of origin, time period and theme. The themes that are covered in the plays are diverse yet universal and therefore relevant for the students.

Only one-act plays were selected for their complete yet short nature. This choice mirrored many of the selections of plays published in texts specifically designed for foreign language learners as well (Dauster & Lyday, 1990; Méndez-Faith, 1986; Virgillo et al., 1999). This was particularly important for a six-week course at a beginning third-year level, because the length of the course did not allow time for reading full-length plays. It was important that they be short enough for students to read them twice in one evening as a manageable amount of homework. I wanted the plays to be read multiple times without creating a burdensome time-commitment, especially given the pedagogical value of repeated readings for comprehension and language learning (Gorsuch & Taguchi, 2010; Taguchi et al., 2004).

Finally, the brevity of the plays were important for performance purposes because it enabled students to read and perform the entirety of the plays together aloud without using an excessive amount of class time. The plays that were chosen were all under seven pages long.

Aside from being short, each play was written by an author from a different country of origin, which allowed for a variety of cultural interpretations and comparisons. By including Argentina, Cuba, Mexico and Chile, the plays were more representative of the larger region of Latin America and not just one country or part of the region, giving the students a broader exposure to cultural values and communicative styles. For example, *El hombre que se convirtió en perro* uses "vos" a second person pronoun that is not often used/taught in foreign language Spanish classes, but is mentioned and was then exemplified in the context of the play.

The plays were from different Spanish-speaking countries but all were written during a similar time period. However, the plays reflect different literary styles of the time to mock and bring attention to issues regarding human existence. Their chronological order was used initially for the plays read in class. The plays were read in order from the oldest to the most contemporary. They first read *El hombre que se convirtió en perro* (1957)*,* then *Estudio en blanco y negro* (1970), and, finally *La calle de la gran ocasión* (1980-82). The final play that they read *La gente como nosotros* (1964), which broke with the chronological order in favor of a stylistic one, was read on their own without support in the class. The final two plays were more realistic in nature than the first two. Nevertheless, they all came out of a period of literature that is known for calling for political change and upheaval in Latin America by exposing universal issues of communication difficulties and unmet needs. By focusing on plays from this time period, I also chose a focus of exposing the need for awareness to bring

about social change in any society.

Therefore, thematically the plays were similar in that they focused on characters that were struggling with unemployment, arbitrary arguments, inabilities to communicate in intimate relationships, and facing similar human struggles across different social classes. Yet, each play demonstrated slightly different literary styles ranging from the absurd to a more realist approach. This variety allowed for the students to be exposed to a range of types of plays and determine for themselves what styles resonated most with them, particularly in terms of creating their own one-act plays. They were encouraged to explore and play with different forms of self-expression and push the boundaries of their comfort zones.

El hombre que se convirtió en perro is a play by Osvaldo Dragún written in 1957. The play is about a man that is unemployed that ends up begging for a job as a night watch dog. Being a dog at work causes him to start acting like a dog outside of work as well, to the point that when his wife gets pregnant she thinks their child might be a dog. The topic of unemployment and the consequences of being forced to take jobs at any cost is relevant to many students' current experiences, which allows them to see connections between Latin America and their own country. The theme of human degradation exposed through comedy and allegory is universal and not unique to Latin America, therefore creating a cultural bridge between issues faced by Latin Americans as well as Americans (Méndez-Faith, 1986). In the play the lines between the real and the surreal are blurred through the use of nameless characters and situations taken to unrealistic extremes. The absurdity of this play makes students question reality and asks them to understand the world beyond a mere literal interpretation of events.

Estudio en blanco y negro (1970) is a play by the Cuban author Virgilio Piñera. This

57

play also blurs the lines of reality and calls into question the validity of everyday arguments and people's lack of ability to logically come to agreement on simple topics (Dauster & Lyday, 1990). The play has four main characters, two men and one couple. They spend the majority of the play fighting arbitrarily over "black" or "white." The characters change their minds at seemingly random points. The play ends with the entrance of another character shouting "yellow, yellow, yellow." Again, this play also came out of the post-World War II era and the absurdist movement. The play questions the existence of an objective reality and forces people to face the logic of the binary arguments that commonly take place between people. The themes introduced in the play are universal in the sense that arbitrary arguing that ultimately leads to no conclusion is not unique to either the time period nor the region. However, these arguments take place in a certain cultural context, which is made apparent by the use of certain vocabulary, particularly in the interactions between the girlfriend and boyfriend characters, which expose students to different culturally oriented forms of communication. These characters again are nameless and used to be representative of any person. The play affords the students an opportunity to make both cultural comparisons and contrasts by providing specific cultural contexts as well as universal themes.

La calle de la gran ocasión (1980-82) is a play written by Luisa Josefina Hernández, a famous Mexican playwright. This play was the most contemporary one presented to the class and the only one written by a female author. The mini-dialogues presented in this play show characters struggling with similar human difficulties to the previous plays but in a more realist form of literature. This play departs from the absurdist movement, using more realistic seeming dialogue to bring her characters to life. The four dialogues that were presented to the class were the ones published in Méndez-Faith (1986). The first dialogue is between two old

58

men discussing the passing of their friends and their own alcohol consumption. The second dialogue is between Daniel and Rosita. Daniel is Rosita's client for spiritual cleanings. They have a conversation about a magician that Daniel went to see that Rosita believes is a waste of time. When Rosita shows Daniel that what Uri Geller does is not that difficult, Daniel responds that those things are for the theater and not real life and informs her that he will not be returning for her services. The third dialogue is between Ramona and Julián. Julián is an older man that has impregnated Ramona. Ramona is very upset and wants Julián to marry her. The final dialogue is between Delia and a crazy woman. These two meet on the bus, the crazy woman believes that Delia is her mother and ends up getting off the bus with her. Each of these dialogues, while written in a more realist manner, also contain an element of the absurd and a lot of irony. This again requires students to analyze and see the world through analogies and metaphor, going beyond face-value perspectives.

La gente como nosotros (1964) by Sergio Vodanovic, is the third play in a trilogy of one-act plays about trips to the La Viña beach resort in Chile. This third play metaphorically undresses the intimate issues of two pairs of people; a wealthy older couple, a striptease and a playboy (Méndez-Faith, 1986). The play lays bear the parallel feelings of loneliness and insecurity shared in these two pairs of people from different social classes. The author, much like in the previous play, also employs a more realist form of dialogue between the characters. Despite the chronological similarity to the previous two plays, the style is more similar to *La calle de la gran ocasión.* This play also incorporates word-play and irony to critique societal norms.

All four plays have related universal themes but each portray slightly different cultural nuances. The thematic content of the plays was chosen to spark discussion and allow

for cultural contrasts and comparisons. They also show a diverse writing style and therefore diverse manner of presenting and raising awareness about the struggles perceived in the post-war era by these authors. While the content is rich in terms of depth, the language that is used for the most part is clear and comprehensible for learners. All of the plays were taken from books published for learners with translations provided.

2.3.4.3 Course Calendar

A course calendar is presented in Table 2 that shows an overview by week of the content topics, grammar topics, and activities that related to affect. The activities that related to affect were the ones that could be considered more or less affectively challenging, based on how much 'face' was at stake (Brown & Levinson, 1987). For example, choral response requires little affective risk, whereas performing individually in front of the class would be perceived as highly affectively challenging. This concept is explained further in the next section on *affective scaffolding.*

Table 2.

Course Calendar

Date	Content	Grammar	Affect
Week 1	Intro to Latin American Theater Play #1 Writing character analyses	Reported speech Prepositions	Choral response Making/Listening to recordings Expressing emotions Group reading Group performance (no grade, just feedback)
Week 2	Play #2 Play #3 Character analysis essay	Adverbs Adverbial clauses	Group reading Group writing/creating Rehearsal Making/Listening to recordings Improvisation
Week 3	Exam Play #3 cont. Writing dialogue/one acts Cultural presentation	Adverbial clauses cont. Reflexive verbs Subjunctive	Performance activity Group reading Group writing/creating Improvisation Making/Listening to recordings Rehearsal Performance for a grade
Week 4	Writing literary analyses Writing one act plays cont. Salsa song and dance	Reflexive verbs cont. Commands More clause types	Choral response Volume activity Group reading Making/Listening to recordings Rehearsal Group bonding
Week 5	Original plays of other groups Exam Components of literary analyses	Relative clauses More relative clauses	Improvisation Rehearsal Making/Listening to recordings
Week 6	Play #4 (outside of class) Original plays Review previous plays	Future tense Conditional	Voice activity Improvisation Rehearsal Expressing emotions Making/Listening to recordings

2.3.4.4 Affective Scaffolding

The *affective scaffolding*, similar to scaffolded tasks that "progress step by step so that one

activities becomes the basis for the subsequent one (Brandl, 2008, p. 60) requires students to

accomplish affective tasks that build on each other as they become increasingly challenging.

The earlier affective tasks require little risk of 'face,' while the later tasks ask that students

perform in front of the group in both rehearsed and unrehearsed contexts. As seen in the

Course Calendar (Table 2), the types of oral activities under the column entitled "Affect"

show the sequenced tasks, starting with "choral response" (low risk) and ending with

"graded-performance" (high risk). This type of sequencing was used so that students would

ideally grow more and more comfortable with performing in front of their peers. Also,

similarly to linguistic scaffolding, the sequence is only partially linear. While the process

leads ultimately to the product (graded-performance) in this context, there is a lot of

recycling of skills, to aid in actually acquiring them.

In terms of specific activities, the sequence loosely followed this pattern: choral

activities, paired/small group work, rehearsal/preparation, improvisation, and performance.

Choral response, as previously mentioned, does not put students on the spot and is therefore

seen as a low-anxiety producing activity, whereas performing in front of peers is seen as a

high-anxiety producing activity (e.g. Horwitz, 2001; Koch & Terrell, 1991; Woodrow, 2006).

Group work was used to not only provide a less affectively challenging environment in the

sense of not performing in front of the whole group, but also to help the students get

acquainted with one another and therefore increase their comfort levels (Dörnyei & Murphey,

2003). Laughter was often used and seen as a tool for creating a comfortable and affectively

supportive learning environment (Dodson, 2002; Wu et al., 2011) and it was also seen as an

indicator of understanding, engagement and enjoyment. Reportedly, students can adjust to

high-anxiety producing activities by forming a strong group bond, preparing/feeling

prepared, and successfully accomplishing less challenging tasks that lead to performance

(Dörnyei, 1994). While explicit instruction/discussion has been suggested for reducing

anxiety, this technique was not used for lowering anxiety or raising self-confidence.

2.3.4.5 *Learning Practices*

The course was primarily focused on providing literary content grammar instruction and used *affective scaffolding*, there was also a focus on inspiring students through diverse means to engage in learning practices that supported Spanish communicative skills in general. Often students do not follow through on practices that lead to learning for various reasons. In an attempt to encourage students to follow through on using desired learning practices, the course was designed specifically to promote certain practices: reading aloud (i.e.speaking) with meaning, speaking-awareness, self-and peer-correction of writing, and doing multiple readings.

2.3.4.5.1 *Reading aloud (Speaking) with Meaning*

When I have observed students read aloud in Spanish, they often sound robotic and generally do not convey the meaning of the words they are reading. It is obvious to an outside observer that they are not engaging with the text due to the lack of inflection and intonation that would indicate understanding of what they are saying. Plays are a type of text that allow and even require that the meaning of the words be expressed.

In this course, owing to the interactivity of the dialogues, students had more opportunities to recognize gaps in their understanding while they read and rehearsed aloud together. In part because plays are written with the intention of being spoken aloud, unlike other literary genres, they lend themselves naturally to students striving to express their emotions more fully while reading. The group work also made it possible to see whether other participants had understood what had been said or not through communicative cues, which allowed for collaborative reading and understanding. Texts that do not inspire this type of interaction and group participation do not necessarily require students to read for full

comprehension, because they are often not regularly held accountable for this type of understanding.

Reading aloud alone does not require students to read with meaning and proper inflection; however, when there is a purpose, students are more likely to follow through on using this type of expression. The performance of a plays, for example, provided a real purpose to read with feeling. The positive social pressure of wanting to look good in front of others also inspired students to make more of an effort to read and perform with greater accuracy. Ideally, this reading aloud with feeling and meaning would also transfer to their speaking skills, so that when they spoke, rather than just focusing on saying the words and using the correct grammar, they would also be focused on *how* they said the words to express the meaning they would like to convey.

2.3.4.5.2 *Speaking Awareness*

The language program at the university where this study took place had a communicative language program; however, there were only oral exams in the first year language classes. In the second year language classes students were generally not tested on their oral abilities. This course, on the other hand, incorporated various methods to inspire students to increase their explicit awareness of their own speaking as well as that of their peers.

As part of the study and the course, students recorded and assessed themselves and their peers at the beginning and at the end. This will be described in more detail later in the description of the *Assessments of Speaking*. Aside from this exercise, they also recorded themselves rehearsing once a week, so they could then assess their progress by comparing it to their weekly recordings. They filled out a small survey in Spanish about the differences they could hear in the recordings from week to week, which increased their awareness of

how they sounded when speaking in Spanish. Their comments revealed that they could generally tell through listening to their recordings which aspects of their language skills were better than others. The desire to improve their spoken language was heightened by their awareness and was additionally motivated by wanting to put on a good performance.

2.3.4.5.3 Self/Peer Correction of Writing

Emphasis was placed on students' own ability to correct their work as well as the work of their peers, particularly since in the upper-division courses language errors are no longer the focus of the course and students, therefore, needed to be more independent about correcting their own work. In order to achieve the goal of putting more conscious effort on self/peer correction, the course incorporated a homework diary in which students were to write summaries of what they had read, and then after some time away, use track changes to correct what they had written. No credit was given if the corrections were not performed.

In terms of peer-correction, they had editing circles in which they focused on particular grammatical errors in different rounds of corrections. They also did peer-editing of their final essays in an online forum format, so that comments could be counted and read by everyone. This not only allowed for students to provide feedback for each other, but also to learn from other students' mistakes and corrections. The final essay was submitted paragraph-by-paragraph, so as not to overwhelm students with the amount of corrections necessary and also to allow time for students to make corrections as they went along.

These activities were met with mixed results and reactions from the students. It is common knowledge that students often write their papers without reviewing them before turning them in. Some students really appreciated the focus on self-correction, while the utility of it was lost on others. One student in particular took issue with writing the final

paper in paragraphs; she felt that writing should be done in one sitting. While two other students expressed gratitude for this because it forced them to do the paper in a more timely fashion than they may have done otherwise.

2.3.4.5.4 Doing Multiple Readings

Completing reading assignments was integral for the course because of the reliance on the comprehension and interpretation of the published plays. Therefore, the course was designed to encourage students to do timely and thorough readings to prepare for class. This way they would be ready to discuss, interpret, and rehearse the plays in groups. Class-time was spent on reading the plays aloud, which allowed students to read for meaning (as described above). However, if they had not read and understood the basic premises prior to attending class, they would not be as ready to add the layers of nuance to reading aloud, because they would still be struggling with the basic first understanding of the text.

In part this goal was accomplished through the use of daily reading quizzes. The quizzes were short and comprehension-based rather than interpretation-based. The comprehension was required to be done at home, while the interpretation phase became a class activity. The reading quizzes were a part of the students' overall grade and helped motivate them to read the plays not only once, but often two or three times at home. Then in class the plays would be read again. The social pressure of reading them aloud in front of their peers added another motivation for preparing the plays at home. Since students had already read and were working towards understanding the texts they were engaged in class discussion and enthusiastic about rehearsing them aloud.

One-act plays were chosen purposefully so that students would have time to do multiple readings and read in class. The multiple readings lead to greater understanding of

the plays as well as the ability to discuss them and interpret them in class without the need for lecturing. Many students commented that they read the plays multiple times despite usually not completing reading assignments in previous courses. They also cited regularly enjoying reading the plays. They liked the novelty of reading something different, which was rich in cultural context and dialogue-based. While the readings were challenging for them, they felt that they were also manageable, which seemed to inspire them to push to understand them thoroughly and put them on accurately.

2.4 Data Collection Instruments

The methods used in this study included various data collection tools used throughout the six-week course, each pertaining to different aspects of the research questions. Table 3 and Figure 1 depict the experimental design in two different formats. Table 3 focuses on the tools and the research questions to which they pertain, while Figure 1 visually shows the chronological order of the tools.

Table 3.

Mixed-Methods Research Design Table

DATA COLLECTION TOOL	QUAN	QUAL	QUESTIONS
Pre-/Post-Surveys on Affect (A)	x		1a, 1b, 2a
Pre-/Post-Assessments of Speaking (B)	x		2a, 2b
Open-ended Questions (C)		x	1a, 1b, 2a
Researcher Interviews (D)		x	1a, 1b, 2a
Observations (E)		x	1a, 1b, 2a, 2b

Table 3 shows each of the tools used for data collection, whether they were used for the quantitative or qualitative portion of data analysis, and to which research questions they most readily pertain.
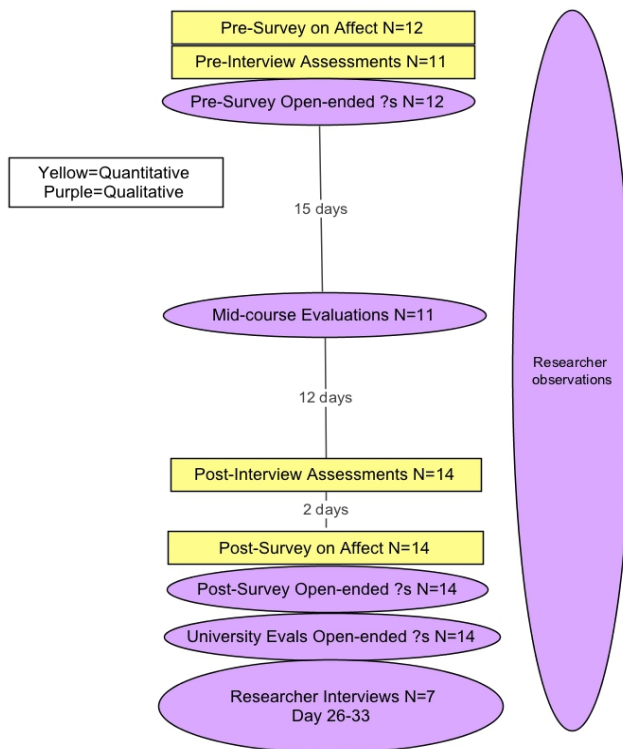
Figure 1. Model of mixed-methods research design.

Figure 1 above is a visual depiction of the experimental design and includes all data collection tools as well as the number of participants that provided data. As the legend

indicates the quantitative tools are in yellow boxes, and the qualitative tools are in purple ovals. The observations occurred throughout the course, most of the other data collection tools were given on a particular day, except for the researcher interviews that began on day 26 of the 29 instructional days but continued for four days after the course. As Figure 1 shows, the treatment occurred throughout the six weeks of the Summer course. All the students in the class consented to participate and signed the consent form.

2.4.1   Timeline Overview

The schedule in Table 4 covers the order in which the measurement instruments were given. The *Pre-Survey on Affect* was given to assess Spanish speaking-anxiety and self-confidence levels as well as attitudes towards using drama/PA in the classroom. This was administered on the first day of instruction and requested from the other students that joined late; however, two of the surveys were not completed.

The *Pre-Assessments of Speaking,* intended to assess students' self-perceptions of their speaking skills and their perceptions of their peers' speaking skills, were recorded and conducted in groups of three on the first day. I was unable to coordinate the three late-entering students to do the interviews outside of class time.

The *Post-Survey on Affect* assessed the amount of change that occurred from the beginning to the end of the course. This was given at the end of the sixth week.

The *Post-Assessments of Speaking,* assessing participant skill perceptions at the end of the course, were also recorded and completed in the sixth week in groups of three to four.

The *Researcher Interviews* were conducted on a voluntary basis outside of class time in the sixth week and continued the week after the course had ended.

Table 4.

Overall Research Schedule

Day:	Activities:
1 of 29	Consent form
	Pre-Survey on Affect
	Pre-Assessments of Speaking
16 of 29	Mid-Course Evaluations
27 of 29	Post-Assessments of Speaking
29 of 29	Post-Survey on Affect
26-29+4	Researcher Interviews
1 to 29	Researcher Observations

2.4.2 Quantitative Data Collection Instruments

In the following sections each of the data collection instruments will be discussed in detail.

Table 5 and Figure 2 show the overall research design, with the tool that is being discussed

highlighted. As is shown in Table 4 of the research schedule above and Figure 2 depicting the

research design, two different quantitative instruments were used to measure the explicit and

implicit evaluations of participants' speaking-anxiety and self-confidence.

2.4.2.1 Pre-/Post-Surveys on Affect

Table 5.

Mixed-Methods Research Design Table

DATA COLLECTION TOOL	QUAN	QUAL	QUESTIONS
Pre-/Post-Surveys on Affect (A)	x		**1a, 1b, 2a**
Pre-/Post-Assessments of Speaking (B)	x		2a, 2b
Open-ended Questions (C)		x	1a, 1b, 2a
Researcher Interviews (D)		x	1a, 1b, 2a
Observations (E)		x	1a, 1b, 2a, 2b
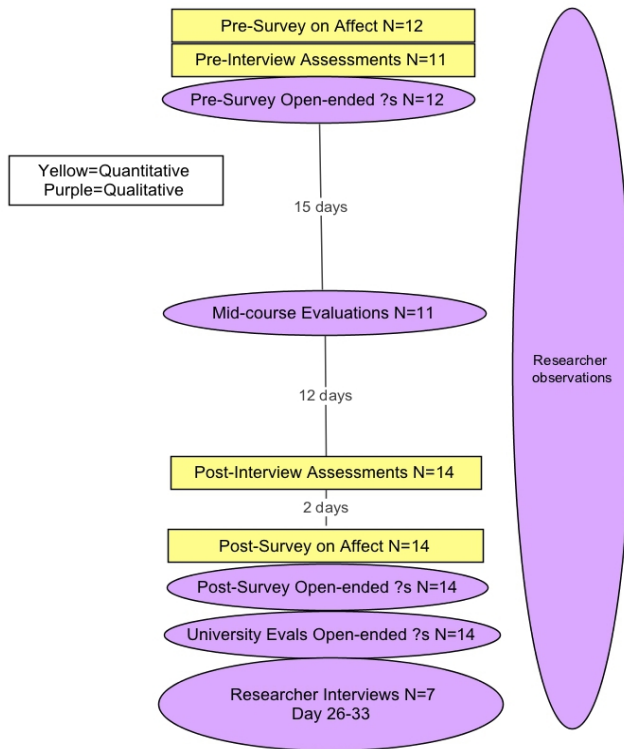
Figure 2. Model of mixed-methods research design.

As was stated in the literature review, there is reason to believe that using drama and

performative activities in the FL classroom can influence a students' affective state,

particularly in terms of their anxiety levels and positive self-beliefs. However, the studies that have been done on affect generally have not measured change in affective states, but rather have treated anxiety and confidence in a rather static fashion (Cheng et al., 1999; Gardner & MacIntyre, 1993; Horwitz, 2001; Horwitz et al., 1986; MacIntyre & Gregersen, 2012).

In order to examine the changes in participant perceptions of their anxiety and self-confidence, students were given researcher-designed S*urveys on Affect* to assess themselves at the beginning and at the end of the treatment. The *Pre-/Post-Surveys on Affect* focused on students' self-perceptions and the changes that they perceived as having taken place. The self-reporting method was chosen in part because physiological measures, for example, can be more accurate in some circumstances, but are not traditionally used in SLA studies. While self-assessment is not always accurate (Brantmeier, 2006; Brantmeier, 2012) in terms of determining skill level, it is important to note that how students feel about how they perform is an indication of their level of confidence and anxiety regardless of whether they are 'correct' about their linguistic abilities. Self-reported data is also the most common form of data collected in terms of examining these types of variables and has in some cases been found to be quite accurate (Piechurska-Kuciel, 2011). Determining whether the participants' affective relationship in how they felt when they spoke Spanish had changed, was the goal of the *Surveys on Affect*.

The research questions addressed with this tool, highlighted in Table 5 are the following:

72

Research Question 1: How does using drama/PA relate to affect and attitudes?
1a) How does it relate to attitudes towards speaking-anxiety and -confidence?
1b) How does it relate to attitudes towards drama/theater?
Research Question 2: What are the factors that relate to implicit evaluations of
confidence/accuracy?
2a) How does using drama/PA relate to implicit speaking-confidence?

The *Surveys on Affect* consisted of 20 semantic differential scales about 1) speaking in

Spanish, 2) writing in Spanish, and 3) using "theater" in the classroom. There were eight

scales for speaking and writing and one that asked about both, and four scales about

"theater." However, for this part of the study only the scales of the categories speaking and

"theater" were used for analysis. The two examples below are from each of these two

categories.

How do you feel **speaking** Spanish:
not confident at all |———|———|———|———| very confident   I don't know ☐
I believe using **theater** in the class will be:
not scary at all |———|———|———|———| very scary   I don't know ☐
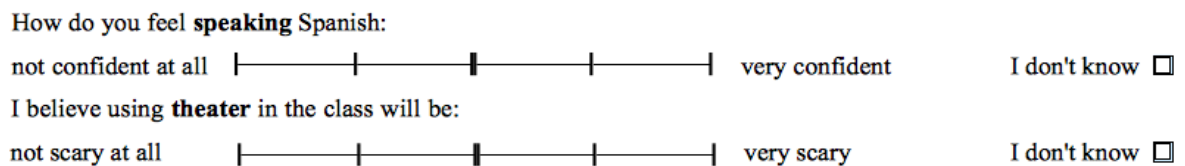
Figure 3. Examples from pre-/post-surveys on affect

The full *Surveys on Affect* can be found in Appendices C and D. As seen in the

samples, in order to measure the change that occurred along the semantic differential scales,

a continuous line was placed between the positive/negative pole markers. The continuous line

was used so that participants could mark anywhere along the line. This allowed for a more

fine-grained representation of their feelings, because they were not constrained to set

increments like they would be with a Likert scale. The continuous line also allowed for the

amount of change that they perceived to be quantified and then compared. When the *Post-*

Survey on Affect was administered their previous marks had been replaced, so that they could

indicate the amount of change they felt had or had not occurred. Despite Likert scales being a

common tool for language surveys, they were not used here because they do not allow for a nuanced quantification of change; participants are inevitably forced to choose certain increments by the nature of the scale.

The semantic differential markers were chosen based on previous research as well as personal experience with FL learners. It was assumed that a certain level of FL anxiety exists for many students, per Horwitz, Horwitz & Cope (1986), and that this is a particular form of anxiety. It was also assumed that students were aware of whether or not they felt anxious when speaking Spanish. Given that anxiety, in common usage, is used to express a negative emotion, rather than a possible positive "tension," which in some cases may also be considered anxiety, it was assumed that this negative association was made by the students when asked about how anxious they felt speaking Spanish. The scales that were created were based on the concept that anxiety and positive self-beliefs are integrally tied to how well students feel they perform when speaking Spanish. Therefore, students rated themselves on how anxious, confident, and comfortable they felt, and how difficult in general they felt speaking Spanish was for them. They also rated themselves in terms of specific language skills: grammar, word search, accent, and clarity of communication.

The eight semantic differential scales for speaking were developed to measure anxiety and positive self-beliefs in relation to feelings about actually producing speech in Spanish. The survey was created to have multi-item scales, seen as an important part of questionnaire creation (Dörnyei, 2003), which asked about self-confidence and anxiety, the two main affective constructs. There were eight scales related to levels of comfort and anxiety speaking Spanish. The first four scales came in positive and negative pairs and asked about a general sense of comfort, anxiety, confidence, and difficulty. The following four scales related to

linguistic skills (vocabulary, grammar, being understood, and accent) that may have been

challenging and related to the confidence/anxiety of the student in his/her speaking skills.

The speaking Spanish scales asked about the following:

Anxiety
1) how anxious or not anxious they felt
2) how difficult or not speaking in Spanish was
3) whether or not they felt they made themselves understood
4) how they felt about speaking with too much foreign accent

Self-confidence
1) how confident or not they felt
2) how comfortable or uncomfortable they felt
3) how often they found themselves struggling to find the right word
4) struggling to use correct grammar

Particularly, because self-confidence in language learning is seen as more skill-related

than anxiety, it was expected that using the right words and grammar would coincide with

confidence and comfort. The scales varied between being 'negatively' worded and 'positively'

worded to encourage participants to pay close attention to where they were marking along the

line . Ultimately, the scales were all flipped to mirror one another and avoid an artificial

separation between the 'positive' and 'negative' scales. As these particular items have not been

used in past research, and this study is exploratory, a post-hoc cluster analysis was also

planned to ensure that the proper variable items were put together based on actual responses.

The cluster analysis also included the "*theater*" scales, because this multi-item scale

was designed to assess how students' perceptions of using drama in the class changed from

the beginning to the end and how that related to their feelings about speaking. The term

theater was chosen to indicate that the questions/statements referred to reading and

performing written plays and not just performative activities. In common jargon, *theater*

commonly refers to written plays and the performance thereof, even though, as mentioned

previously, it technically refers to the institution.

The theater scales focused on the following:

Theater
1) how scary or not they felt using theater would be
2) how comfortable or not they felt using it would be
3) how helpful or not they felt it would be
4) how fun or not they felt it would be

As was mentioned, speaking in front of others is a source of anxiety in FL learning; therefore, they were asked about theater being "scary" and "comfortable." To assess whether they felt theater would be useful for them in a Spanish class, the term "helpful" was chosen to describe its utility. To examine if they felt it would be an entertaining activity, the word "fun" was used. Each of these individual scales were intended to be combined to gain perspective on the overall impression that participants had about using drama/PA in the class before and after the treatment.

The *Surveys on Affect,* as shown in the research calendar and Figure 2, were given on the first day of the course and the second-to-last day of the course. The participants were instructed that they should be as honest as possible and that there were no "right" or "wrong" answers. It was also emphasized that their answers would have absolutely no influence on their grades and that their sincerity was of utmost importance for the research. The *Surveys on Affect* were intended to be explicit and simplified to avoid exhaustion and not impede greatly on instruction time, since they were given during class time without providing any time limit, while being used expressly for research purposes. The quantitative portions of the *Pre-* and *Post*-versions of the *Survey on Affect* were identical other than the use of the past tense for the "theater" scales and the appearance of their previous marks on the *Post* version as reference points to measure the change they perceived.

2.4.2.2 Pre-/Post-Interviews and Assessments of Speaking

Table 6

Mixed-Methods Research Design Table

DATA COLLECTION TOOL	QUAN	QUAL	QUESTIONS
Pre-/Post-Surveys on Affect (A)	x		1a, 1b, 2a
Pre-/Post-Assessments of Speaking (B)	**x**		**2a, 2b**
Open-ended Questions (C)		x	1a, 1b, 2a
Researcher Interviews (D)		x	1a, 1b, 2a
Observations (E)		x	1a, 1b, 2a, 2b
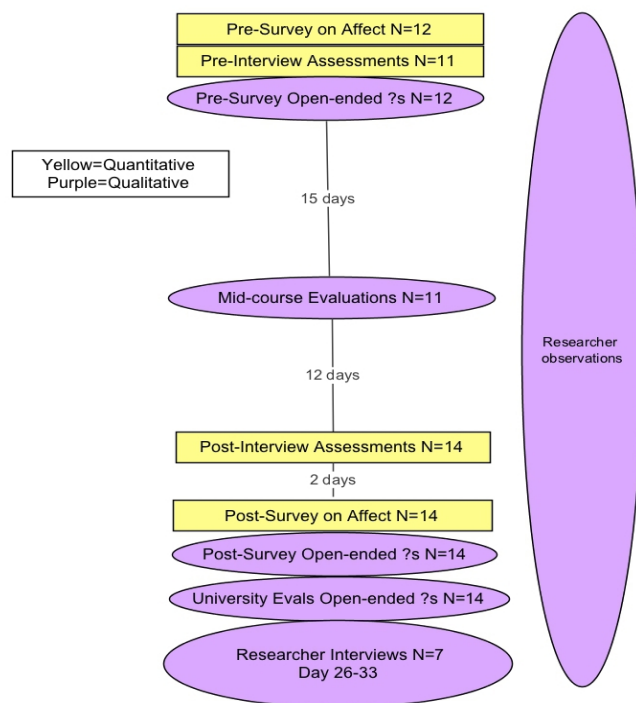
Figure 4. Model of mixed-methods research design

The *Pre-/Post-Assessments of Speaking* were designed to measure if a change

occurred in students' implicit feelings about their speaking self-confidence and their feelings

about how their peers spoke Spanish after being exposed to the drama/PA methods. While

most studies have accessed students' affective states by self-report surveys based on explicit

reports of feelings of anxiety or confidence, students' perceptions or ratings of their actual

speaking has largely been overlooked, even though it has been acknowledged that there is an

integral connection between perceived competence and anxiety and confidence (Cheng et al.,

1999; Dörnyei, 2004; Sparks & Ganschow, 2013). Thus, this study adds a unique view of

participant speaking self-confidence: the implicit level of self-confidence. The perceptions of

how participants felt they spoke provided another perspective of how the participants viewed themselves as 'successful' Spanish speakers or not. Implicit speaking self-confidence was operationalized as explicit ratings of Spanish competence.

This was measured by asking them to rate themselves directly after speaking and listening to their peers. They rated themselves and 1-3 peers on their 1) comprehensibility, 2) communication, and 3) grammatical accuracy. The results of the *Pre-/Post-Assessments* were compared to examine the differences and similarities between how students rated themselves and their peers, before and after the treatment. The results were also examined in conjunction with the clustered results of the *Pre-/Post-Survey on Affect* to determine if there was a correlation between the clustered variables of their explicit feelings and their implicit ones measured by the *Pre-/Post-Assessments*.

2.4.2.2.1 *Pre-Interview and Assessment of Speaking*

The *Pre-Interview* consisted of six questions that were also used as a diagnostic exercise for the class (see Appendix E). The first two questions were intended for students to get to know each other while simultaneously giving them an opportunity to demonstrate their fluency and accuracy while speaking. The other four were intended to also give this opportunity while more explicitly assessing the recognition and use of different grammatical structures and tenses (i.e., verbs that take an indirect object pronoun, close future and both past tenses; preterit and imperfect). The questions were projected onto a screen and read by the students in an interview format.

The participants were instructed to get into groups of three whenever possible and interview each other and listen to one another's interviews. They were instructed to interview each other, so that each person got an opportunity to interview, be interviewed, and observe

79

an interview. The person interviewing used a digital recorder to record the person that was being interviewed while a third person listened to the interview to also assess the speaking abilities of the person answering the questions. There was no time limit given for this task, each participant spoke until they felt they had answered the questions, and the participants generally spoke for 1-2 minutes.

After each individual interview, they were asked to fill out the *Speaking Assessment* form (see Appendix E). This consisted of the prompts: I believe my Spanish in this recording____, or I believe the Spanish of _____ in this recording___, and three semantic differential scales from "is not at all comprehensible" to "is very comprehensible", "has many grammatical errors" to "has no grammatical errors at all", "does not communicate my (his/her) message at all" to "communicates my (his/her) message very well" (translated from Spanish). These three aspects were chosen because comprehensibility, communication, and accuracy have often been used as indications of fluency (Munro & Derwing, 1997). Participants who felt more confident with their skills would most likely rate themselves higher on these scales. They were instructed to fill out the assessment to the best of their ability and to be fair, yet honest.

2.4.2.2.2 Post-Interview and Speaking Assessment

The *Post-Interview* consisted of seven questions, the first three were identical to the *pre-interview* (see Appendix E). The first question, "What's your name?" was used to indicate who was being interviewed and the other two were intended to make a direct comparison with the *pre-interview* possible. The final three were intended to assess the recognition and use of different grammatical structures and tenses learned in the course (i.e., the present perfect, the conditional, and "si-clauses"). The method of projecting the questions onto a

screen and reading by the students in an interview format was the same as the *pre-interview*.

Again, participants were put in groups of three whenever possible. However, there were some challenges due to the late arrival of some students. As before, the person interviewing used a digital recorder to record the person that was being interviewed while a third person listened to the interview to also assess the speaking abilities of the person answering the questions. There was no time limit given for this task, each participant spoke until they felt they had answered the questions, and the participants generally spoke for 1.5-3 minutes in the *post-interviews*. Identical to the *pre-interview*, after each individual interview, participants were asked to fill out the same *Speaking Assessment* form (see Appendix E).

2.4.3 Qualitative Data Collection Instruments

2.4.3.1 Open-ended Questions and Mid-Course/Final Evaluations

Table 7

Mixed-Methods Research Design Table

DATA COLLECTION TOOL	QUAN	QUAL	QUESTIONS
Pre-/Post-Surveys on Affect (A)	x		1a, 1b, 2a
Pre-/Post-Assessments of Speaking (B)	x		2a, 2b
Open-ended Questions (C)		**x**	**1a, 1b, 2a**
Researcher Interviews (D)		x	1a, 1b, 2a
Observations (E)		x	1a, 1b, 2a, 2b

81
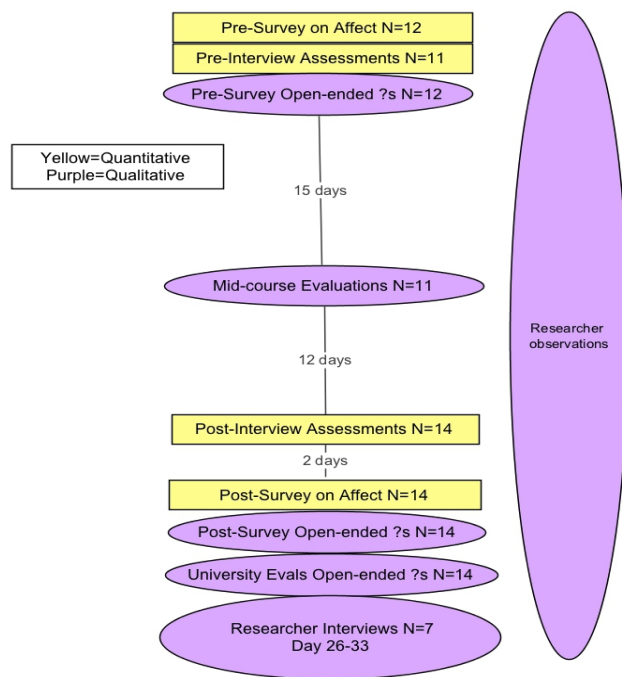
Figure 5. Model of mixed-methods research design

The use of open-ended questions was included on the *Pre-/Post-Surveys on Affect* to add qualitative data to the usual quantitative data provided by the scaled questions. Previous studies on drama/PA and affect have not used this method, but have used different qualitative methods; for example, video-stimulated recall, interviews, and journals (Fung, 2005; Piazzoli, 2011; Shand, 2008). Many of the FL and anxiety/self-confidence studies have used quantitative methods alone (Cheng et al., 1999; Gardner & MacIntyre, 1993; Horwitz et al., 1986), while others have been more qualitative in nature (Ewald, 2007; Price, 1991; Spielmann & Radnofsky, 2001) some have also used mixed-methods (Gregersen, 2003; Pappamihiel, 2002). In general, these studies have not made extensive use of open-ended questions and have often been limited to examining only certain participants qualitatively. While written open-ended responses generally do not have the length or depth of interviews

or journals, and while it should be acknowledged that they are a limited source of qualitative data, they also provide an efficient and effective way to allow all participants to express themselves in their own words (Dörnyei, 2003).

The open-ended responses give further insight into the individual experiences of the students. Despite the lack of space for long answers, the answers to these questions could then provide unexpected, insightful answers that give richness to the data that quantitative data alone could not. The participants were allow them freedom to express themselves, which is crucially important (Brown, 2009; Dörnyei, 2003; Mackey & Gass, 2005). Therefore, while the open-ended questions of the *Surveys on Affect* were not the main source of qualitative data, they provided another means for understanding the participants' inner-experience of the treatment. They also were used to supplement the other forms of qualitative data, and could then provide further insight than observations alone, something that is beneficial in terms of gaining a greater understanding of participants' affective experiences.

The questions for this portion of the research were developed to delve further into the participants' experience learning Spanish and their attitudes about using drama/PA in the class. They were also aimed at determining which skills and experiences students would mention on their own without prompting, specifically about their affective experience (see Appendices C and D). The number and scope of the questions were limited as suggested by Dörnyei (2003) and Brown (2009).

The mid-course and final evaluations were included here as they served essentially the same function as the open-ended questions of the *Pre-/Post-Surveys on Affect*. The intention was to gather information in a way that allowed students to freely express their opinions, but which did not require a lot of time. Short answer questions were developed to

investigate how students felt about the treatment and their learning mid-way through the course.

The University-designed, open-response portion of the final evaluations were also used. However, not all of the questions/answers were relevant to the research problems at hand and related more to pedagogical issues, so those questions will not be covered in this part of the study. Allowing participants to express themselves in this more open format provided information that may otherwise not be shared in a more structured format (Brown, 2009; Dörnyei, 2003, 2007; Mackey & Gass, 2005) While these pedagogical evaluative tools are not normally mentioned in terms of typical data collection, since they essentially served the same purpose as the open-ended questions, they were included for further comprehension of the participants' experiences. However, it should be noted, that both the mid-course evaluations and the final evaluations were submitted anonymously and could therefore not be linked to individual students.

2.4.3.2 Researcher Interviews

Table 8

Mixed-Methods Research Design Table

DATA COLLECTION TOOL	QUAN	QUAL	QUESTIONS
Pre-/Post-Surveys on Affect (A)	x		1a, 1b, 2a
Pre-/Post-Assessments of Speaking (B)	x		2a, 2b
Open-ended Questions (C)		x	1a, 1b, 2a
Researcher Interviews (D)		**x**	**1a, 1b, 2a**
Observations (E)		x	1a, 1b, 2a, 2b
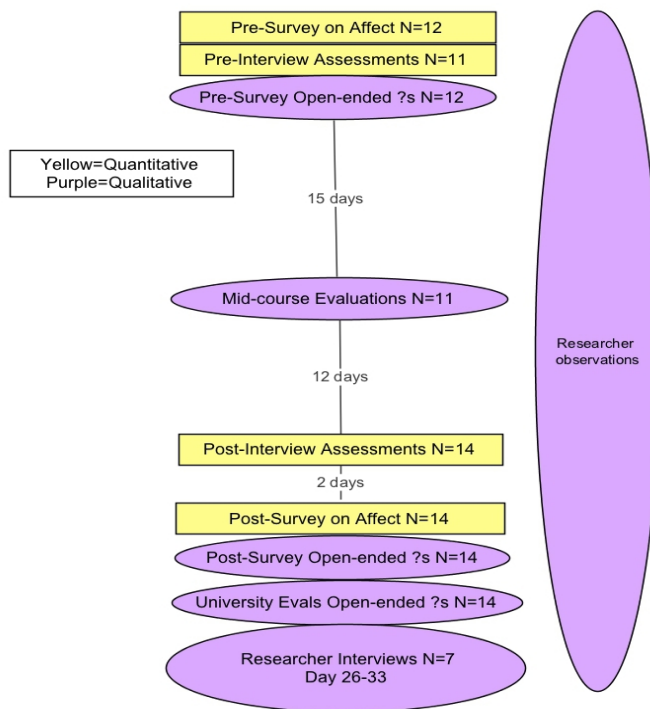
Figure 6. Model of mixed-methods research design

Interviews are one of the most frequently used type of qualitative data collection tools,

particularly in applied linguistics (Dörnyei, 2007; Richards, 2009). These are especially

useful in terms of understanding affective experiences, since in many cases the complexity of

the affective experience while learning a foreign language can not always be quantified (Ewald, 2007). The qualitative studies that have been previously mentioned, (Ewald, 2007; Piazzoli, 2011; Price, 1991), generally made use of interviews, because they most readily allowed the researcher to gain a more comprehensive picture of how participants felt. This type of information cannot be gathered in the same way through the use of surveys or questionnaires. The rich pictures provided by personal accounts given in interviews has an important impact on the reader as well as the researcher (MacIntyre & Gregersen, 2012), because one of the main advantages of using interviews over other kinds of data is that it allows the researcher to uncover unanticipated patterns and responses in more depth than the short-answer written questions. The goal of using interviews was to gain depth in terms of understanding participants' experiences, rather than to add more breadth (Rubin & Rubin, 1995).

While there are different forms of qualitative interviews available, one of the most common formats is the semi-structured interview. This method was chosen because of the flexibility that it allowed for participants to answer questions more freely. Since the point of the interviews was to more fully understand their experience as well as allow for unexpected answers, a less-structured format was deemed most appropriate. I also adopted a more casual and connected role rather than a detached role, in order to alleviate some of the possible pressure felt by the participants being interviewed by their instructor. While there is some debate about what role the researcher should play in an interview, because a neutral detached figure could provide more perceived objectivity, the more connected style could provide the opportunity to engage with and "jointly construct meaning" with the participants (Rubin & Rubin 1995, p. 88). The other goal of this connection was to make participants feel at ease

and create a casual environment. I often made use of jokes and laughter to help students

relieve tension and feel safe in being open and honest. I particularly tried not to display

judgment, criticism, or negative evaluation in order to allow participants the comfort and

freedom to express themselves openly without fear of negative repercussions.

More specifically, the semi-structured interview was favored for the purposes of this

research because it allowed for some equivalent comparisons between participant answers

since they were asked a series of comparable questions. However, it also allowed the

freedom and flexibility of response to reveal more about the personal experience of the

participants from their own unique perspective. As described by Esterberg (2002), "In

semistructured interviews, the goal is to explore a topic more openly and to allow

interviewees to express their opinions and ideas in their own words"(p. 87). This style was

preferred for the research to supplement the observations that were made and to clarify the

participants' inner-experiences of the course and what they felt was important.

Therefore, themes were carefully chosen and asked in the same order. However, when

necessary, follow-up questions were asked and participants were allowed to elaborate on

responses and take the interview in the direction that they saw fit. In particular, the first few

questions are important because they set the tone and level of trust in the interview (Dörnyei,

2007). Per the common protocol of putting easy or factual questions first (Dörnyei, 2007),

the first couple of questions were fact-oriented, had clear unambiguous answers, and did not

require evaluation of the treatment/course. Since most questions were open-ended and

allowed for personalized expression, all of the answers were not completely comparable.

However, this limitation was acknowledged and accepted in order to allow for an exploratory

process of discovering possible underlying issues and beliefs of individual participants, since

87

this was one of the main goals of the qualitative portion of the research. Understanding on a deeper level the subjective realities of the participants and allowing unanticipated patterns to emerge was an important part of the interviews.

The interviews were conducted in my office with the eight students that volunteered. Most of the interviews took place in the last week of the course; one occurred four days after the course had ended because of scheduling difficulties. The interviews ranged from 12-20 minutes in length and were intended to be only about 15 minutes long, particularly because the participants had already been asked to provide various types of data, and participant fatigue was a concern. A digital recorder was used to maintain the accuracy of the data collected as well as to allow me to engage in a conversation-like-interview with the respondents, without needing to take notes. The interviews were then transcribed verbatim for content analysis purposes.

2.4.3.3 Observations

Open-ended Questions and Mid-Course Evaluations

Table 9

Mixed-Methods Research Design Table

DATA COLLECTION TOOL	QUAN	QUAL	QUESTIONS
Pre-/Post-Surveys on Affect (A)	x		1a, 1b, 2a
Pre-/Post-Assessments of Speaking (B)	x		2a, 2b
Open-ended Questions (C)		x	1a, 1b, 2a
Researcher Interviews (D)		x	1a, 1b, 2a
Observations (E)		**x**	**1a, 1b, 2a, 2b**
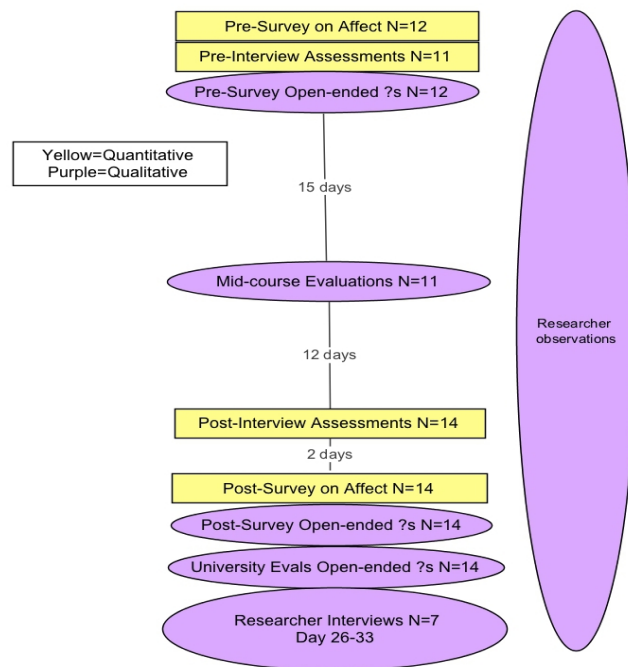
Figure 7. Model of mixed-methods research design

Observation is one of the cornerstone methods of data collection in classroom research

(Cowie, 2009; Mackey & Gass, 2005; Van Lier, 1988). As Cowie (2009) points out "there is

no substitute for firsthand experience of a research setting" (p. 168). Observations needed to

be undertaken, especially in the context of understanding the impact of a teaching method,

because they added another perspective in terms of explaining what took place in the

classroom. While the interviews and open-ended response questions provided a window into

the minds of the students, the researcher observations added to these insights by determining whether the students' behaviors and actions converged or diverged from the answers provided both quantitatively and qualitatively.

The observations were used mostly in terms of corroborating or problematizing the findings from the other data collection tools. While they did not play a focal role in the data analysis, they were important in terms of my understanding of the situations and feelings described by the students. Observing the classroom environment classroom was challenging because it was so multi-faceted, and therefore comes with limitations. Observations only allowed me to observe visible behaviors, actions, and interactions. However, that is why this study incorporated multiple-methods of data collection.

Observations can be done in a more structured or less structured manner. Again, I opted for a less-structured approach to accommodate for not only the unexpected to occur, in an exploratory style, but also because I was a participant observer and unable to check off specific structured lists during class time. The observations were done from a more ethnographic approach in order to describe the phenomena observed in context in the classroom. I followed the suggestion given by Cowie (2009) to create three columns to record the physical space and participants, the activities or actions that occurred, and the interpretation, evaluation and analyses of those actions.

The observations were done daily to the extent possible. While I was exploring the setting, a particular focus of attention was placed on what created a positive student response and what did not. Positive student response was seen as looking engaged, speaking in Spanish (particularly in a lively fashion), laughter, and successful task completion. General observations and analyses were noted on a daily basis in order to provide a record of the big

picture of what happened throughout the course. Through these observations, different levels of speaking confidence and anxiety for different students at times were clear. Shifts in abilities and attitudes were also observed; however, through observation alone it is impossible to determine the durability of these changes.

2.4.4 Reliability and Validity

2.4.4.1 Quantitative Reliability

Reliability refers to the accuracy and consistency of the methods used for collecting the data (Seliger & Shohamy, 1989). In terms of the *Surveys on Affect,* the suggestions provided by Dörnyei (2003) were followed in that the most important form of reliability for a made-to-measure survey was to establish *internal consistency.* This can be established by (a) using multi-item scales wherever possible; and (b) assuring that the items work together in a "homogeneous manner". The internal consistency is generally measured by the *Cronbach Alpha coefficient.* The scales should normally be around 0.80, but with the shorter scales necessary to measure more areas, this is generally lowered in SLA; ultimately, scores should exceed 0.70 (Dörnyei, 2003). However, if a scale does not reach 0.60, this indicates that the scale should not be considered reliable (Dörnyei, 2003).

The data collected from the *Survey on Affect* was clustered with a cluster analysis in order to form the multi-item scales. There were five clusters with some variation between the items in the individual clusters that were formed by the *Pre-Survey on Affect vs.* the *Post-Survey on Affect*. When possible, the clusters were measured in terms of their internal consistency using the *Cronbach Alpha coefficient.* The results were obtained using R Core Team (2013). R: A language and environment for statistical computing.

Table 10

Reliability Scores for the Surveys on Affect

Cluster	Cronbach Alpha	Cluster	Cronbach Alpha
Pre Cluster 1	NA (only 1 item)	Post Cluster 1	NA (only 1 item)
Pre Cluster 2	0.69	Post Cluster 2	NA (only 1 item)
Pre Cluster 3	0.83	Post Cluster 3	0.77
Pre Cluster 4	0.83	Post Cluster 4	0.87
Pre Cluster 5	0.94	Post Cluster 5	0.88

As the above table indicates, the internal consistency of the clusters was generally well above the 0.70 mark, aside from the second pre-cluster that was just shy of this mark; however, it still exceeds the 0.60 level. Unfortunately, not all of the scales were multi-item because the cluster analysis did not use predetermined scales.

In terms of the *Assessments of Speaking* tools similar to this one have not been used in the previous studies. The main purpose of assessing speaking was to access the participants' implicit feelings of confidence and competence. The results then were used as a way to triangulate and compare with the explicit results.

2.4.4.2 Qualitative Reliability

The reliability in qualitative research also refers to the consistency of the data collected (Silverman, 2000). The terminology used to describe reliability in qualitative research often varies, for example, sometimes this similar concept is called dependability or consistency because the way that reliability is determined differs to a certain extent from that of quantitative data (Appleton, 1995; Brown, 2004), In order to establish the reliability of this data the transcriptions were checked multiple times, the field notes were recorded, and the open-ended responses were written, allowing for cross-comparison and not relying upon subjective memory. The use of multiple methods for collection of the qualitative data allowed

for triangulation or a check for consistency in the findings across the different forms of data provided (Gibbs, 2007). It is important to note that in terms of generalizability, the data is only generalizable or transferable to similar situations and participants (Brown, 2004). However the purpose is more than to generalize; it is to gain a deeper understanding of the relationship between using drama/PA and the participants' anxiety and self-confidence speaking, as well as any other salient emergent themes, the thorough descriptions provided of participants and situations allow for possible transferability to other similar populations. Therefore, the findings should be considered as internally consistent, rather than generalizable (Appleton, 1995).

2.4.4.3 Quantitative Validity

Validity assures that the study reflects what was intended to be examined and that it is meaningful for the population that was studied and ideally could be meaningful for other similar populations (Mackey & Gass 2007). A study should show evidence of validity (Seliger & Shohamy, 1989). In order to show this evidence, the *Survey on Affect,* the questionnaire from this study was partially based on the FLCAS, which has been validated in terms of internal consistency and construct validity (Horwitz, 1986). However, the survey used in this study focused more specifically on speaking, with the intention of measuring and exploring the change that occurred.

Given that this study was exploratory in nature rather than confirmatory, the validity is based on the population itself and the transformations that occurred. Therefore, in order to bolster the validity of the claims made, multiple-methods of validation were used to explore the same phenomena. The qualitative data in the study allowed for a more in-depth perspective of what took place. By using a triangulation design and examining where the data

converged and diverged, it was possible to determine which aspects were more valid than others. In this case, qualitative data was seen as more valid given the number of participants and the close interactions that occurred between them and the researcher.

2.4.4.4 Qualitative Validity

It is important to take into consideration that qualitative research does not follow the exact same principles as quantitative research; however, the term "validity" still relates to the truth value or trustworthiness of the study (Silverman, 2000). Determining the validity of the qualitative outcomes relates to different processes that help to ensure that obvious mistakes have been avoided and that the explanations provided are richer than they would otherwise have been (Gibbs, 2007). There is some debate about the use of *triangulation* to establish validity because Silverman (2000) proposes that from a constructivist point of view, since one underlying truth cannot be examined, there are not multiple perspectives of the same phenomenon; however, Gibbs 2007 argues that, in fact, there are practical uses for triangulation, despite the lack of a single reality (Gibbs, 2007).

Given that the qualitative portion of this study is part of a mixed-methods study and the theoretical framework is pragmatist rather than constructivist, the methods which allow the researcher to most thoroughly understand the research problem are the most pertinent. Therefore, *triangulation* was used. By approaching the problem using multiple-methods a richer understanding was developed. The face-to-face interviews, combined with the observations and open-ended written answers allowed for different ways of approaching the same issue, as each provided pieces that sometimes converged and sometimes diverged because of the existence of both an objective reality as well as multiple-subjective constructed realities. Aside from *triangulation,* I also performed *constant comparisons* and

looked at *deviant cases* to determine the validity of the interpretations made, as suggested by both Gibbs (2007) and Silverman (2000).

2.5 Data Coding and Scoring

2.5.1 Pre-/Post-Surveys on Affect

Since, as previously mentioned, these surveys were designed with a continuous line rather than a Likert scale, each of the marks were measured with a ruler and special care was taken to accurately measure the marks that fell between the line markers. The continuous line was between 0 and 2.88 inches, so the marks were measured in inches. Once all of the measurements were taken, they were entered into a spreadsheet document with the formatting recommended by Gries (2013), where each cell represented a separate data point. Each question from the survey was assigned a name, which then became the columns and the participants became the rows. An NA was placed wherever data points were missing from the two participants that did not fill out the pre-survey, for answers that were left unmarked, or in cases where students had chosen "I don't know" (Gries 2013). Then the scales that were 'negatively' worded (e.g., increased scores indicated increased anxiety) were flipped to match the direction of the 'positively' worded (e.g., increased scores indicated increased confidence) ones. The spreadsheets were then uploaded in R, the statistical programming language that was used, to explore the descriptive statistics and then to perform more advanced statistical analyses.

2.5.1.1 Cluster analysis

In order to explore the data and determine the underlying variables for each of the questions a cluster analysis was performed in R. A Principal Components Analysis would have been the preferred method, but due to the size of the data set this was impossible. However, the cluster

analysis performs a similar function in that it finds the questions that are most similar based on correlations and clusters them together. The Pearson correlation was chosen using Ward's method for both pre- and post-data (see explanation in section 3.2.2.3). The data was manipulated to perform the cluster analysis by removing the two participants from the pre-data and flipping the participants as the columns and the variables as the rows.

2.5.2 Interviews/Assessments

The interviews were digitally recorded by the participants at the beginning and at the end of the course. They were then transcribed verbatim, including grammatical errors and highlighting major pronunciation errors. The assessments were filled out by the participants, who assessed themselves , the peers that they interviewed, and the interview they listened to. The assessments were also done on a continuous line from 0 to 2.88 inches, so they were carefully measured with a ruler and their measurements were noted also in inches. These measurements were then also entered into a spreadsheet. In order to maintain the one data point per cell, the participants needed to be repeated multiple times because for most participants there were three measurements for every type of assessment; communication, comprehension, and grammar. The columns then consisted of Subject, Score, Rater, Type, Pre/Post, see Figure 8.

SUBJ	SCORE	RATER	TYPE	PRE/POST
AQ	2.00	self	COMP	PRE
AQ	2.38	CG	COMP	PRE
AQ	2.06	DT	COMP	PRE
AQ	1.50	self	ERRORES	PRE
AQ	1.56	CG	ERRORES	PRE
AQ	2.06	DT	ERRORES	PRE
AQ	1.75	self	COM	PRE
AQ	2.63	CG	COM	PRE
AQ	2.06	DT	COM	PRE
AQ	2.50	self	COMP	POST
AQ	2.69	AO	COMP	POST
AQ	2.75	KM	COMP	POST
AQ	2.06	self	ERRORES	POST
AQ	2.69	AO	ERRORES	POST
AQ	2.44	KM	ERRORES	POST
AQ	2.38	self	COM	POST
AQ	2.69	AO	COM	POST
AQ	2.75	KM	COM	POST

Figure 8. Example of an "assessment" spreadsheet

2.5.2.1 Mixed-Effects Model

In order to explore the overall correlational relationship between participants' explicit feelings (the clusters from the *Survey on Affect*) about their anxiety and confidence when speaking and performing in Spanish and their implicit feelings (the interview scores), a mixed-effects model was used. The means were taken for each of the questions that aligned with the different clusters from the *Survey on Affect* to construct the scores for the pre- and post-clusters. These clusters were then coded as independent variables along with the type, whether the interview score was pre or post (with the rater as the random effects variable), and the interview scores were coded as the dependent variable.

Dependent variable:
-score: describes their own speaking or their peers'

Independent variables:
-Pre1: Foreign Accent
-Pre2: Speaking/Theater anxious
-pre3: Speaking Externally Evaluated
-pre4: Theater

97

-pre5: Speaking Internal Evaluation
-post1: Foreign Accent
-post2: Vocab
-post3: Theater helpful&fun
-post4: Speaking difficult/anxious
-post5: Speaking and Theater

-Type: Assessing communication, comprehensibility or grammar of message
-pre.post: The scores from pre-interviews and from post-interviews
-rater: The rater was either "self" or peers listed by subject names

2.5.3 Qualitative Coding for Content Analysis

Even though content analysis was originally associated with quantitative research and counting the occurrences of certain items, it has now also become a more "generic" method of qualitative analysis of data (Dörnyei, 2007). This method was chosen because it seemed most appropriate for exploring the planned research questions, while still allowing for emergent themes to develop. The steps outlined by Creswell and Plano Clark (2007) referring to qualitative data were followed in order to code and categorize the qualitative data collected.

2.5.3.1 Qualitative Coding Phases

Coding qualitative data is a recursive process. The steps that were taken are explained as separate phases here for clarity; however, it should be taken into consideration that the process was not as linear as it is presented. The next sections describe how the qualitative data were prepared, explored, and analyzed.

2.5.3.1.1 Preparing the Data

Preparing the data involved making it accessible for searching, coding and categorizing. There were three types of data collected through the observations, the open-ended response questions, and the researcher interviews. Each of these types of data were prepared in different ways. The observation field notes initially were taken in a three column format in

one document as suggested by Cowie (2007). In order to analyze this, the data was separated

into three different documents containing the setting data, the observation notes, and the

notes on interpretations. The answers to the open-ended questions and mid-course evaluation

reviews were collected on three separate occasions using a paper survey for each participant.

These responses were typed-up together into one document of all of the responses and

separated by participant. This way the quotes could be connected to their respective authors.

However, the mid-course and final evaluations were given in an anonymous format, so they

could not be connected to individual participants, but rather were added to the overall codes,

themes, and categories of the results in an aggregated form. There were also some illustrative

quotes that came out of this data, but these statements could not be attributed to any one

participant.

The interviews, as previously mentioned, were transcribed verbatim with little

linguistic annotation as the transcriptions were used for content analysis and not any form of

specific linguistic analysis. The transcriptions were completed and then checked by listening

to all the interviews and reviewing the general accuracy. Once all of the qualitative data had

been entered into word-processing documents, they were then uploaded into *Dedoose*, a

qualitative and mixed-methods data analysis software. It was then possible to proceed to the

next phase: exploring the data.

2.5.3.1.2 *Exploring the Data*

All of the qualitative data was explored, but I followed slightly different procedures for

exploring the different types of data. I started with the open-ended questions because they

were more straightforward, more manageable, and all participants contributed their thoughts

and feelings. These data, along with the research questions, were used to develop initial

codes and categories which, aside from the previous literature, became the lens through which the other data was viewed. The space for emergent themes was maintained to allow the data to 'speak for itself'.

The answers to the open-ended questions were explored through using the coding system in *Dedoose*. I excerpted all of the answers and started with codes for the research questions. I added to those codes using *in vivo* coding, where key words of what participants actually said were used to develop the codes. I then extrapolated from those into a hierarchical category system that initially started with 30 codes and quickly expanded to 50 codes. However, this large amount of codes was then reduced in later stages by merging codes with similar themes and eliminating codes that had less than 3 excerpts. Ultimately, there were six higher-level categories: Affect, Class Structure, Drama/PA, Evaluations, Language Skills, and Research Questions with varying levels of hierarchies and a total of 42 codes.

After the exploration and initial coding process of the open-ended response questions was complete, I coded the interviews because the interviews were directly related to the open-response questions, but added more layers of nuance and depth to the understanding of the participants' experiences. The interviews were also divided by participant, which mirrored the set up of the open-ended response question documents. It is important to note that while the previous phase and this phase are presented separately, the beginning phases of the exploration of the interviews began while preparing the data.

One of the most important aspects of qualitative data analysis is the researchers' familiarity and time spent with the data (Esterberg, 2002). So, while the data was being prepared, I always had the next phase in mind. In fact, for the interviews, initial memos were

taken separately before the documents were loaded into *Dedoose*, while the transcripts were being reviewed for accuracy. Once the transcripts were deemed accurate, the documents were then also loaded into *Dedoose* and the memos were added to this software platform and were expanded as the data was reread. Following the memo process the interview data that was relevant to the particular research problems covered here were coded with the codes established for the open-ended response questions as well as with new codes that emerged from the interview data and the memos. After the new codes were added some codes were merged, while the ones with less than three excerpts from different sources again were eliminated.

The final data that was examined were the observation notes. However, the observation data was not coded or loaded into *Dedoose*. This was used for triangulation purposes to confirm or problematize the statements made by the students.

2.5.4 Data analysis procedures

Once the data was coded and categorized there were still multiple levels of analysis that needed to be done. The excerpts that were coded, particularly for the research questions, were extracted and examined. I started with the first research question and examined carefully all of the excerpts and looked particularly at the excerpts with common codes. I reread all of the excerpts multiple times and looked for the patterns that connected the excerpts relating to the research question. I considered who had made the comments and how they may have influenced what was said and compared those comments to what other participants had said. I focused mainly on the commonalities and differences between multiple participants.

As I repeatedly looked at those particular excerpts, patterns began to emerge between who the participants were and how they expressed their anxiety or confidence. I noted what

aspects of what they said were most relevant to the research question. In one excerpt, many times participants described multiple responses to the same question. For example, not only being anxious, but also why they were anxious, and what it was that had calmed them down. Unlike with the quantitative ratings that had straightforward answers, the qualitative data required a more fine-grained approach to teasing apart what exactly was being said. The key words alone did not provide full answers to the research questions, but rather the reading and rereading allowed the patterns to emerge from what the participants had said. Once I determined the most important aspects of what was being said in regards to the research question, I organized and highlighted the excerpts by their overarching messages. The organization that emerged is what appears in the results in the next chapter.

I followed these same procedures for the other research questions. Since, there was more data relating to the other two research questions, there were also more organizational levels necessary. There were particularly a lot of comments about the novel experience of using drama/PA. This question had many layers that emerged from the data, because there was the emotional response to it that varied as well as the academic experience and the relationship with their peers. Through multiple thorough examinations of the excerpts relating to the research question and the overlapping codes, I again looked for the patterns and reorganized the excerpts as they made sense in terms of the research question. This was similar for the implicit speaking-confidence (or explicit speaking-competence) because there were also a lot of data points pertaining to this question.

While multiple possible interpretations exist for the data collected, I strove to give voice to what I felt most closely represented what the participants were trying to say, as this is one of the most powerful aspects of qualitative research (Richards, 2009). I stayed as close

as possible to the words that they used to express themselves and tried not extrapolate too far beyond what was actually said to increase the validity and reliability. There were many parts of the data that did not pertain directly to the research questions in this study, but those do not appear here.

Chapter 3. Results and Discussion

3.1 Results Overview

This chapter describes the quantitative and qualitative results from the data collected in order

to explore the answers to the following research questions:

Research Question 1*: How does using drama/PA relate to affect and attitudes?*
 1a) How does it relate to attitudes towards speaking-anxiety and -confidence?
 1b) How does it relate to attitudes towards drama/theater?

Research Question 2: *What are the factors that relate to implicit evaluations of*
confidence/accuracy?
 2a) How does using drama/PA relate to implicit speaking-confidence?
 2b) How do explicit confidence/anxiety/attitudes towards drama relate to implicit
 speaking-confidence?

This chapter is divided into two sub-sections of the quantitative and qualitative results

and discussion. It begins with a description of the quantitative data that was collected and is

followed by the quantitative analysis and discussion of the results in order of the above

research questions. The quantitative results are discussed in terms of general as well as

individual tendencies using a variety of statistical methods in terms of gaining a more

complete understanding of the relationship between affect and drama/PA in a foreign

language Spanish class. Immediately following the quantitative results are the qualitative

results and a discussion that examines the words of the participants in general and

individually, rather than the quantitative ratings. The qualitative sub-section is also ordered

by the above research questions starting with the results from the open-response questions

and followed by the results from the interviews. The chapter finishes with a summary of the

qualitative results and discussion and leads into the final chapter with the mixed-results and

final conclusions.

3.2 Quantitative Results and Discussion

The quantitative results and analysis of the data collected during the six-week course using drama/PA in a Spanish foreign language class are presented here. This section of the chapter begins by giving the descriptive statistics for the quantitative data collection tools. Then the results from these instruments are presented for each of the research questions.

Table 11

Data collection overview

DATA COLLECTION TOOL	QUAN	QUAL	QUESTIONS
Pre-/Post-Surveys on Affect (A)	**x**		**1, 2, 4**
Pre-/Post-Assessments of Speaking (B)	**x**		**3, 4**
Open-ended Questions (C)		x	1, 2, 3
Researcher Interviews (D)		x	1, 2, 3
Observations (E)		x	1, 2, 3

3.2.1 Descriptive Statistics

3.2.1.1 The Pre-/Post-Surveys on Affect

The *Pre-/Post-Surveys on Affect* were completed by 12 students in the pre-survey condition and 14 in the post-survey condition. Since there is a small sample size, the descriptive

statistics can be more challenging to interpret. Despite the sample size, according to a

Shapiro-Wilk test, which tests for the deviation from normality of the data presented (Gries,

2013), only one question resulted in responses that were shown to be statistically significant

as deviating from normality. Table 12 reports two types of central tendency, both the mean

and the median, because the mean alone does not necessarily represent the mid-point of the

one non-normally distributed question. The histograms can be found in Appendix F; these

allow the reader to visually inspect the data. As was stated in the previous chapter, three of

the scales were worded in 'the opposite direction' of the other questions in that a positive

outcome is a decrease rather than an increase. In order to create scales that all showed

increase as a positive outcome and decrease as a negative outcome, the answers were 'flipped'

so that they would reflect this direction (i.e., anxiety, difficulty, and scariness all decreased).

Table 12

Descriptive Statistics of the Surveys on Affect

	PRE N=12				**POST** N=14			
	mean	median	sd	Shapiro-Wilk test	mean	median	sd	Shapiro-Wilk test
SPKanxious	1.58	1.37	0.62	W = 0.97, p = 0.879	1.74	1.75	0.65	W = 0.97, p = 0.851
SPKcomfortable	1.56	1.50	0.49	W = 0.90, p = 0.248	1.78	1.72	0.55	W = 0.90, p = 0.109
SPKconfident	1.51	1.50	0.46	W = 0.94, p = 0.590	1.89	2.00	0.48	W = 0.93, p = 0.344
SPKcorrect.grammar	1.31	1.50	0.63	W = 0.92, p = 0.414	1.55	1.54	0.45	W = 0.91, p = 0.179
SPKdifficult	1.31	1.37	0.53	W = 0.92, p = 0.372	1.51	1.59	0.49	W = 0.93, p = 0.343
SPKfail.understood	1.75	2.00	0.36	W = 0.76, p = 0.007	1.88	1.94	0.38	W = 0.98, p = 0.950
SPKforeign.accent	1.45	1.50	0.87	W = 0.99, p = 0.987	1.80	1.97	0.75	W = 0.93, p = 0.274
SPKstruggle.word	1.15	1.25	0.67	W = 0.91, p = 0.331	1.31	1.16	0.57	W = 0.94, p = 0.358
THEAcomfortable	1.50	1.38	0.45	W = 0.91, p = 0.296	1.97	2.06	0.44	W = 0.98, p = 0.954
THEAfun	1.82	1.63	0.41	W = 0.88, p = 0.151	2.34	2.38	0.30	W = 0.93, p = 0.325
THEAhelpful	1.74	1.69	0.35	W = 0.91, p = 0.335	2.15	2.22	0.40	W = 0.92, p = 0.224
THEAscary	1.38	1.37	0.84	W = 0.96, p = 0.833	2.06	2.22	0.57	W = 0.93, p = 0.279

The abbreviation "SPK" refers to speaking and "THEA" refers to theater. The full text

of each question can be found in Appendices C and D. As was previously mentioned, the scores were measured in inches from a continuous line between 0 and 2.88. As is seen in Table 12 the means for the pre-condition ranged from 1.82 to 1.15 with THEAfun (ratings of how fun they thought using drama/PA would be) having the highest mean and SPKstruggle.word (ratings of how often they felt they had to struggle to find the right word) having the lowest.

The medians ranged from 2.00 to 1.25: SPKfail.understood (ratings of how often they failed to make themselves understood) had the highest median and, similarly to the results for mean, SPKstruggle.word had the lowest.

The standard deviations ranged from .87 to .35 with SPKforeign.accent (ratings of how often they felt they had too much foreign accent) having the greatest variation and THEAhelpful (ratings of how helpful they thought drama/PA would be) with the least.

In the post-condition the means ranged from 2.34 to 1.31 with the same highest and lowest means as the pre-condition (THEAfun, SPKstruggle.word). The medians ranged from 2.38 to 1.16 with the same highest and lowest as the means. The standard deviations ranged from .75 to .30 with SPKforeign.accent with the highest *sd* and THEAfun with the lowest.

3.2.1.2 Assessments of Speaking

The *Pre-Assessments of Speaking* were completed by 12 participants, but the answers provided by one student who did not return to the course were not counted. The *Post-Assessments of Speaking* were completed by 14 participants. However, only the data from the 11 participants that completed both *Pre-* and *Post-Assessments* were counted because the change from the pre to post condition could not be assessed without both sets of data. Since each participant rated him/herself and at least one other participant, the data set includes 93

ratings for the *Pre-Assessments* and 90 ratings for the *Post-Assessments.* The discrepancy between the pre and post number of ratings is due to the removal of one participant's ratings from the pre data and a different participant's late arrival on the day of the *Post-Assessments.* The student that arrived late was unable to rate her peers and so only had self-ratings. Table 13 is divided into the aspects of speaking that were assessed and again displays both central tendencies, since half of the data was not normally-distributed.

Table 13

Descriptive Statistics of Interview Assessments of Self and Peers

| | **PRE** N=93 ratings | | | | **POST** N=90 ratings | | | |
	mean	median	sd	Shapiro-Wilk test	mean	median	sd	Shapiro-Wilk test
Communication	2.05	2.06	0.37	W = 0.96, p = 0.34	2.30	2.35	0.38	W = 0.75, p = 7.93e-06
Comprehension	1.89	1.81	0.37	W = 0.95, p = 0.19	2.20	2.28	0.47	W = 0.81, p = 9.71e-05
Grammar	1.56	1.56	0.55	W = 0.97, p = 0.51	1.89	2.00	0.50	W = 0.91, p = 0.012

As is shown in Table 13, the pre-ratings did not deviate from normality in a statistically significant way, while the post-ratings did. The histograms found in Appendix G allow for a visual inspection of the distribution of the data. The histograms clearly show the post-data ratings bias towards the higher ratings. The table above shows Communication had the highest means and medians and the lowest standard deviation, while Grammar had the lowest means and medians and the highest standard deviation.

3.2.2 Explicit Speaking Anxiety and Confidence

Research Question 1: How does using drama/PA relate to affect and attitudes?
        1a) How does it relate to attitudes towards speaking-anxiety and -confidence?

3.2.2.1 *Examination of means*

In order to examine how anxious and confident participants felt while speaking in Spanish before and after the treatment, the *Pre-/Post-Surveys on Affect* were used, as these surveys asked students to explicitly rate their feelings about speaking in Spanish. As has been mentioned previously, a conflict regarding how students may respond to drama/PA exists in the literature. While Koch and Terrell (1991) and Woodrow (2006) found oral presentations and skits to be rated as the most anxiety-producing activities, Foss and Reitzel (1991), among other researchers, suggested using the same or similar activities to reduce anxiety. Fung (2005) concluded that "[d]rama activities may help to alleviate anxiety to some students but they may become anxiety producers to others with different experiences," which he established by using post-questionnaires, interviews, and observations of students in a drama-oriented English class in a Hong Kong high school. However, none of these studies included a measurement of students' levels of foreign language and/or speaking anxiety before and after these activities to show whether a change had occurred.

Therefore, in order to examine whether the drama/PA activities may have been related to an increase or decrease in speaking-anxiety and self-confidence, I first looked at the pre- and post-means. The results showed that, in an overall sense, the means increased positively for all questions on the *Surveys on Affect,* which seems to align with the claim that anxiety can be reduced by using drama/PA (Foss & Reitzel, 1991; Marini-Maio 2010; Phillips 1998; Piazzoli, 2011). Figure 9 shows the means for each survey question from left to right, in order of the least to the greatest change.
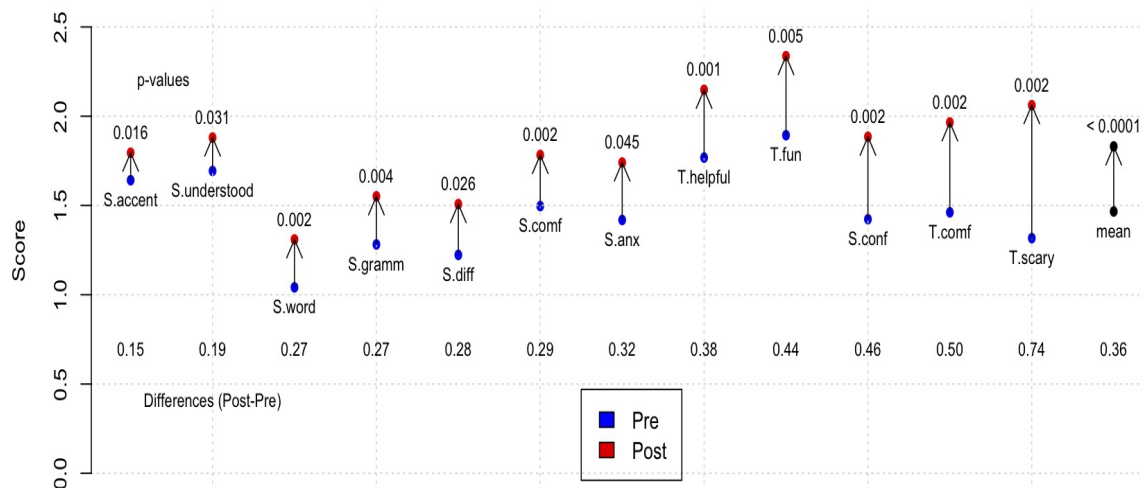
Figure 9. Mean changes by question in order from least to greatest change

Note: Figure 9 should be read from left to right. The "S" on the labels stands for speaking, while "T" stands for theater.

The content of the questions has been abbreviated in the levels to fit on the figure. The *p*-values from an exact Wilcoxon test appear above the arrows. It can be seen that all of the scales have statistically significant *p*-values (*p*-value < .05), indicating that the changes from pre to post did not occur by chance. The arithmetic difference between post- and pre-scores are given below the arrows. The overall mean is presented on the far right of Figure 9 and shows that, naturally, it also increased.

In terms of the individual questions, the two right-most arrows, which refer to speaking show that of the questions related to speaking the explicit questions about anxiety

110

and confidence had the largest shifts. Since the first research question addresses the change in the evaluations of speaking-confidence and speaking-anxiety, the means referring specifically to those two questions are highlighted in this discussion. However, the other questions on the survey also related to different but overlapping aspects of speaking-confidence and speaking-anxiety. For this part of the analysis, I will look at the responses to the questions individually. In section 3.2.2.3 I will take a different perspective by analyzing the differences and similarities between how the answers clustered together in the pre- and post-conditions and what that might say about underlying ideas of the relationship between drama/PA and speaking-anxiety and speaking-confidence.

Figure 9 shows the changes in means by question, from the responses that changed the least, on the left, to the responses that changed the most, on the right. In terms of speaking, the right most question (or the greatest change) occurred from pre to post on the question explicitly asking about confidence which appears below:

How do you feel **speaking** Spanish:

not confident at all ├──────┼──────┼──────┼──────┤ very confident   I don't know ☐

Excerpted from The Survey on Affect in Appendices C and D.

It is interesting to note that the increase in confidence underwent the greatest change, and that the change was separate from its starting point. This change did not occur because it was already high or because there was so much room for change from being initially so low, since it started relatively in the middle, yet, at the end of the course, of the questions relating to speaking, the question specifically about confidence had the highest mean.

Not only did the mean of the responses to this question change the most, but it also

became one of the two highest-rated questions overall. The mean at the end of the course was the same as students' ratings of making themselves understood, but that mean had initially been higher at the beginning of the course. Therefore, specifically, as an explicit evaluation of confidence speaking in Spanish, there was a positive change and the greatest positive change of all the questions related to speaking occurred in terms of participants' explicit evaluations of self-confidence.

The finding that self-confidence in speaking a foreign language increases with the use of drama/PA aligns with this commonly held belief and the observations from the Theater/Drama and SLA literature (Maley & Duff, 1982; Marini-Maio & Ryan-Scheutz, 2010; Piazzoli, 2011; Via, 1976). For example, in the Maley and Duff (1982) manual for foreign language instructors, in the section on using drama, they state the following: "[drama] fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed." This also relates to the increased confidence reported for both Task-based Teaching and Content-based Instruction (Brinton et al., 1989; Willis & Lockyer Willis, 2007). In this study, the participants rated themselves as having increased self-confidence overall when speaking in Spanish after the course. It seems that the rehearsal and improvisational activities of the course may have helped increase students' confidence while speaking Spanish in general. This finding is important also in the sense that self-confidence in educational settings has also been linked to increased academic skills (Valentine et al., 2004). This implies that it is possible that participants' confidence increased as a result of an increase in linguistic skills. Nevertheless, it should be kept in mind that while the direction of this relationship is still not clear, it may be that their confidence increased because of a perceived increase in their skills, or vice versa.

112

The second greatest change occurred between the pre- and post-means of responses to the explicit question about anxiety. This is shown on Figure 9 as "s.anx." The result of decreasing anxiety aligns with observations and claims from the SLA and Theater/Drama literature, as well as the SLA and affect literature that suggest drama, role-play, skits, improvisations, etc. could be used to reduce anxiety in FL classes (Crookall & Oxford, 1991; Foss & Reitzel, 1991; Marini-Maio & Ryan-Scheutz, 2010; Piazzoli, 2011; Stern, 1980; Young, 1991). The full question text is as follows:

How do you feel **speaking** Spanish:

not anxious at all ├────────┼──────────┼──────────┤ very anxious I don't know ☐
Excerpted from The Survey on Affect in Appendices C and D.

This overall decrease in anxiety contradicts the notion that activities such as role-plays and skits, which require performing in front of others in a foreign language, are the most anxiety *producing* activities (Horwitz & Young, 1991; Koch & Terrell, 1991; Phillips, 1992; Woodrow, 2006; Young, 1990). It would seem from examining the means that, in general, students found drama/PA to have contributed to reducing their speaking-anxiety . Yet, it is interesting that confidence increased more than anxiety was reduced. The significance of this relationship should be explored further in future research.

Using drama/PA throughout the course may increase the students' sense that performing in front of others is a normal part of the course, as well as something for which they are prepared, rather than a random language learning activity. This sense of preparedness should contribute to feelings of relaxation and reduced anxiety (Horwitz, 2010). This method also allows for students to reduce their anxiety by facing their fear and

allows them to confirm that the threats they perceived were often only imagined. Whereas merely avoiding anxiety-producing activities does not give the students this opportunity to manage their own beliefs. These findings also reinforce the dynamic nature of anxiety and confidence, indicating that anxiety about speaking is not necessarily a static condition, as is implied by measuring students' anxiety levels only at one point during a course, but rather a dynamic state that can be influenced and does, in fact, fluctuate. Even students with trait-*like* speaking-anxiety can become increasingly comfortable in what is often considered an anxiety-producing context.

The next largest change was in the level of *comfort* that students felt while speaking Spanish. Therefore, the three questions that are most explicitly related to participants' affective responses to speaking Spanish had the largest shifts. The next largest changes were in response to the three questions that related most closely to cognitive skills: difficulty, grammar, and word-searching. Finally, the two questions that would relate most closely to other people's perceptions of their speaking, the questions regarding their foreign accent and how well they felt when they made themselves understood, showed the least change. This makes sense in the context of drama/PA having the largest impact on affective variables, yet still influencing cognitive ones as well. Many of the claims made about drama/PA and SLA are in regards to their transformative properties (Bräuer, 2002; Fung, 2005; Marini-Maio & Ryan-Scheutz, 2010; Moody, 2002; Piazzoli, 2011; Smith, 1984), but some do include specific language skills as well (Miccoli, 2003; O'Gara, 2008; Ryan-Scheutz & Colangelo, 2004; Smith, 1984). The difference between internal *vs.* external perspectives may be related to an increased sense of self-awareness as opposed to awareness of the response of others.

The smallest changes occurred between the pre- to post-evaluations of speaking with a foreign accent and the sense of making oneself understood. This lack of change may in part have been related to the fact that the responses to the two questions referring to these had the highest pre-evaluation scores of all the questions asking about how they felt speaking in Spanish. This implies that there was a ceiling effect given the initially high scores of these two areas. On the other hand, their own internal feelings of confidence/anxiety in terms of their cognitive abilities (*struggling to find the right word, grammatical accuracy, and difficulty speaking*) were initially the lowest.

The small change in ratings of foreign accent has multiple possible implications. While it is thought that the rehearsal process may influence accent in terms of stress, intonation, and articulation (Smith, 1984), the participants in general did not seem to notice a big difference in the quantitative results. This differs from the qualitative finding that pronunciation and intonation was an important category of change in speaking (see section 4.3.3.2.1).

3.2.2.2 *Examination of means by participant*

Ultimately, a classroom is full of individual students, and the individual responses to different pedagogical strategies can vary based on a number of individual variables. Since means and medians only demonstrate the central tendencies of a group, for the sake of thoroughly exploring the question of the relationship between using drama/PA and participants' explicit evaluations of speaking-confidence and -anxiety, it is important to also look at the individuals.

For this purpose, I will only look at the two questions that explicitly asked about anxiety and confidence, which had the largest shifts and most closely align with the research

question covered in this section. The difference between the pre- and post-ratings for individual participants are presented in Table 14.

Table 14

Differences Between Pre and Post ratings of Confidence and Anxiety by Participant

SUBJ	SPKconfident	SPKanxious
KM	0.00	0.69
AO	0.25	-0.25
CG	0.25	0.57
KR	0.31	0.69
AB	0.37	0.25
BO	0.50	0.25
HA	0.50	0.50
SW	0.57	NA
AQ	0.62	0.00
ML	0.68	0.69
KD	0.69	-0.31
DT	0.69	0.19

Figure 10 provides a more visual reference of the changes that were perceived by each individual participant.
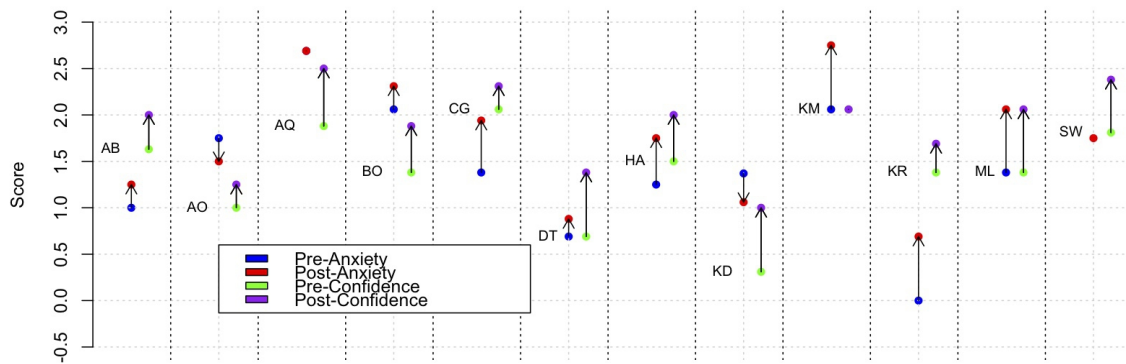
Figure 10. Line plot of shifts in anxiety and confidence by participant.

While there is an overall positive tendency among the participants, Figure 10 shows
that individually each participant has a different affective experience in terms of starting and
ending points. Nonetheless, regardless of starting point, all participants increased their
confidence while speaking from pre to post, but to varying degrees. Unfortunately, with the
small data set, at this point there is no discernible pattern between starting point and amount
of change. All the same, again, this generally positive finding aligns with the research that
has indicated that drama/PA would increase participants' positive self-beliefs (Maley & Duff,
1982; Marini-Maio & Ryan-Scheutz, 2010; Piazzoli, 2011; Via, 1976). A more in-depth
analysis of individual cases will be given in the qualitative results (sections 3.3.1-3.3.4) later
in this chapter.

While all positive self-beliefs increased or stayed the same, this was not the case for
anxiety. The question regarding anxiety was not reported as decreased for all individuals.
There were two participants that, in fact, reported an increase in their anxiety (AO, KD). This

finding demonstrates that while participants as a whole experienced a decrease in their anxiety from the classroom environment created by drama/PA, the effect was not the same for all individuals. This individual difference will be examined in more detail in the qualitative results in section 3.3.1. This varied individual response coincides with the findings of Fung (2005), that not all students responded the same to teaching methods using drama: all participants did not find them to lower anxiety.

At this point, it should be taken into consideration that individual students will respond differently to different FL methodology, as would be expected. Apparently, it is possible for these methods to have a negative relationship with certain students' speaking-anxiety. More research would need to be done to determine if there is, for example, a certain category of participants that might be more negatively influenced. The two students in this study with increased anxiety were not obviously similar in terms of various individual variables and both were each more similar to other students who did not experience increased anxiety. Nonetheless, these individual results can help explain the conflicting views on whether these methods, which include speaking in front of the whole group, <u>in</u>crease anxiety (Horwitz, 2001; Horwitz et al., 1986; Koch & Terrell, 1991; Price, 1991; Woodrow, 2006; Young, 1999; Young, 1990) or <u>de</u>crease it (Foss & Reitzel, 1991; Marini-Maio & Ryan-Scheutz, 2010; Phillips, 1998; Piazzoli, 2011; Smith, 1984), since on the level of individual students, either can occur.

However, given the large majority of students taking part in this study who had decreased anxiety, the results of this study reinforce the claim that anxiety is in fact reduced in the context of a class that incorporates drama/PA. By this, I do not mean to say that individual student responses should be ignored, but simply that this pedagogical method, like

others, will not appeal to all students equally and, therefore, would not necessarily have a positive effect on everyone's affect in the FL classroom. There may be, in fact, students who do not respond completely positively, particularly when working with students that are not self-selected because they specifically want to work with a particular pedagogical tool, such as drama/PA. In future research, the individual reasons for an increase in anxiety should be explored in even further detail.

However, it should be noted that participants who initially did not feel inclined to use this pedagogical tool, found themselves, through its use, feeling more confident than they had imagined they would. In conclusion, with regard to the research question '*How do drama/performative activities relate to explicit evaluations of speaking confidence and anxiety?,'* the participants increased their explicit evaluations of confidence and decreased their explicit evaluations of anxiety. However, at an individual level, while all evaluations of confidence increased, two of the twelve individuals reported increased anxiety when speaking, with the remaining individuals having the same or decreased anxiety levels. The possible reasons for the reduction in anxiety and increase in confidence reported by the participants will be discussed in the qualitative results.

3.2.2.3 *Pre-/Post-Cluster Analysis*

In the previous sections, I explored the answer to the first research question about explicit evaluations of speaking-confidence and -anxiety by looking at the individual pre- and post-responses to the questions both for the class as a whole and for each student.

In this section, in order to further explore the implications of participants' responses in terms of the relationship between using drama/PA and their explicit speaking-confidence and -anxiety, I will look at how the evaluations given on the *Survey on Affect* cluster together. The

pre- and post-clusters reveal the underlying attitudes about the relationship between participants' self-rated confidence, anxiety, and feelings about drama/PA. How their evaluations shifted from the beginning of the course to the end further illuminate the relationships that exist between the questions.

For this purpose, I performed a cluster analysis: this is an *exploratory* technique that helps to display underlying patterns in the data (Dörnyei, 2007, pp.237-238; Everitt et al., 2011, p.7; Gries, 2013). The shifts in clusters from pre to post can illustrate possible changes in the participants' conceptualizations of their confidence, anxiety and using drama/PA in the class.

As Gries (2013) pointed out, cluster analysis does not necessarily produce "perfectly interpretable output, such dendrograms are often surprisingly interesting and revealing" (p. 308). Cluster analysis does require the researcher to make certain choices in terms of which clustering method to use as well as which way those clusters should be amalgamated. As Everitt et al. (2011) state there are a series of decisions that need to be made and "it is generally impossible *a priori* to anticipate what combination of variables, similarity measures and clustering techniques is likely to lead to interesting and informative classifications" (p. 257).

Through exploring different clustering techniques, I decided on the Pearson clustering, since rather than Euclidean distance, a correlational relationship was most appropriate for the circumstances. Not only did the clusters lend themselves to a solution that was easier to interpret, but also exploring how the questions related to each other in terms of similarity and difference rather than distance in space was the goal of the analysis. Hence, in terms of interpretation, the questions that were most correlated and, clustered together were

most likely to be testing a similar underlying concept.

Ward's amalgamation method, the method used to unite clusters themselves together, was chosen because this method has been found "generally to work" in a variety of circumstances, despite its tendency to make multiple small clusters (Everitt et al., 2011). The data from the *Pre-/Post-Surveys on Affect* were clustered separately. The resultant pre- and post-cluster dendrograms are pictured below in Figure 11 and Figure 12. The rectangular red boxes highlight how the clusters were separated for a five-cluster solution. The separations were made at the height of the rectangles where a horizontal line cuts across five different vertical lines, denoting five separate clusters.

Cluster Dendrogram

xdata.pre.2
hclust (*, "ward")
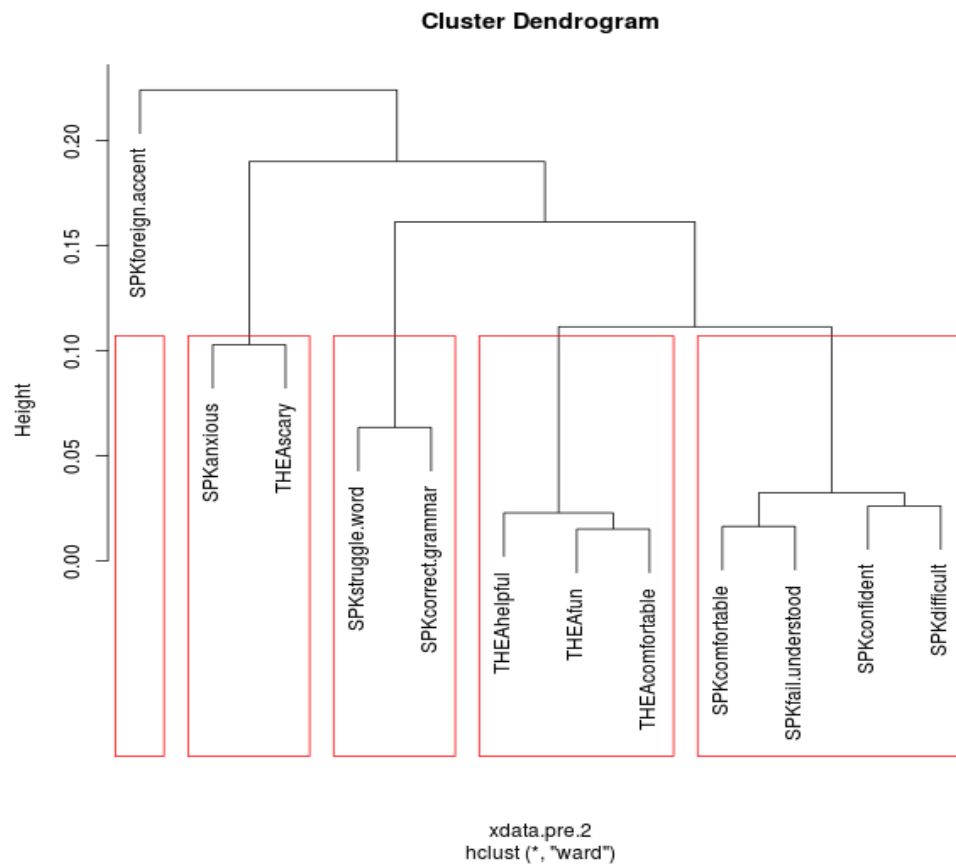
Figure 11. Cluster dendrogram for responses to the pre-survey on affect.
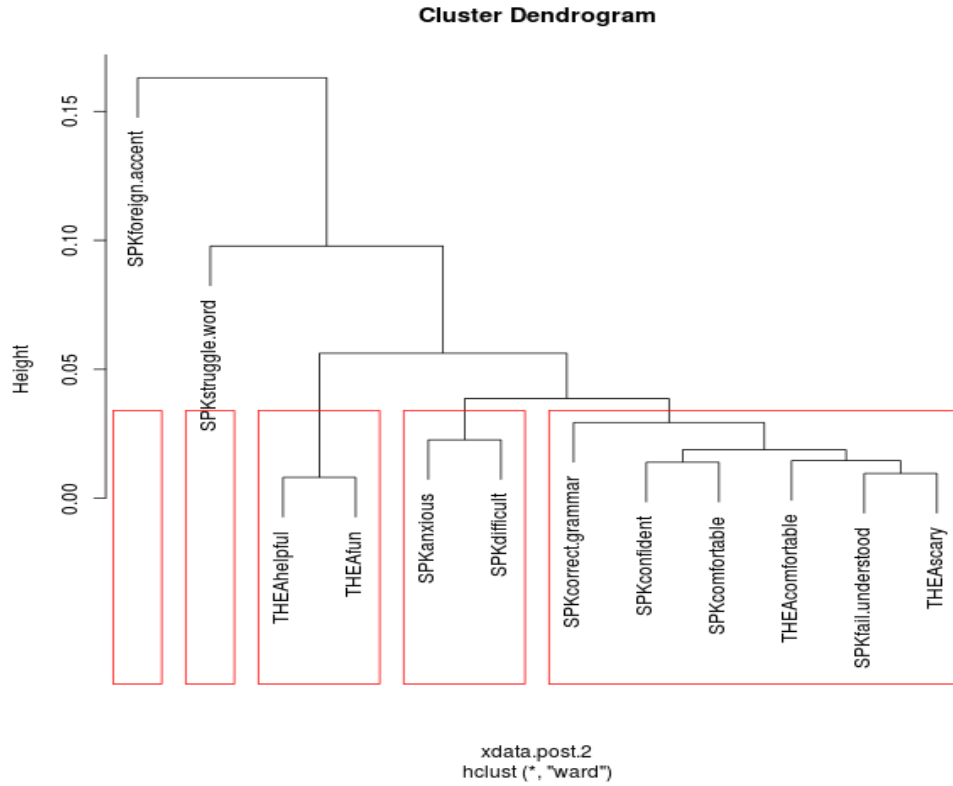
Figure 12. Cluster dendrogram for responses to post-survey on affect.

In terms of interpreting dendrograms, the first notable aspect is that "long vertical lines indicate more autonomous sub-clusters" (Gries, 2009, p. 308). For example, it can be seen by looking at the length of the vertical lines of the dendrograms from the pre-data that the first two clusters are more similar than the third cluster is from the fourth and fifth clusters. On the other hand, the dendrograms from the post-data show that the first and second clusters are the most different. However, for this analysis, the subtleties of which clusters are least similar from each other will not be considered, rather the five sub-clusters

from pre and the five from post are all seen as distinct. This was done because the difference

and similarity of the individual clusters does not play a major role in this interpretation. What

is analyzed more in-depth here are the meanings behind the clusters themselves and the

changes that occurred between the clusters from the pre-data to the clusters from the post-

data.

The clusters resulting from the pre-data are shown in Table 15. The abbreviation for

the content of each question in the clusters are color-coded so that the shifts from the pre-data

to the post-data can be seen more easily.

Table 15

Color-coded Pre- and Post-Clusters

PRE-CLUSTERS				
1	2	3	4	5
Spk Foreign Accent	Spk anxious Thea Scary	Spk struggle word Spk correct grammar	Theater helpful Theater fun Theater comfortable	Spk comfortable Spk fail understood Spk confident Spk difficult
POST-CLUSTERS				
Spk Foreign Accent	Spk struggle word	Theater helpful Theater fun	Spk anxious Spk difficult	Spk comfortable Spk fail understood Spk confident Theater comfortable Thea Scary Spk correct grammar

3.2.2.3.1 Pre-Clusters

In Table 15, starting with the pre-data, it is possible to see a pattern emerging of participants'

answers having clustered in a manner that seems logical or predictable. The first cluster of

the pre-clusters showed that, FOREIGN ACCENT stood alone from the other

questions/categories. This aspect of speaking is unique because it is what everyone hears and

conceivably judges, but generally does not form part of what is evaluated for a grade at this university. Foreign accent is also often considered an aspect of spoken language that adult learners cannot change. A speaker's accent is an external expression of speaking in a foreign language unlike the variables in the fifth cluster that relate to a speaker's internal experience of language be it foreign or native.

The second cluster combined the feelings of ᴀɴxɪᴇᴛʏ and sᴄᴀʀɪɴᴇss, despite their different sources of speaking and theater. This cluster seems to have been driven by the similar emotional/physiological response that could occur when performing in front of others, speaking in a foreign language, or performing in one. The similarity of the emotions experienced make this a logical connection.

The third cluster, rather than being connected by emotions seems to share a linguistic or language class connection between ɢʀᴀᴍᴍᴀʀ and ᴠᴏᴄᴀʙᴜʟᴀʀʏ. These tend to be the most commonly tested and corrected forms of language, particularly in a course entitled "Advanced Grammar and Composition." The responses to these questions could be logically connected together, notably before actually experiencing the reality of the course, its contents, or its methodology.

The fourth cluster contained the other theater-related items (aside from being scary), demonstrating how they seemed to be considered as separate from the speaking variables. The contents of this cluster implied that initially, in general, the theater questions were seen as distinct from speaking in Spanish.

Finally, the fifth cluster contained the remaining speaking variables. These questions all related to the internal feelings (aside from anxiety) that might occur while speaking. The ᴅɪꜰꜰɪᴄᴜʟᴛʏ, ᴄᴏɴꜰɪᴅᴇɴᴄᴇ, ᴄᴏᴍꜰᴏʀᴛ, and ᴀᴛᴛᴇᴍᴘᴛ ᴛᴏ ᴍᴀᴋᴇ ᴏɴᴇsᴇʟꜰ ᴜɴᴅᴇʀsᴛᴏᴏᴅ

all happen within the mind of the speaker. They relate to the perception of the participants' own struggle or comfort while trying to formulate their ideas into foreign words and sentences. It should be noted that these clusters were not determined *a priori* by the researcher, nor by the participants. This was what emerged from the statistical cluster analysis.

3.2.2.3.2 Post-Clusters

For the post-data, rather than impose this same structure, another cluster analysis was performed to determine how these underlying ideas about speaking in Spanish and using drama/PA changed during the course. The resulting clusters are the bottom half of Table 15 with the same colors from the pre-clusters so that the shifts can be seen more prominently.

The post-clusters did not have the same predictable structure as the pre-clusters. The post-clusters showed more nuances in regards to the relationship between speaking Spanish and drama/PA. However, the first cluster was the only cluster that remained unchanged. This again points to the unique nature of foreign accent as seen in the above description of the pre-clusters.

The second cluster contained the variable pertaining to vocabulary. This became isolated and disconnected from the other aspects of speaking in particular.

The third post-cluster showed theater as HELPFUL and FUN. This indicated a stronger connection between these two variables as being related to drama/PA, which, is also reflected later in the qualitative results.

In the fourth cluster, the anxious feelings related to speaking were then associated with difficulty. The connection between difficulty and anxiety seems a natural connection in the sense that struggling to pronounce words in public in a foreign language may make

someone anxious.

In the fifth cluster, it became apparent that many of the variables had converged together. For example, drama/PA being COMFORTABLE and SCARY clustered together with the majority of the internal variables related to speaking (COMFORTABLE, FAIL UNDERSTOOD, CONFIDENT) as well as one of the evaluated variables (CORRECT GRAMMAR), rather than with the other drama/PA related questions. This shift as well as the others will be discussed in further detail in the next section.

4.2.2.3.3 Shifts in clusters

The first 'cluster' (FOREIGN ACCENT) remained its own cluster in the post condition as well, which is not wholly surprising since, as was seen in the mean shifts, this was the least changed question from pre to post. In terms of the changes that occurred specifically, starting with the second cluster, what was the third cluster in the pre-data was separated, leaving STRUGGLE WORD on its own. Finding the right word was no longer as related to grammar; the cluster of evaluated forms of speaking were separated. One possible interpretation of this is that through the course they started to see struggling to find the right word differently from using correct grammar.

The third post-cluster couples theater being HELPFUL with being FUN, by separating these two characteristics from the others there was no longer a main "theater" cluster, but rather an association between the characteristics themselves. This seems to imply that by the end the participants were associating drama/PA with being both HELPFUL and FUN. The connection that was formed has important pedagogical implications because being both helpful and fun makes this a valuable classroom technique for creating optimal learning conditions for foreign languages, where students both enjoy and learn from what they are

126

doing.

The fourth post-cluster combines one variable from the 2nd and 5th pre-clusters, which implied that initially these were relatively heterogenous, but by the end of the course being anxious about speaking was more closely associated with being difficult than with other aspects of speaking or performing. Again, this connection seems logical. However, it does change the sense of speaking-anxiety from being connected to scary to something that can be controlled more readily with more practice and preparedness, and that it can be contained and limited to certain contexts, rather than always applying whenever speaking in public in a FL. DIFFICULTY does not hold the same form of visceral emotional response as 'scary', but it is rather a more skill-based variable. This attitude shift towards anxiousness being more connected to an internal response to preparedness also has important pedagogical implications.

The fifth cluster shows a shift towards theater and feelings about speaking Spanish coming together and intertwining. While the final cluster in the pre-clusters only contained speaking variables, this cluster contains two separate theater variables as well as the variable related to GRAMMAR. It seems that these constructs have become more similar and related by the end of the course in comparison to the beginning. Through examining this convergence, it seems that the underlying concepts from the explicit evaluations of speaking and theater have come together and are more connected than they were initially.

Ultimately, the cluster analyses show that there was a shift in underlying patterns of how students rated their attitudes towards speaking and drama/PA. In summary, the participants expressed more nuanced and interconnected ratings of speaking and drama/PA after having participated in the course. Stereotypical connections of students lacking

127

experience with drama/PA were made initially, while after having been through the course

their attitudes changed towards drama/PA and speaking, particularly in terms of speaking-

anxiety and speaking-confidence. At the end speaking-anxiety was most closely connected to

difficulty, and speaking-confidence gained a connection that previously did not exist to

drama/PA. The cluster analyses showed a shifting relationship between speaking and

drama/PA to becoming more interconnected after experiencing it. In order to look more

specifically at the shift in attitudes towards drama/PA, the following section examines the

questions directly related to it rather than in combination with speaking, as has been

addressed in this section.

3.2.3 Attitudes about Drama/PA in the FL Classroom

Research Question 1*: How does using drama/PA relate to affect and attitudes?*
    1b) How does it relate to attitudes towards drama/theater?

3.2.3.1 *Examination of means*

The research question above was partially addressed in the previous section on clustering.

However in order to expand on this explanation, in this section I will explore more closely

the evaluations specifically of drama/PA by looking again at a comparison of the mean

results of the *Surveys on Affect* by individual question. Figure 13 highlights the questions

relating to theater and how the means changed from before the course to after it.

128
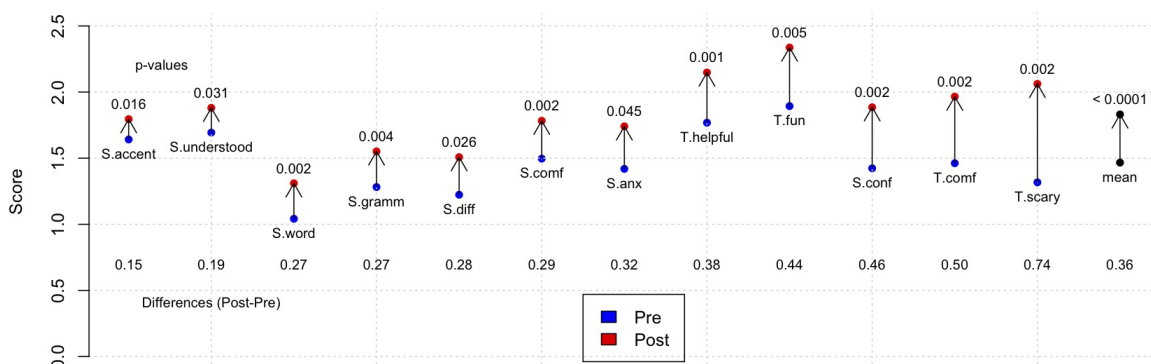
Figure 13. Shifts in means by question.

The highlighted arrows with T., abbreviated for theater, all show increases in means. In relation to all of the questions, the mean of the attitudes towards using drama/PA in the classroom changed the most. The *p*-values are shown above the arrows, all of which were statistically significant at < .05. The greatest change occurred for how scary doing drama/PA was for the students. By the end of the course, it was apparent that their fears had generally abated. Not only had their negative feelings decreased, but the positive feeling of being comfortable had increased. This shows that many students who were not self-selected, and may have felt nervous and uncomfortable initially, felt more comfortable and less scared after carrying out performative activities in a foreign language in front of a group.

Speaking-confidence was the next largest shift, followed by the other two questions relating to drama/PA. Overall, the students increased their enjoyment and found it to be more useful than they had initially thought. These positive evaluations also showed that not only did they feel more comfortable doing it, they also found it engaging and helpful. It is

129

conceivable that the participants would have reacted negatively to doing drama/PA since they were expecting a 'normal' Advanced Grammar and Composition course, and because, as has been stated previously, drama/PA type of activities are known for being anxiety producing (Koch & Terrell, 1991; Woodrow, 2006). Therefore, this can be seen as relevant, particularly in terms of rating theater as more scary initially. However, the reaction, in general, was quite positive.

Despite initial possible hesitations, participants generally found drama/PA to be fun and helpful, less scary, and more comfortable than they initially thought. While these participants did not know what to expect, they willingly went along with the activities and engaged in them with enthusiasm. This seems to have helped alleviate their fear, which may in part have been a fear of the unknown. Further and more detailed analysis of participants feelings about drama/PA will be seen in the qualitative results.

3.2.3.2 Examination of means by participant

To examine more closely the individual student responses to using drama/PA, I compiled the mean responses to the questions relating to drama/PA, from the pre- and post-data. In Figure 16, it is clear that all participants that had pre- and post-responses had some form of positive increase in their evaluations.
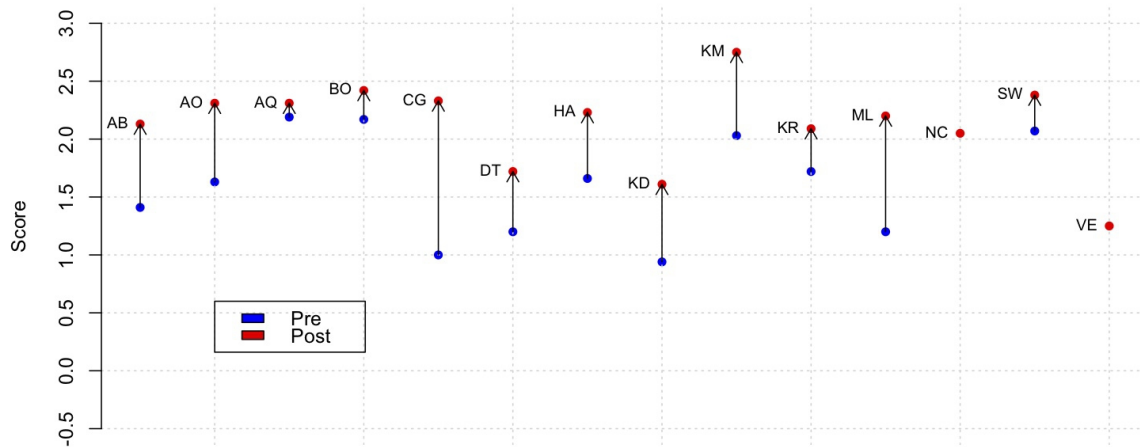
Figure 14. Shifts in attitudes towards "Theater" by participant.

The individual participants all had positive gains, but it is apparent that the
participants that initially had rated theater more positively had smaller changes in their means
(AQ, BO). While CG, who initially gave one of the lowest ratings of drama/PA, made the
greatest shift, KD, who had the lowest ratings of everyone, did not make as large of a change.
However, it is interesting to note that despite the increase in anxiety that both KD and AO
reported in their speaking, they both reported positive shifts in their explicit attitudes towards
using drama/PA. A closer examination of each individual participant will follow later in this
chapter.

3.2.4 Implicit Speaking Confidence and Accuracy Evaluations

Research Question 2: *What are the factors that relate to implicit evaluations of confidence/accuracy?*
     2a) How does using drama/PA relate to implicit speaking-confidence?

3.2.4.1 Examination of means

While the above data collection tool examined the explicit expressions of self-confidence and anxiety, *The Pre-/Post-Assessments of Speaking* were used to measure implicit feelings of self-confidence and accuracy. How well someone rates him- or herself while speaking gives an implicit indication of how confident that person feels about his/her speaking ability. This kind of rating is an implicit measure of confidence because it does not directly ask the participant to evaluate how confident he/she feels, but rather asks for an evaluation of perceptions of linguistic competence. Despite the prevalence of implicit measures in social-psychological research, this particular type of measurement has not been used in previous studies on affect and foreign language learning. This view of participants' confidence adds yet another layer of nuance to understanding how participants feel when speaking Spanish.

It should also be noted that these ratings were given without knowledge of the previous ratings. They were not asked to quantify how much they felt they had changed as they were with the *Pre-/Post-Surveys on Affect*, but rather were asked to evaluate their speaking at the beginning and then separately at the end of the course. Figure 15 shows the pre- and post-means for each type of evaluation the participants made: how well the speaker communicated the message, how comprehensible the message was, and how grammatically accurate it was.
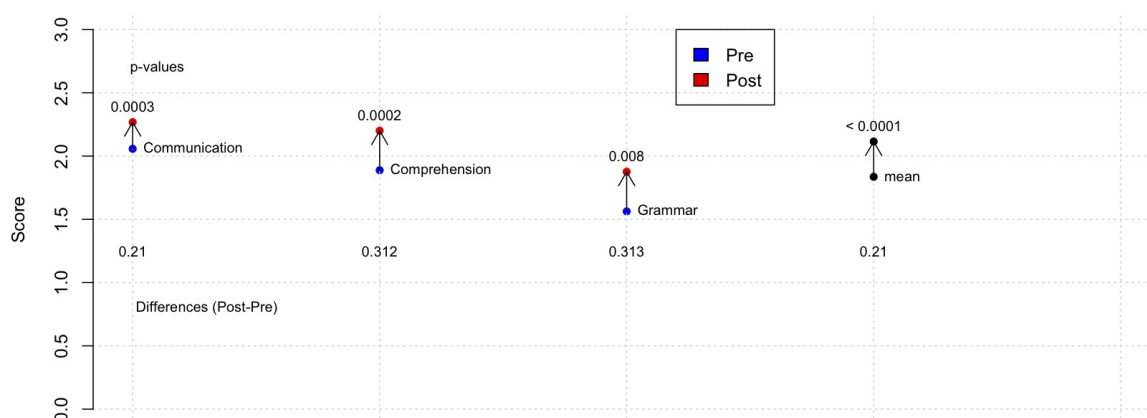
Figure 15. Shifts in means for the pre-/post-assessments of speaking.

The means for these evaluations all increased from the beginning to the end of the course. All of the changes were statistically significant (p-value < .05) according to exact Wilcoxon tests. The greatest change occurred in the ratings of speakers' grammar. This may have been related to the courses' focus on specific grammatical topics. The self- and peer-evaluations of how well speakers communicated and how comprehensible they made their messages also increased. This could have been related to the rehearsal aspect of using drama/PA since the participants were focused on communicating more clearly throughout the course. It seems that overall the students' implicit evaluations of their own and their peers' speaking-confidence and competence all increased over the time of the course. These ratings again, are subjective and not objective measures of linguistic improvements, since it is the perception of increase and decrease in linguistic accuracy that most closely relates to self-confidence. Unfortunately, it is difficult to determine what aspects of the course during the

133

six-week time period exactly influenced these implicit ratings of self-confidence, but they increased nonetheless.

These implicit measures triangulate with the explicit measures. It seems that both explicitly and implicitly participants expressed an increase in their self-confidence when speaking. Not only did most participants explicitly generally rate their confidence as higher, they also rated their competence and, therefore, their implicit sense of speaking-confidence as higher as well. In this case, their implicit sense, even when not asked directly about how they felt when speaking in Spanish, they rated themselves in terms of their skills as having improved. These combined findings help to confirm that participants experienced a subjective increase in their abilities and confidence.

3.2.4.1.1 Examination of means by participant

Again, given the small sample size, I was able to look at the results on a more fine-grained individual level. As was seen in the *Pre-/Post-Surveys on Affect*, despite the overall tendencies seen above, when the changes were on an individual level, as is expected, more variation was apparent. Figure 16 shows the mean changes for the individual participants for Communication, Comprehensibility, and Grammar.
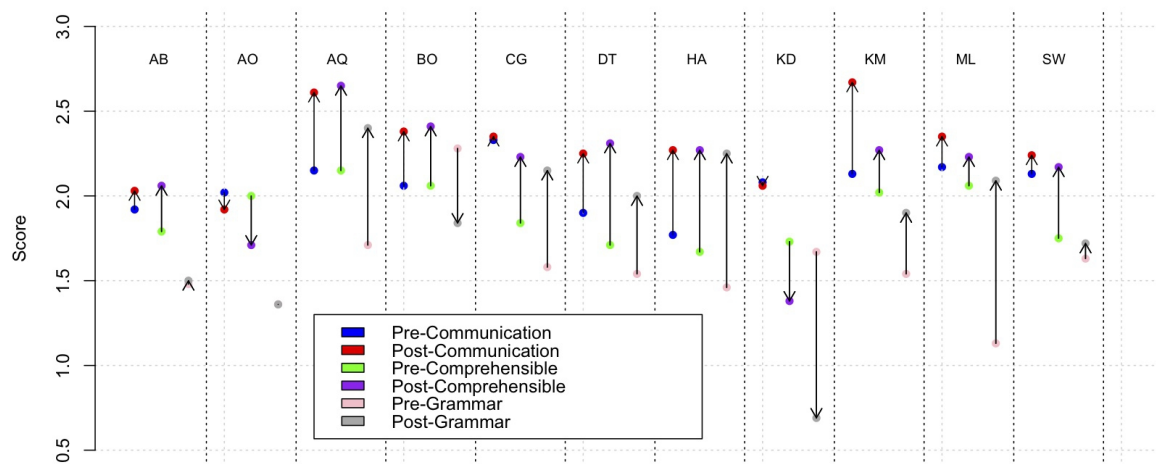
Figure 16. Mean change by participant in evaluations of communication, comprehensibility, and grammar.

As is apparent from looking at Figure 16, the majority of the arrows indicate that there was an increase from pre-ratings to post-ratings. However, there were a few participants that also had decreased ratings. Interestingly, but not surprisingly, the only two participants (AO, KD) that decreased in all categories were the same two participants that experienced an increase in anxiety. This seems to imply that at least for these two students there may have been a connection between their feelings of anxiety and their implicit feelings of confidence, which aligns with the direct connection drawn in Cheng et al. (1999) between FL anxiety and a "negative self-perception of language confidence"(p. 436). However, it should also be considered that KD only had self-ratings in the post condition, which may also have influenced the outcome.

The only other decrease occurred for BO, but only in the category of grammar. This change most likely occurred because this participant had good fluency and accent, but lacked grammatical accuracy. Initially, this lack of grammatical knowledge seemed to be overshadowed by the fluency and accent. However, by the end of the course, participants were more familiar with each other and, therefore, more aware of each others' strengths and weaknesses as well as their own. Otherwise, most participants overall ratings of themselves and of each other increased, indicating that *implicit* feelings of confidence had also increased, similarly to their *explicit* feelings of confidence. The next part of the research question addresses the multi-factorial nature of the variables and the relationship between the explicit ratings and the implicit ratings.

3.2.5 Relationship between Explicit Evaluations and Implicit Evaluations

Research Question 2: *What are the factors that relate to implicit evaluations of confidence/accuracy?*
    2b) How do explicit confidence/anxiety/attitudes towards drama relate to implicit speaking-confidence?

3.2.5.1 Correlations

The explicit and implicit evaluations of confidence and anxiety measured different aspects of related phenomena through multiple types of self-report measures. As has been seen, there can be some variation between implicit and explicit measures (Gawronski & Peters, 2007; Greenwald & Banaji, 1995) but, while there may be a difference, there may also be an overlap since the way the implicit and explicit feelings were compared here has not been done in previous studies.

In order to further explore the relationship and examine where there was more similarity or difference, a correlation matrix was generated using the Pearson correlation method. The higher correlations showed a closer relationship. The clusters derived from the

responses to the *Survey on Affect* were used, because they conflate the variables from each individual question into similar categories. Table 16 shows the pre- and post-clusters with a word to describe the variables they contained and their correlations with each of the types of speaking assessments in both pre- and post-conditions. Only clusters that had highly correlated relationships are shown.

Table 16

Correlations Between Clusters and Assessments of Speaking

	Communication		Comprehensibility		Grammar	
	PRE	POST	PRE	POST	PRE	POST
PRE2 (scary)	0.03	0.49	**0.67**	0.46	**0.53**	0.29
PRE3 (evaluated)	0.43	**0.78**	0.23	**0.61**	**0.58**	**0.53**
PRE4 (drama)	0.08	**0.54**	**0.51**	0.48	0.4	0.28
PRE5 (speaking)	**0.6**	**0.72**	0.48	**0.67**	0.19	**0.65**
POST2 (vocab)	0.34	**0.66**	0.32	**0.61**	**0.56**	**0.51**
POST4 (anxious/difficult)	0.44	**0.86**	**0.58**	**0.63**	0.22	**0.57**
POST5 (speaking/drama)	0.43	**0.78**	0.47	**0.71**	0.32	**0.64**

The highly correlated or very highly correlated $(0.5 < r \leq 1)$ relationships are in bold.

Table 16 shows that there are some correlations between the clusters and the speaking scores. The implicit and explicit evaluations of speaking and drama are not necessarily completely separate as has been seen in social psychological studies (Gawronski & Peters, 2007; Greenwald & Banaji, 1995). This was most likely related to the different ways these constructs have been operationalized. There was a certain reflection of explicit ideas about speaking and drama that showed up in how students assessed their actual speaking. It was interesting that the post-clusters tended to correlate with the post-assessments, which showed

a stronger convergence between implicit and explicit evaluations in the post-condition. This was in contrast to the pre-clusters, which correlated more indiscriminately with both. In fact, all of the the post-clusters that were highly correlated were connected with all of the types of post-scores of speaking.

The Pre2 cluster, which includes both speaking-anxiety and theater-anxiety, highly correlated with pre-comprehensibility ratings and pre-grammar ratings. This could be interpreted as a possible relationship between feelings of anxiety and how comprehensible and grammatically correct they felt they were.

The Pre3 cluster, which includes the questions about finding the right word and struggling to use correct grammar, correlated with all of the post-measures and both pre- and post-ratings of grammar. This cluster, which was about the aspects of language that were often evaluated in language classes, logically connected to all three of the rating categories. However, the fact that it correlated more highly with post-scores, indicated a possible initial disconnect between explicit feelings of vocabulary and grammar and implicit feelings, particularly given that overall the post-scores tended to be higher than the pre-scores.

The Pre4 cluster, which included the responses to questions about theater (except for the scariness), was mostly not correlated with the scores of implicit speaking-confidence. This again highlights the initial disconnect between drama and speaking. However, there was a correlation between the Pre4 cluster and post-communication and pre-comprehensibility.

The Pre5 cluster, which included all the remaining speaking-question responses, was correlated with all of the post-assessments and the pre-assessment of communication. This illustrated the connection between the explicit and implicit scores. However, again there may have been some amount of disconnect between the explicit evaluations initially and the

implicit evaluations.

Less of the post-clusters correlated highly with the speaking-assessments, but the ones that did correlate connected more directly with the post-assessments than did the pre-clusters. The Post2 cluster, which only included the responses related to finding the right word, correlated highly with all of the post-assessments and the pre-assessments of grammar. It was possible to see a natural connection between grammar and vocabulary.

The Post4 cluster, which connected the speaking-questions regarding anxiousness and difficulty, correlated highly with all of the post-assessments and the pre-assessment of comprehensibility. This more pervasive connection to comprehensibility was also present in the Pre2 cluster.

The Post5 cluster, which included speaking and drama related questions, correlated highly with all of the post-assessments. This again showed the convergence of speaking and drama related variables in the minds of the participants after 6 weeks of using drama/PA in the course. The lack of correlation with the pre-assessments also again demonstrated the disconnect between drama and the scores given to measure implicit confidence at the beginning of the course.

3.2.5.2 Mixed-Effects Model

Table 16 shows that there were various correlations between the clusters and the speaking scores; however, the correlations alone do not actually combine the mixed-effects that the variables had on each other. In order to explore this multi-factorial relationship between the clusters and the implicit-ratings, a mixed-effects model was created (using R Core Team, 2013: R: A language and environment for statistical computing). This model accounts for the fact that multiple variables interact differently.

The final model showed three statistically significant effects, only one of which showed a relationship between explicit ratings and implicit ratings. The first differentiated between pre- and post-conditions (pre.post), the second between assessment types (communication, comprehensibility, grammar), and the third showed an interaction between the post-cluster with the theater related questions and the assessment scores (post3, score).

3.2.5.2.1 Pre and Post Effect

The mixed-effects model showed an interaction between the pre- and post-conditions. This is shown in Figure 17 where the *x*-axis distinguishes between the pre- versus the post-condition. The *y*-axis shows the scores that were given to assess speaking.

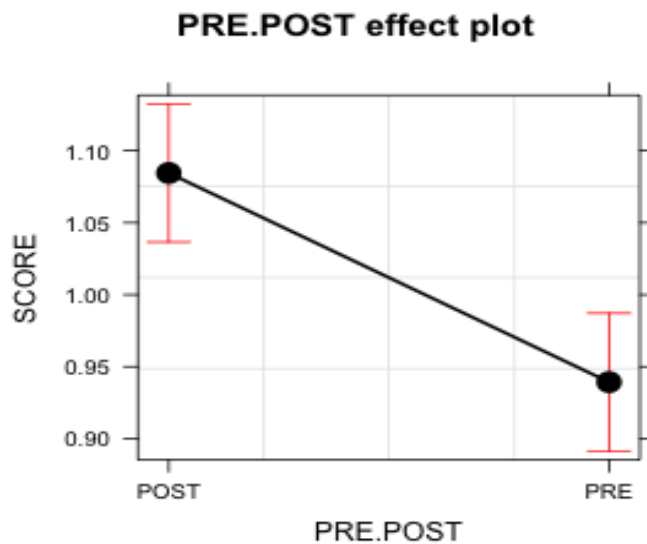*Figure 17.* Pre/Post effect of Mixed-Effects Model

Figure 17 shows a clear change between the pre- and post-scores. The mean and confidence intervals are given in red. These scores were clearly higher in the post-condition than in the pre-condition. This result showed that the scores were not static throughout the course and that there was a significant effect from the pre-condition to the post-condition in

terms of the changes in scores. However, this does not necessarily address why the scores are higher in the post-condition. The change could be related to the increase in confidence and decrease of anxiety, as well as the positive attitudes towards drama/PA in the course.

However, the cluster related to speaking-confidence did not enter into this model, which indicated that this result could be the product of a different (or set of different) intervening variable(s), such as the peer relationship that developed, as well as knowledge of the other participants speaking abilities in circumstances outside of the moment of rating. This outside knowledge was generally not a factor at the beginning of the course. At that point, they only had the experience of the interview context to rate. Nonetheless, there was a statistically significant effect between the scores given at the beginning of the course and scores given at the end of the course, which again were given without explicit knowledge of what scores had been given in the beginning and the increase of which could conceivably have been related to the particular methodology of the course.

3.2.5.2.2 Type Effect

Aside from the significant effect between pre-assessments and post-assessments, there was also a significant effect between the different types of ratings. There was a significant difference between the scores rating communication, comprehension, and grammar. Figure 18 shows the differences between the scores for each of these types and their confidence intervals in red. The type is found on the *x*-axis while the score again is on the *y*-axis.
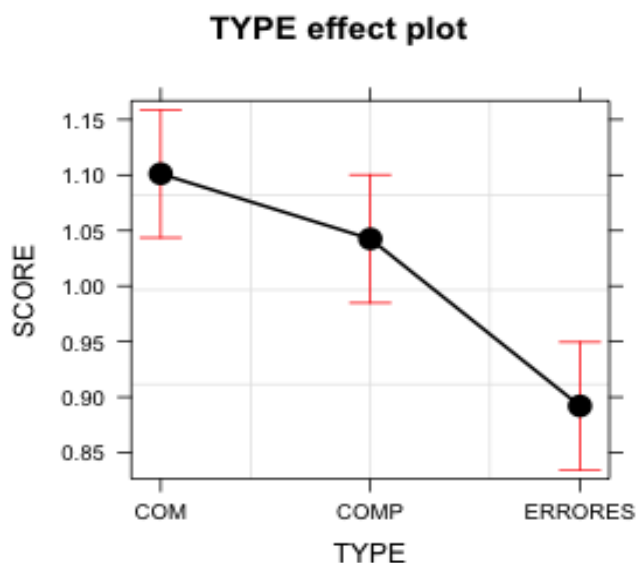
Figure 18. Type effect of the Mixed-Effects Model

Figure 18 shows that grammatical accuracy received the overall lowest scores, while communication received the highest. However, comprehension changed the most from the pre- to the post-condition. This indicated that the differentiation between these types had a significant influence on the score. The participants, therefore, did not rate each type equally, but rather differentiated between them. This result also indicated that the students implicit confidence was stronger in their beliefs in their ability to communicate and weakest in their perceptions of their grammatical accuracy.

In terms of communication as a main goal for language learning, this bodes well. However, in terms of a focus-on-form and goals for grammatical accuracy, this finding is not as positive. The result here does not speak to the question of the relationship between explicit ratings and those of the implicit ones, but rather focuses again on the differences between the types of implicit assessments.

While the above result did not illustrate a relationship between explicit and implicit ratings,

the remaining result of the mixed-effects model showed one significant relationship. It

related one of the clusters from the *Surveys on Affect* to the implicit evaluations of speaking-

confidence and accuracy. This effect is shown in Figure 19 where the post3 cluster, which

related seeing theater as helpful and fun, had a negative correlation with score. In other

words, as the ratings for post3 increased, the score decreased. The scores for post3 appear on

the *x*-axis, while the score continues to appear on the *y*-axis. The black line shows the line

through the data points, while the dotted red lines show the confidence interval for the black

line given the data.
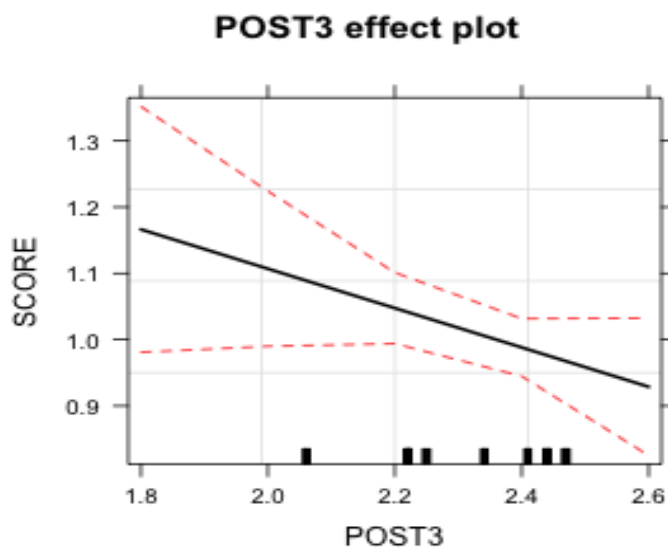
Figure 19. Post 3 cluster effect of the mixed-effects model.

This result could be surprising given the increase in implicit and explicit evaluations

throughout the course and the positive correlations between drama and speaking-confidence.

143

Therefore, to further explore the meaning of this result, I looked more thoroughly at the individuals to illustrate why this relationship seemed to be negatively correlated. Figure 20 shows a scatterplot of the individuals again with post3 on the *x*-axis, and score on the *y*-axis.
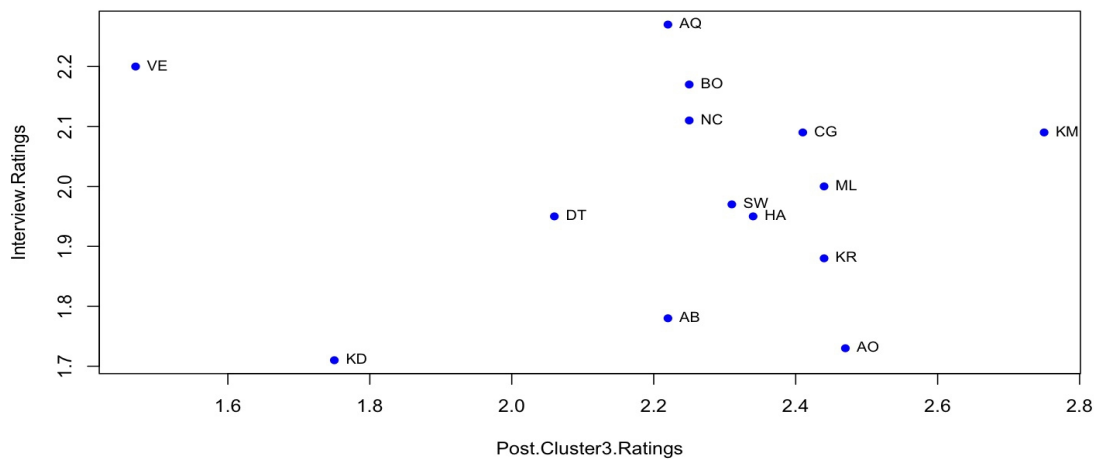
Figure 20. Average interview scores and Post 3 cluster scores

In terms of understanding these individuals, it is important to note that there were six participants (KD, DT, AB, HA, KR, AO) that had the lowest interview scores. Of the participants with the lowest interview scores, four of the six were participants that skipped a level to participate in this course (DT, AB, KR, AO). Despite having skipped a level, the qualitative data show that they enjoyed the drama/PA aspect of the course. However, this did not necessarily overcome the experience deficiency that these students had compared to the other students.

Meanwhile, two of the top four interview scores (VE, NC) were participants that did not have pre-test scores and, therefore, naturally had higher scores. One of these participants (VE) was one of the two students who was less enthusiastic in general about using drama/PA

and also had Spanish-speaking relatives, while the other student (KD), who was also not as enthusiastic about drama/PA had the lowest of all the scores.

Taking these external factors into consideration, it seems difficult to conclude that enjoying drama/PA and finding it helpful caused lower assessments of communication, comprehensibility, and grammar, but this cannot necessarily be discounted. Another possible interpretation of the result is that the students with less experience and less implicit speaking-confidence, in fact, enjoyed the drama/PA even more and felt that it was helpful and fun despite their lack of experience and confidence speaking in Spanish. Ultimately, while there were various significant correlations between the clusters and the score, it seemed that according to this model, the explicit ratings resulting in those clusters may have generally been measuring a more independent phenomenon than it seemed from the correlation matrix. Therefore, these ratings were not included in the multi-factorial model of the scores of the implicit confidence and accuracy.

3.2.6 Summary of Quantitative Findings

Overall, in the class used for this experiment, the participants increased their explicit evaluations of self-confidence when speaking and felt reduced levels of anxiety. However, at an individual level, while all individuals' speaking-confidence rose, two individuals reported increased anxiety when speaking, yet the remaining 12 individuals reported the same or lower anxiety levels.

The cluster analyses showed that there was a shift in underlying patterns of how students rated their speaking and drama/PA. The participants gained a more nuanced and interconnected understanding of speaking and drama/PA after having participated in the course. By the end of the course, speaking-anxiety was most closely connected to speaking

145

being difficult, and speaking-confidence was more connected to drama/PA than it had been previously.

Despite possible initial hesitations, participants generally found drama/PA to be more fun, helpful, and comfortable and less scary than they initially thought. Overall and individually, there was a generally positive response to drama/PA. Their fears of performing in front of each other, which may in part have been a fear of the unknown, were reduced.

Not only did participants explicitly rate their confidence as higher, they generally indicated having higher levels of perceived speaking-competence and, therefore, an implicit sense of speaking-confidence. These combined findings helped to confirm that participants experienced a subjective increase in their abilities and confidence.

These quantitative findings indicated positive results in terms of both explicit and implicit speaking-anxiety, and speaking-confidence, as well as attitudes towards drama/PA. However, the numbers do not fully illustrate the individual experiences of the students or the possible specific sources for these changes. The small sample size allowed for qualitative data to be collected from all participants. The qualitative analysis that is presented next goes into more depth about each of the research questions using the words of the participants themselves to provide a more complete answer.

3.3 Qualitative Results and Discussion

This section assesses the qualitative parts of the questionnaires (the pre- and post-open response questions and the anonymous mid-course and final university evaluations), and the researcher interviews. Observations were also carried out and were included as part of the analysis of the data. In the open-ended response questions and interviews, the participants were asked to freely express their views on the activities performed in class. I then did a

qualitative and impressionistic evaluation of the performative activities based on the participants' comments that revealed interesting facets of their experience during the course that could not be recovered through the statistical evaluation. This included their reasons for the feelings they experienced and how they perceived the shifts in their feelings and attitudes from the beginning to the end of the course.

The methodological literature has established how important these qualitative assessments are for gaining some understanding of what may be happening in the mind of the student (Brown, 2009; Dörnyei, 2003; Mackey & Gass, 2005). Most interestingly, even through the qualitative survey, one can also highlight certain trends that closely matched the quantitative results and could therefore be used for cross-validation and triangulation of the results.

The qualitative results like the quantitative are presented in order as they relate to the research questions. The open-ended response questions are analyzed first and followed by the interviews.

3.3.1 Explicit Speaking-Anxiety and -Confidence

Research Question 1: How does using drama/PA relate to affect and attitudes?
1a) How does it relate to explicit evaluations of speaking-anxiety and -confidence?

This is the first research question analyzed from the corresponding quantitative section. As seen above, the first part of the quantitative analysis focused on the actual theater/performance-related activities carried out in class and their relationship to overt evaluations of anxiety and/or confidence. The explicit evaluations asked directly about feelings of anxiety and/or confidence when speaking. These differed from implicit statements of anxiety and/or confidence that were evaluated by rating linguistic competence and

inferring confidence. For the qualitative evaluations, explicit speaking-anxiety and speaking-confidence are statements that used keywords related to these two feelings, such as *nervous*, *intimidated*, *scared*, *uncomfortable*, *comfortable*, *confident* etc. when specifically related to speaking in Spanish.

3.3.1.1 Open-ended Responses

Initially, the participants were asked how they thought drama/PA might influence their speaking of Spanish, but not asked specifically about confidence, comfort, or anxiety. The open-ended responses from the participants revealed only one of twelve students mentioned feeling that using drama/PA may increase comfort speaking. At the half-way point, one student also cited a decrease in discomfort when speaking, but in the final evaluations three or possibly four (one is from the anonymous university evaluations) explicitly addressed decreased discomfort or increased comfort.

In this particular format, participants did not use the specific words *anxiety* nor *confidence*, but rather generally referred to comfort levels. The responses to these questions also revealed in terms of their feelings of comfort, that one student felt that the decreased discomfort "was the most important thing" that had happened by the half-way point in the course.

I think the grammar lessons have been very helpful, difficult but helpful. However, the plays have really eased some of my discomfort with speaking Spanish-and I think that's most important.

At the end, one student mentioned generally feeling more comfortable speaking:

Yes, I became more comfortable with speaking the language. Also better at enunciation.

148

Two students commented at the end that they felt more comfortable speaking in front of a group, the most anxiety-producing context in which to speak a foreign language (Horwitz, 2001; Horwitz et al., 1986; Koch & Terrell, 1991; Price, 1991; Woodrow, 2006; Young, 1999; Young, 1990). These were both quiet students that often seemed initially hesitant to volunteer a lot in front of the whole group.

> DT: I think [drama] has positively influenced my learning of Spanish because it's made me more comfortable speaking in front of people.

> ML: [Drama] helped me become more comfortable speaking in Spanish, especially in front of a larger group of people.

The above two comments generally referred to drama as the source for their increased confidence in speaking, while the comment made by another student specifically mentioned that the classroom activities that required interaction and their regularity made her feel more comfortable speaking in Spanish also in front of others.

> SW: Class interactions were always there which made it comfortable to want to speak in front of classmates.

This student did not seem shy or uncomfortable with performance; however, this outward impression did not always match feelings mentioned in the interview data in section 3.3.2.2.1.

3.3.1.2 Interviews

The semi-structured interviews of the eight volunteer participants were conducted at the end of the course. These interviews elicited various explicit responses in regards to participants' feelings of anxiety and/or confidence in relation to speaking Spanish. Not

all of the participants made explicit mention of these feelings in specific connection with speaking. However, this lack of explicit mention does not mean that they did not express some form of shift in their feelings. The explicit mentions described in the participants' own words their experiences of speaking-anxiety and/or speaking-confidence *(3.3.1.2.1 Anxiety, 3.3.1.2.4 Confidence)*, in some cases from where they felt their anxiety and/or confidence stemmed (*3.3.1.2.2 Sources of anxiety, 3.3.1.2.5 Sources of confidence*) and also their shifts in feelings from the beginning of the course to the end (*3.3.1.2.3 Shifts in anxiety, 3.3.1.2.6 Shifts in confidence*).

It is apparent in the comments below that after 6 weeks of a language course focused on drama/PA, the participants sometimes conflated speaking-confidence and speaking-anxiety with using drama in the classroom. When this did occur, an attempt was made to separate these comments and focus on the ones that were most directly related to speaking to maintain the integrity of answering the first research sub-question separately from the second one. The comments that reflected more directly the participants' attitudes towards drama are covered in section 3.3.2, which relates directly to the research question about those attitudes. The following excerpts from the interviews were the only explicit mentions of anxiety/confidence directly in terms of speaking found in the interview data.

3.3.1.2.1 *Anxiety*

Three of the eight participants interviewed made explicit mention of anxiety in connection specifically with speaking. They each brought it up in reference to different questions at separate points in the interview. Two of the three participants (HA, DT) indicated that they were the kind of people that did not feel comfortable

speaking in front of others, while the third (KM) was self-described as someone that enjoyed performing and being in front of others. The words used by these participants to describe their feelings were "don't feel confident", "nervous", "not comfortable", "scare[d]" and "afraid." However, despite the similarity in vocabulary describing the state of anxiety, there was a difference between the way these words were used by the students with separate trait*s* related to anxiety.

A: And how did you feel about skits before?

HA: I **always** used to get **nervous** talking in front of people, I've gotten a lot better about it, but I was one of those people that was as soon as it's your turn I just would get **very nervous** whether it was English or Spanish, oh no, what am I supposed to be saying right now. But I don't know I feel like that's definitely gotten better at least. I don't know, but yeah I've **always** just been **nervous speaking in front of people** I think.

A: But yeah, you felt really nervous at the beginning you think maybe because of past experiences with plays?

DT: Umm, I guess **I'm just not comfortable speaking in front of people**

The above comments indicated that the participant above saw being uncomfortable and nervous as a trait or something that "always" happened to them. HA also indicated being "very" nervous as opposed to KM (below) who was only "a little nervous" when speaking Spanish. Not only did she hedge with "a little," she distanced herself by not personalizing the feeling, but rather indicating that it is *the speaking* that is nervous. However, this may have been incidental, but this same type

151

of depersonalization did not occur at other points in the interview, which indicated

that this was not something this speaker necessarily did regularly.

A: And then did you enjoy putting the plays on? Like the performance? I

mean you kind of already said but..

KM: Yes! I liked those ones. Umm, I don't know, it's like **a little nervous**

because it's hard to speak Spanish and you like really do have to know what

you're saying because if you're gonna act it out, you have to know the

emotion.

In the next quote, KM hedged again with "kind of."

A: And do you feel that your confidence has improved as well?

KM: Like speaking in Spanish? Yeah, I think so. Definitely, before I was like

kind of afraid of like what if I don't say the right thing, but like now I'm just

like well if I don't say the right thing like somebody will correct me about it

and it's better to try to just speak it then like not speak at all.

While she clearly felt some amount of nervousness and fear, it did not seem to

present itself in the same way as it did for HA and DT, particularly since it was also

apparent that KM was generally a much more outgoing student than either HA or DT.

The explicit mention of speaking-anxiety was not as frequent as the implicit

mentions, as will be seen in section 3.3.3 relating to the second research question

about implicit feelings. However, these statements clearly indicated the presence of

speaking-anxiety and also the source of it, as will be analyzed in the next section.

3.3.1.2.2 *Sources of anxiety*

Foreign language speaking-anxiety has various sources. Horwitz et al. (1986)

described it as being related to *communication apprehension, fear of negative evaluation* and *test anxiety*, but not a mere composite of these because of the particular nature of foreign language classroom learning. Young (1991) stated that the sources could be any combination of the following: "1) personal and interpersonal anxieties; 2) learner beliefs about language learning; 3) instructor beliefs about language teaching; 4) instructor-learner interactions; 5) classroom procedures; and 6) language testing" (p.427).

In this study the narratives of these participants pointed to the following sources: 1) fear of negative evaluation, 2) negative self-beliefs, 3) communication apprehension, and 4) learner beliefs about language learning.

Fear of negative evaluation

The fear of negative evaluation is stated explicitly by DT when she said that what she feared most was the judgment of others. While KM mentioned this source of her anxiety by fearing being wrong, the implication is that she would be judged by others (and/or herself) for being wrong. The anxiety she felt stemmed from the possible negative evaluation of being incorrect.

> DT: I think so, because I mean I think when you go up there [speaking in front of others] what **scares me the most is that people are kind of judging you**...
>
> KM: Definitely, before I was like kind of afraid of **like what if I don't say the right thing**.

Negative self-beliefs

The negative self-belief that was expressed related to a self-assessment as lacking sufficient competence and confidence.

153

HA: So yeah, it's better in the class because **that's hard to do in Spanish when you also like aren't very good at speaking or don't feel that confident** speaking the language, to put emotion into it is a lot harder to do. (A: Right) But so it's gotten better in that way too. Yeah.

Communication Apprehension

The communication apprehension that was described was also closely related to negative self-beliefs, in the sense that the hesitance to communicate was portrayed as a characteristic of each of these participants. They both were uncomfortable or nervous speaking in front of people and, therefore, felt apprehensive to communicate in that context. They seem to have accepted that this is just part of who they are, people that get nervous or uncomfortable speaking in front of others, while simultaneously (HA) acknowledging that this could improve.

DT: Umm I guess **I'm just not comfortable speaking in front of people**

A: And how did you feel about skits before?

HA: **I always used to get nervous talking in front of people.** I've gotten a lot better about it, but **I was one of those people that was as soon as it's your turn I just would get very nervous** whether it was English or Spanish. Oh no, what am I supposed to be saying right now. But I don't know. I feel like that's definitely gotten better at least. I don't know, but yeah, I've always just been **nervous speaking in front of people** I think.

Learner beliefs about language learning

The belief presented here is that speaking Spanish was difficult. The difficulty of the

task created a nervous response. Having to fully communicate the message with an accurate emotional depiction seemed to add additional layers of difficulty and made the task more daunting. The pressure of completing the task accurately seemed to be a source of nervousness for this student.

> A: And then did you enjoy putting the plays on? Like the performance? I mean you kind of already said, but..
>
> KM: Yes! I liked those ones. Umm, I don't know. It's like a little nervous because **it's hard to speak Spanish** and **you like really do have to know what you're saying** because if you're gonna act it out, you have to know the emotion.

While all of the sources for FL anxiety cited in the literature above (Horwitz, 1986; Young, 1991) were not mentioned in the explicit mentions of speaking-anxiety, the sources that did emerge in the data aligned with previous foreign language anxiety research.

3.3.1.2.3 *Shifts in anxiety*

The interview data not only highlighted the anxiety and the sources thereof, but also the changes that the participants perceived from the beginning to the end of the course. Since the relationship between using drama/PA and speaking-anxiety was the focal point of this study, perceived changes were an essential part of this analysis. It is important to note that some participants that self-defined as "uncomfortable speaking in front of people," noticed and explicitly mentioned changes in their own anxiety or discomfort. The context for the explicit mentions of speaking-anxiety, indicated two main reasons for the shifts: *practice effects* (Phillips, 1998) and *peer relationships*

(Crookall & Oxford, 1991; Clément et al., 1994; Foss & Reitzel, 1991; Phillips, 1998; Young, 1991). Both of these are aspects of foreign language classes that have been claimed to possibly reduce anxiety as explained in more detail in the following sections.

Practice effects

In the following narratives from HA, it can be seen, that in "life in general" the participant felt that she had become more comfortable speaking in front of others because she had had to do it more often. In other words, as she continued to do it, whether it was an "opportunity" or "responsibility," she had become more and more comfortable. Particularly, in this course, speaking in front of others had also felt more comfortable. It seemed that she benefitted from the effect of practicing.

This is a particularly important point, that while presenting or speaking in front of others may be affectively challenging, practicing can allow students to overcome this fear. On the other hand, avoiding this type of activity would not allow them the opportunity to grow more comfortable with a challenging situation. Repeating tasks has also been found to be useful for academic achievement as well, which underlines the value of rehearsal and practice (Bygate, 1999; Lynch & Maclean, 2000). She also felt that her ability to express her emotions in a more nuanced way benefitted her.

A: And how did you feel about skits before?

HA: I always used to get nervous talking in front of people, **I've gotten a lot better about it,** but I was one of those people that was as soon as it's your turn I just would get very nervous whether it was English or Spanish. Oh no, what am I supposed to be saying right now. **But I don't know, I feel like that's**

156

definitely gotten better at least. I don't know, but yeah, I've always just been nervous speaking in front of people I think. ...In life in general I definitely have gotten better, I've just had **more things that I have had the opportunity and the responsibility of speaking in front of people.**

HA: **But definitely in this class it's** [feeling nervous speaking in front of people] **gotten better**. Cause I remember **in the beginning, like reading stuff out loud, it was just straight reading it. But now, it's like I can read something and make it accented so it sounds like emotion or whatever**. So yeah, **it's better in the class** because that's hard to do in Spanish when you also, like, aren't very good at speaking or don't feel that confident speaking the language, to put emotion into it is a lot harder to do. (A: Right). **But so it's gotten better in that way too**. Yeah.

Peer relationships

Anxiety was also relieved through observing peers, and seeing their level of comfort, which allowed one participant to then also feel more relaxed and even enjoy herself as she observed others having a good time and, at least, seemingly not worrying about what other people might be thinking. This observation was possible because of the nature of the course in which the students rehearsed together and often performed in front of each other.

DT: I think so because, I mean, I think when you go up there what scares me the most is that people are kind of judging you. But then, like sitting there and

**having watched the performance and kind of like seeing my peers do it, it's
kind of like nobody really cares. They're just kind of, you know, having
fun.**

The quote from the participant KM also revealed a feeling of relief derived from peer
interactions, because while she felt like people may be judging her for getting something
wrong, rather than responding with judgment, she found that her peers would, in fact, help
her with her accuracy by providing corrective feedback. This helped her to feel that being
wrong should not be a source of fear, but rather a natural part of the learning process.

This environment of peer assistance was established because the students worked
together in a rehearsal format in which they had multiple opportunities to make mistakes
without being penalized. They were all working together to create a final performance or
product that reflected their best abilities, enabling them to be cooperative and comfortable
helping each other with inflection and grammatical accuracy. This finding aligned with the
research on task-based learning as well as the value of group bonding in terms of both
anxiety and confidence (Carson, 2012; Clément et al., 1994; Dörnyei & Murphey, 2003;
Dörnyei, 1997; Fushino, 2010; Willis & Lockyer Willis, 2007).

A: And do you feel that your confidence has improved as well?

KM: Like speaking in Spanish? Yeah, I think so. Definitely. **Before** I was like
kind of afraid of like, what if I don't say the right thing. **But like now, I'm
just like, well if I don't say the right thing like somebody will correct me
about it and it's better to try to just speak it then like not speak at all** (A:
Right). That was like nice (A: yeah) I**t helped me** in the sense of like **it's OK
to be wrong when you're learning Spanish, when you're learning a whole**

new language.

There were four participants that made explicit mention of confidence in connection with speaking. Similarly to the comments made about anxiety, they each brought up feelings of confidence in reference to different questions at separate points in the interview. Two of the four participants (BO, KM) were self-described as participants that enjoyed being in front of others, while the other two (AB, DT) were both people that had relatively higher levels of foreign language speaking-anxiety.

The expressions used by these participants to describe their feelings were "confidence", "comfortable", and "it's not as big a deal." In contrast to the quotes related to anxiety, in the comments about comfort and confidence, a distinction between the more outgoing and shy participants was not as apparent. However, some differences can be seen upon close analysis of the sources of confidence and change.

BO: Yeah definitely, because I think it [performing] gives you more **confidence** because you're building and you're in front of your audience even though it was only like 10 people. But you're **building your confidence in speaking**, so that helps a lot.

KM: Mm hmm, and like you [I] feel more **comfortable** like doing emotions too...

AB: Probably yeah, it [feeling like he knew people] definitely helped and there wasn't that many people, so... (A right, yeah) I**t's** [performing in Spanish] **not**

159

as big a deal.

DT: Oh, umm, I guess I do wish that I spoke more in class. Actually in this class, even though I don't speak that much I feel more **comfortable** because of how small it is...

3.3.1.2.5 Shifts in confidence

As shown above, the participants described their confidence or comfort. Generally, these statements were made in combination with an indication that there was an increase in confidence or comfort. Unlike with anxiety, the source of the confidence itself was not as obvious, but rather the sources for the increases in confidence became the focus.

Foreign language confidence like anxiety is both a state and a trait (Brown, 2000). State-confidence is more variable, while trait-confidence is seen as more stable (Brown, 2000). State-confidence is examined below by looking at the sources of confidence cited by the four students. There, it is possible to see differences between how the students that had more trait-confidence attributed the sources of increased confidence differently from the participants that had less trait-confidence.

While generally there was a direct connection between trait-confidence in foreign language and perceived linguistic competence, this was not always the case. BO was an interesting participant because he had pretty low grammatical-accuracy, but had high speaking-confidence, which was rather unexpected. In contrast to this case, DT had quite high grammatical-accuracy, yet quite low speaking-confidence. It is likely that for DT this was related to her perfectionistic tendencies. KM and AB

were both less extreme in this regard: KM had high speaking-confidence and fair grammatical accuracy, while AB had low speaking-confidence and fair grammatical accuracy.

It was interesting to see that when these participants described why they felt their confidence/comfort increased, there was a clear difference in the sources to which they attributed it. Both KM and BO attributed their confidence/comfort to their own increased skills and experience, while DT and AB attributed their increased confidence/comfort to the group-dynamic or an external factor rather than an internal one. Both *self-efficacy* (or the belief in one's ability to improve one's own skills) (Bandura, 1986) and *group-dynamic* (Dörnyei, 2005; Johnson, 1993) have been proposed as possible sources of confidence. It is interesting to note that these may be more powerful forces depending on the individual.

Self-efficacy

The confidence expressed in the following two quotes came from the participants' sense of being able to communicate in a way in which they did not feel they were just saying foreign words aloud, but rather embodying the full meaning of the words by expressing them with their appropriate emotions. The skill of being able to express these emotions while also speaking in Spanish seemed to give them an increased sense of confidence in their abilities. KM also described feeling increased enjoyment, which has also been associated with motivation and academic self-confidence (Wu et al., 2011).

> A: But yeah, do you feel like those skills are transferable if you're just having
>
> your own conversation about something else? You feel more confident?

161

BO Yeah, like I'll go back to like **you're able to display emotion** because **you know what you're saying** when you're doing a play. **You're over dramatizing** that, so it does **help you to like be more communicable as you'd like.**

A: Do you feel more comfortable now speaking to the cooks (people that she had previously mentioned with whom she worked)?

KM: Mm hmm, and like **you** [I] **feel more comfortable like doing emotions** too, cause it really was like you're just like learning Spanish. So everything is like robot Spanish and then like **when you learn emotions it like makes it more fun to like speak with people** and like you can get mad in Spanish.

Group-dynamic

Both DT and AB attributed their increased comfort to the people in the group knowing each other, as well as it being a small group. These factors were beyond their control and unrelated to their own abilities. However, this type of classroom environment provided the context which they perceived to have shifted their state speaking-confidence and in the case of DT her WTC (willingness-to-communicate) as was indicated by "feeling more comfortable" to speak and "having spoken more," despite wishing that she had participated even more than she did.

DT: Oh, umm, I guess I do wish that I spoke more in class. Actually in this class, even though I don't speak that much I feel more comfortable **because of how small it is and I like that you know the drama part of it.** I feel like **we got to know each other a little better and we were more comfortable because you kind of have to be if you're in front of everybody**. I wish I

162

spoke more, but I feel like I have spoken more. If that makes any sense at all?

AB: Probably yeah, it [feeling like he knew people] definitely helped and there wasn't that many people, so... (A right, yeah) I**t's** [performing in Spanish] **not as big a deal.**

While the comment below made by BO also related to the group dynamic, there was a different orientation in the sense that having an audience helped him to build his confidence. Rather than having positioned himself as wanting to be in a group that he trusted, having been in front of others inspired him to feel more confident. This was similar to the comments from DT and AB, but the way he self-positioned in the group was different. While he did not explicitly state it here, he mentioned that he enjoyed performing and was comfortable with it, which seemed to relate to his feeling that being in front of other people was a confidence booster rather than a source of anxiety for him.

BO: Yeah definitely, because I think it [drama] gives you more confidence because you're building and **you're in front of your audience.** Even though it was only like 10 people, but you're building your confidence in speaking, so that helps a lot.

3.3.2 Attitudes about Drama/PA in the FL Classroom

Research Question 1*: How does using drama/PA relate to affect and attitudes?*
        1b)How does it relate to attitudes towards drama or "theater"?

This section also assesses the qualitative parts of the questionnaires (the pre- and post-open response questions and the anonymous mid-course and final university evaluations), and the

researcher interviews. However, rather than looking at them through the lens of explicit mentions of speaking-anxiety and -confidence, this section focuses on the attitudes expressed about using drama/PA. Researcher observations are included as part of the analysis of the data that showed how students responded initially to the idea of using drama versus how they responded to it after having completed the six-week course.

This is an analysis of the content related to the attitudes surrounding drama and performative activities, particularly because this group of students was not pre-disposed to believe that doing such activities were necessarily a good idea, nor experienced in this practice. As was the case in the previous sections on speaking-anxiety and speaking-confidence, the results from the qualitative survey and interviews showed certain trends that closely matched the quantitative results and could, therefore, also be used for cross-validation and triangulation of the results.

3.3.2.1 Open-ended Responses

The responses that are presented here are the ones that directly related to attitudes about drama and mostly did not relate to explicit or implicit speaking-confidence as those were presented in their designated sections. There are more open-ended responses related to attitudes about drama, in part, because a question on the pre- and post-surveys asked directly about the perceived utility of drama, and because there were questions about the course. Often, the comments related to the course were counted with attitudes towards drama because that was the main component of the course. The differentiation between this course and other courses was relevant to their attitudes about drama as a pedagogical tool after participating in the plays and performative activities.

The responses to the questions were initially divided chronologically, so a comparison

164

between pre- and post-responses could be made. The chronological responses were then sub-divided into their emergent themes. In the pre-responses, it was apparent that the participants initially had fairly divergent ideas about the utility of drama/PA, because they each expressed different reasons for why they thought drama might be helpful. The post-responses, however, had more unified themes.

3.3.2.1.1 *Pre-Responses*

As mentioned above the pre-responses did not follow any one distinct pattern.

1) Exposure to the culture and the language

1p. AQ: It's an effective way to show the **culture**, important topics for Latinos and **also the Spanish language.**

2) Group-dynamic and improved linguistic skills

1p. ML: Getting us to **know each other better** and using the **language more comfortably.**

3) Fun and listening to peers

1p. KM: It will allow me to learn Spanish in a **fun** way and **listen to other Spanish speakers** besides the professor.

4) Interesting and easier

1p. BO: I think it will be helpful in making things more **interesting** and **easier to learn**.

5) Stretching limits

1p. CG: I think it could be helpful just b/c it **gets people out of their comfort zones**.

6) Emotional expression and story lines

1p. HA: It will help understanding by **showing emotion**, and more of a situation unfolding.

3.3.2.1.2 Post-Responses

While the post-responses did relate in some regards to the pre-responses, more of a consensus formed by the end of the course. Four major themes emerged from the post-responses in regards to participants attitudes towards drama: *Fun, Helpful, Criticisms, and Positive Responses.* Most of these responses focused on the positive aspects in terms of what they enjoyed and the perceived utility of drama for their language/academic skills. However, there were some criticisms that arose as well. The responses came from shy and outgoing students alike. However, the two participants that made critical comments both were less outgoing and less engaged in general in the course.

Fun

One of the major overarching themes that emerged from the post-responses was theater/drama/the class being fun/entertaining. While there was agreement among various participants about it being fun/entertaining, they gave different reasons for why they felt it had been fun for them:putting the language into practice, acting out the plays, and the freedom and interactivity of the course.

The first two comments pointed to the class incorporating activities where they felt they were using the language and using it in a way that allowed them to put it into practice and, therefore, see the relevance of the topics, such as the grammar topics that were being learned.

NC: I think it [drama] made learning **fun** and forced us to participate w/o

feeling judged. I liked the activities/games like improv and "scattergories?[1]"

---

1   We played an improvisation game that was similar to the board game Scattergories in the sense that they
    were given categories and starter lines (rather than letters) and had to use the grammar point we were

166

where we put into practice what we learned.

CG: This class was much **more fun and hands on** compared to other classes. We did more activities that were **relevant** to what we were learning

The following comments indicated that the "fun" part was "theater" itself and in particular acting out the plays.

SW: Best: the oral tests because it was **fun** to be able to act out plays in Spanish. Worst: grammar because I always struggle to use it correctly on tests.

KR: I loved this class structure- a lot of work but the plays were really **entertaining** and worth it. My past Spanish classes seemed too short to really make drastic improvements in the language.

AQ: Theater was **entertaining**, and was useful for seeing colloquial Spanish. It was certainly more effective than simply reading the grammar book would have been.

While the above comments pointed specifically to acting out the plays, the below comments indicated that it was the interactivity and freedom that made the course more fun, particularly in comparison to other courses. Many participants perceived other courses as less interactive and more formulaic; in one case, explicitly leading to boredom. Drama was then perceived as fun because of the interaction and

---

covering in an improvised scene.

167

the less predictable nature of the activities that related to it.

> ML: It [the class] was a lot more **fun;** I feel that it was more **dynamic** since in my other classes the students don't really talk to each other. I've taken a literary analysis class, as I said during the interview. We read "el nietecito", "La casa de Bernarda Alba", and "Resguardo personal."

> AO: I liked the overall structure of this class and the activities that were done much better than my other Spanish classes. It was much more **exciting and interactive** with a great emphasis on speaking. I did greatly dislike this book however, compared to others.

> AQ: This class was much more **entertaining** than Spanish 6 here at UCSB. I used to dread the awful bore of Spanish 6; this class was not as such. However, I much preferred the Spanish 6 book to this class's one.

> AB: This class was less formulaic. The other Spanish classes I've taken (3,4,5) are all very similar day to day. This class was more **laid back, diverse, and fun** in day to day activities.

> 1f. It [the class] **was fun and interactive**.

Helpful

Another theme that emerged from the comments was that some participants found drama/PA to be helpful. They mentioned it being helpful in different, yet related ways:

applying their knowledge and for different specific language skills, The first two

quotes showed that some students found it helpful because it gave them an opportunity

to 'apply' their knowledge, either in general or specifically with the grammar points in

the context of conversation, and they could apply this knowledge in a creative way.

The two comments below may have come from the same participant. As was

mentioned previously, both the mid-course and the final university evaluations were

done anonymously and could not be linked to a specific author.

> 1f. The unique activities revolving around theater and acting that **helped apply knowledge**.

> NC: I think the technique of acting was more **helpful** than doing literary analysis and writing like other classes because a lot of classes don't aid in **applying grammar to conversations** or allow you the creative ability to create a work using the grammar you learned.

While above the participant(s) mentioned applying knowledge, below drama is mentioned for

being helpful for particular skill sets, writing, speaking, vocabulary, and grammar.

> 3f. Yes, the 3 compositions and **writing a play** as a group were extremely **helpful** [for writing skills].

> KM: Best: Improv/skits were really great in **helping** to **speak Spanish on the spot**.
>
> Worst: The Diarios were really time consuming without much help. I would

have rather done HW exercises for extra practice.

KM: I really loved this class over the others because it **helps** you **learn more practical Spanish** and we **study/talk about adult topics**.

VE: Memorizing the plays and rereading them [to] memorize the correct verb usage. It **helped clarify how verbs were used**.

Criticisms

While being both fun and helpful indicated students' positive responses to using drama/PA, there were some comments that indicated criticisms as well. At the mid-point, one participant commented that he/she would like to focus more on grammar and less on drama. At the end, one participant expressed disappointment with the lack of focus on other forms of media and would have (also) liked more grammar. Finally, KD felt that there should have been one-on-one conversations for speaking practice. This comment implied that the drama/PA in class was not enough speaking practice for her to feel as comfortable as she would have liked. It also implied that not only drama, but also the conversations that did take place in class time were not sufficient for her. The final comment from VE indicated that performing was still difficult for her and that the rehearsal, practice, and group bonding did not completely reduce her hesitation about performance because she still felt shy.

3m. I would like **more focus on the grammar** during lecture rather than memorizing plays and acting.

KD: As great as the plays were, I think you should **encompass all forms of media** examples. There should also be a bit **more of an emphasis upon grammar** in my opinion. Also, possible one-on-one weekly oral conversation meetings **to get people more comfortable w/ speaking Spanish** (10-15 minutes).

VE: Best parts were going over grammar and learning to speak properly. **Worst parts were having to perform the theater. I'm shy.**

Positive Responses

The positive responses included both specific responses of general positivity towards the plays themselves and general positive responses towards the class and/or drama without being specifically related to fun or helpfulness. Five participants cited the plays, acting and/or reading the plays, as the best part of the course.

ML: **I liked reading** through the plays in class; in addition to talking about them, rather than just listening to a lecture and answering questions. **Acting them out was a bonus**. I didn't like the textbook.

CG: The worst part was the time that the class took place and the **best part was reading the different plays.**

AQ: The **best part was reading Estudio en blanco y negro** [one of the plays]; the worst part was waking up early and having to think in Spanish and be creative at the crack of dawn. It was especially hard to write the play.

171

BO: The **best parts were the plays** and having an enthusiastic teacher who is eager to teach. The worst parts for me were the tests, but thats due to my lacking Spanish foundation.

KR: **Best parts- the plays**, enthusiastic teaching and exercises

worst parts- the book

The following comments highlighted general positive comments about theater/drama/PA. For one participant it was interesting and interactive (also seen above related to *Fun*); for another, it broadened her horizons; and for the last, it was mentioned as one of his/her favorite parts of the course.

1f. I **like that there was incorporation of theater and drama**, it made it more **interesting** and **interactive**.

VE: I've never done theater in a Spanish class nor have I ever read plays in Spanish either. It definitely **broadened my horizons** w/ other ways to learn Spanish.

1f. [Favorite part of the course] The teacher, the class, the **theatrical methods** of learning.

3.3.2.2 Interviews

The interviews elicited various responses in regards to participants' attitudes towards drama/PA. The interviews captured the participants' own words that described their

experiences using drama/PA, many of them for the first time. They described how they felt initially and upon completion or near completion of the course. The interviews showed that some students felt comfortable with the idea initially, while others felt scared or intimidated. However, all of the participants that were interviewed felt comfortable at the end.

The quotes that related to their feelings at the end are presented before the reasons that were given for any of the transformations that occurred. The transformative reasons are given in separate sub-sections. It is apparent in the comments below that after 6 weeks of a language course focused on drama/PA, the participants for the most part had a positive relationship with the experience. The following excerpts from the interviews aimed to be exhaustive of the comments made specifically about drama and their attitudes towards it.

3.3.2.2.1 Initial attitudes

The participants' attitudes about drama/PA were illustrated in the interviews. This attitude was in retrospect, rather than their attitude at the beginning of the course, as was captured in the open-ended response questions. This perspective taking should be considered when looking at these results. While the open-ended responses presented various different views on how drama/PA might be helpful, from this retrospective perspective, the main ideas expressed were that participants either felt *comfortable* or *uncomfortable*. When examining the interviews for attitudes expressed about drama, three of the interview participants stated that they were comfortable with drama/PA when the course began; these students all had relatively high speaking-confidence. The other five participants described feeling uncomfortable and had mid-to-low speaking-confidence at the start of the course. The three

173

participants that were comfortable expressed varying levels of enthusiasm. While AQ was not nervous, she thought the plays might be boring.

> AQ: They were short plays so **I wasn't nervous** about them per se in the beginning. I thought they would be **more boring,** but they actually were like interesting (laughter). I liked them a lot.

BO, despite describing himself as "someone that likes doing that kind of thing" at another point in the interview, revealed that he felt "so so" about using drama initially. However, this was not because he was nervous or intimated, but after having done it once he enjoyed it even more and continued to enjoy it for the duration.

> BO: Umm, **from the start I was kind of so so about it** [drama]. But once I did it the first time, I was like OK that's easy and then the next time was a lot easier and more fun.

KM was a very outgoing student and liked drama from the beginning. She was initially positive, but she went on to mention that she felt that her peers were not as convinced from the start.

> KM: Throughout? Umm, let me see.... Actually I kind of liked it [drama] throughout. **I liked it in the beginning** and then umm, but I like loved it at the end. That we like got to do our own story, because then I feel like, um, because I feel like everyone was more into it, like really wanted to actually participate. Whereas **before it was just like, 'oh my gosh, I don't want to do this.'** But **I liked to do it**, so (laughter). But I felt like that was the vibe.

> In contrast to the above participants, the following interviewees acknowledged that they felt trepidatious at the beginning. They described these feelings with words such as

"nervous," "timid," "intimidated," "awkward," and "not comfortable." It was clear here that despite the imagined positive helpfulness proposed on the *Surveys*, that the students were not necessarily convinced that they were going to feel comfortable with this particular methodology. This correlated with the findings that drama activities have been found to be the most anxiety producing (Koch & Terrell, 1991; Woodrow, 2006). The idea of performing initially seemed intimidating. However, at least these participants found that over time the nervousness they felt was reduced. Again, it was possible to see different degrees of nervousness expressed in the interviews. The first two quotes, for example, have hedges; "a little" and "kind of." The second one also stated that everyone felt awkward positioning the awkwardness as a normal and not a personal reaction.

> AB: **I was like a little intimidated at first** (A: Uh huh). I'm not that good at Spanish and I'm not that good at dramas in English. How am I gonna do Spanish drama? (A: Uh huh). But actually, I thought it was like pretty fun.

> HA: Ummmm, **like at first I think you always feel kind of awkward** [acting in front of others] cause you just like don't know how much you should like doooo it. But like the more... I think also because you're in a group that helps you kind of like see someone else, ok they're acting like how they should be, so like you feel more comfortable doing it too. (A: Right). S**o, I mean, it's a little uncomfortable at first,** but then you just keep doing it...

In contrast to the softening of the quotes above, the next two quotes did not hedge as much. DT hedges how scary drama was with "kinda".

> DT: Um, disadvantages. I don't know. The only disadvantage that I can think of

175

is that it's [drama] kinda scary. It's like a lot of people's first time doing it. And **I know I wasn't really comfortable in the beginning.** But I mean I got over it and I feel like a lot of people would have too

ML: Ummm, I think **I was more nervous about it** [drama] **at the beginning of class** because I didn't know anyone yeah.

ML: Yeah, especially since the class was so small I didn't feel like I was in front of a huge group or anything.

Finally, this participant narrated the inner monologue that she had with herself about her own disbelief that she was going to have to put on plays in front of others. She then went on to emphasize that she was "very" nervous and timid and did not want to perform. This student, as previously mentioned, to an outside observer did not give the impression of being visibly shy, but clearly felt this way, at least in some circumstances.

SW: No, **I was like wait, what? I'm gonna have to do this** [put on plays] **in front of people?** (laughter) But after we started like um practicing together and stuff, I was like, oh wait, this could actually be really fun. Like after the first one, I was like fo sho we get to do this again. (laughter) But, nah, **at first I was like very nervous and timid, like I don't want to perform in front of the class** (A: Uh huh). But then it was comfortable, so I had no problem doing it.

3.3.2.2.2 Final attitudes

The interviewed participants mentioned appreciating different aspects of having used drama/PA in the course. When speaking about their final attitudes, they no longer fell

into a binary position of *comfortable vs. uncomfortable,* but rather explained their

experiences from multiple perspectives. One of the main themes that came up

repeatedly was fun/enjoyment. Seven of eight participants used the word *fun* to

describe their experiences in the class. Their perceived, yet often unexpected,

enjoyment derived from different aspects of the course: *Unique/Unpredictable,*

Performance, Watching peers perform, Practice, Application of language and culture.

So, rather than just focusing on the theme of *fun*, each of the different reasons are

discussed below.

Fun

While many participants brought up the word and the concept of fun in relation to drama/PA

on various occasions in their interviews, there were times when they really just focused on

the fun and their enjoyment. BO said the class was fun and also added the commentary about

my enthusiasm and teaching making a direct connection with his enjoyment of the course.

> BO: I thought **it** [the class] **was really fun**. You were very enthusiastic about
>
> teaching and that made it a lot more fun.

DT expressed an element of 'discovering' that doing drama/PA was fun and not scary

and that she was no longer really even thinking of putting on the plays as a performance, but

was rather "just having fun with everybody." The shift that she displayed here and elsewhere

will be discussed in more detail in the sub-section entitled *Reasons for changes*.

> DT: Yeah, **in the end it was actually more kind of fun** [rather than scary].
>
> Like not really playing around; it wasn't really a performance anymore. It was

177

more of like **just having fun with everybody**. It was pretty cool.

Finally, SW emphasized how much she enjoyed the class, most likely in order to account for the fact that this might not seem true, since she had already expressed that she was unconvinced initially.

> SW: Umm, well like I said, **best Spanish class** thus far that I've been in at this university. Umm and yeah, you know, that was pretty much it in a nutshell. **I really enjoyed it; I really legitimately did.**

Unique/Unpredictable

One of the aspects that seemed to make the class more enjoyable for some of the participants was their perception that it was unique or different from other classes in the sense that the activities were varied, interactive, and less predictable. However, this may have also been related to the novelty effect, of participating in a type of class they had never experienced before. The readings themselves were also different, which generated interest as well. The flexibility and autonomy that was given to the students allowed them to create what they wanted from the experience.

> AB: Yeah, at first it was intimidating, but like now I thought the class **was really fun** (A: Mm hmm). I actually liked it a lot more than 3, 4, 5. This class was really like, this is what I wrote on the sheet, those classes were really like formulaic. It was the same thing everyday. T**his class was a lot more diverse,** and I liked how small the class was, probably just because it was summer.

AB reiterated this same point at another point in the interview. He then explained it in even further depth below. He believed that by using drama/PA the students were learning without them necessarily realizing it. Not knowing that that was what was

178

happening was appealing to him. The unpredictability of the course or not being the same thing every day was an important source of enjoyment for him.

> AB: I think theater kind of teaches kids without them realizing that they're being [taught]. I mean that's kind of what it does... Yeah, it's different cause most Spanish classes here, they follow like the same formulas pretty much every class. **So like incorporating theater is something that no other class does** (A: Mm hmm). So it's like a different way of teaching. The kids probably won't realize. Kid's kind of go into a class expecting something and they're like probably not gonna like it, or they're like dreading the same thing in every single class. This is like a nice break and you don't realize it.

KM focused on the unique activity of being able to write and perform their "own story." She felt that this got everyone more into participating because of the creativity, freedom, and ownership: all aspects of FL course that also have been cited as relating to increased confidence in academic settings (Dörnyei, 1994; Zhang & Head, 2010).

> KM: Throughout? Umm, let me see.... Actually I kind of liked it [drama] throughout. I liked it in the beginning and then umm, **but I like loved it at the end. T**hat we like got to do our own story**, because then I feel like, um, because I feel like **everyone was more into it.** Like really wanted to actually participate...

While KM was interested in doing her "own story," AQ focused on how interesting the published plays were. As she stated, she thought they would be boring but it turned out that she liked them a lot. She was interested by the insights into

culture and social commentary they provided as well as the entertainment value derived from reading something different.

AQ: They were short plays so I wasn't nervous about them per se. In the beginning, I thought they would be more boring, but **they actually were like interesting (laughter). I liked them a lot...** Advantages: **an insight to the culture, insight into social commentary, interest, more entertainment.**

Both KM and ML highlighted how doing drama/PA kept them awake because it was "different" and unpredictable because they did not know exactly what they would be doing. It was not monotonous and they were asked to take an active role in learning, particularly learning from one another. The awake part, most likely, was also related to the class being at 9:30 a.m., which some students commented was early for a summer class, particularly to be "creative and think in Spanish."

KM: Yeah, I feel like I covered already the experience of like getting to practice more. Like getting to be in front of the class, that's really fun. It's too, **it gets to be too monotonous to sit in a classroom and watch the teacher day in and day out.** So when like you get to watch kids be up in front and listen to kids do stuff, like other students, it's like it's so much more fun. You get almost excited. There was like, I never...Normally, like I sleep through classes like that easily, but I never... **I was like woke up and I was like I'm like excited. We might do something fun today and I want to go**. So, it's like kind of nice. You do learn that kind of stuff.

ML I liked it [drama]. It's really **different.** It **keeps you awake** You get to have

180

fun and speak Spanish at the same time, so it's...

Performance

Some students felt that the opportunity to perform was part of what made drama/PA fun. While for some students performing was a source of anxiety, other students appreciated the chance to be in front of their peers because they found it helpful and inspiring.

> BO: It [acting] made me feel like a hispanic soap opera. (Laughter) I'm just kidding. No it was, **I liked it a lot.** As I said before, **it helps when you're up there to be able to like move around and act things out**.

BO even pointed out that for him it was "less nerve-wracking" to act things out. This was in stark contrast to the participants who felt quite anxious about performing in front of others. However, it was important to give voice to the students that felt like they often did not get this kind of opportunity, possibly because of the anxiety that could be produced for many students. Although it could also be due to class size, which was often 30 students, making it challenging to give each student an opportunity to perform. KM also framed being in front of the class as a privilege of sorts with the phrase "getting to be" For her, this was a positive opportunity that she felt was normally not given in other classes.

> BO: Umm, **I thought it** [drama] **made it** [the class] **a lot more fun.** (A: Mmhmm Hmm). I don't know. I'm really open and like into doing things like that **so it's fun** and I don't know. And **it makes it like a lot less nerve-wracking when you're able to like act out what you're saying** rather than just stand there and try to get out and get like your word your point through.

181

KM: ...**like getting to be in front of the class**, **that's really fun.** It's too, it gets

to be too monotonous to sit in a classroom and watch the teacher day in and

day out...

In terms of performance, AB stated that the final was the "most fun." The final was

performing their own plays. AB was initially intimidated by doing drama/PA; however, he

found that putting on a play actually made his final fun rather than intimidating. This was

quite different from the usual findings that anxiety had been greatly increased, especially in

an oral testing environment (Hewitt & Stephenson, 2012; Phillips, 1992).

AB: Yeah, this is probably definitely the **most fun final** I've had at UCSB, I

don't know about high school

Watching peers perform

Another factor that contributed to the entertainment of using drama/PA was having the

opportunity to observe their peers as they performed.

AB: Yeah, I would get like a little nervous. But like **after, I always thought it**

was fun and like I wished we had done it again and like improved. (A: Uh

huh), one more of this or whatever. And like **it's fun to watch other people's.**

KM felt that this was particularly important in contrast to a model where students

only watched the teacher up front. Watching the other students was interesting for her.

KM:...it gets to be too monotonous to sit in a classroom and watch the teacher

day in and day out. S**o when like you get to watch kids be up in front and**

listen to kids do stuff, like other students, it's like it's so much more fun...

The interaction of watching peers perform for HA, allowed her to feel

182

comfortable letting go and actually performing better herself. Since other people were acting and getting into their characters, she did too, which lead to the activities becoming more fun for her.

> HA: Ummmm, like at first I think you always feel kind of awkward [acting in front of others] cause you just like don't know how much you should like doooo it. But like the more... I think also because you're in a group that helps **you kind of like see someone else**, **ok they're acting like how they should be, so like you feel more comfortable doing it too** (A: Right). So, I mean, it's a little uncomfortable at first but then you just keep doing it and then **you know everyone else is doing it. So it's like you might as well just commit to what you're supposed to be doing and make it like a good play.**

Practice

While repetition and/or practice can sometimes be seen as boring because of the redundancy, the practice or rehearsal that was a natural part of preparing to put on a performance was seen as a contributing factor to the fun of doing drama/PA. The more it was practiced, the more fun it became. How this related to affective changes in some participants is covered later in this chapter.

> KM: Yeah, I feel like I covered already the experience of like **getting to** practice more...

> BO: Umm, from the start, I was kind of so so about it [drama]. But once I did it the first time, I was like OK that's easy and then **the next time was a lot easier and more fun**.

The practicing for SW made her realize that putting on plays could be fun and allowed her to feel excited about the repetition of doing it again.

SW: No, I was like wait, what?, I'm gonna have to do this [put on plays] in front of people? (laughter) but after we started like um practicing together and stuff**,** I was like, oh wait, **this could actually be really fun**, like after the first one **I was like fo sho we get to do this again**. (laughter) But, nah, at first I was like very nervous and timid, like I don't want to perform in front of the class (A: uh huh) **but then it was comfortable, so I had no problem doing it.**

Application of language and culture

AQ did not directly use the word fun; she instead pointed out what she felt was beneficial about having read and performed the particular plays from the course. She felt that it was important that she got insight into the intersection of language and culture in different countries at different periods of time. This comment focused more on the value of the content that was given rather than on the active aspect of it.

It was interesting that most other participants did not focus as much on the value of the information that was presented in the class. This may be related to the fact that AQ was the top student in the course or due to the nature of the more casual environment of the interview. Nonetheless, not only were her linguistic skills well-developed, but her analytical skills and confidence in her abilities were also well-above most students. This skill level may have allowed her to focus on a different aspect of her experience in the course than students that, for example, felt they were still struggling with the language itself.

AQ: I really liked it [drama]. I thought it was particularly beneficial because you see um sort of the applications of the language and I feel like you also

learn more. I feel like language and culture are very interlinked and so um and also just the way you act. Even like Japanese is more polite and the people are actually more polite. So if you like read a play, it's totally different than just reading words or grammar because you actually have insight into how the people react to the language and also I'm glad that we had totally different plays, so you can see social issues in different places across time.

3.3.2.2.3 Reasons for changes

The attitudes towards drama/PA shifted from the beginning to the end of the course; yet, in order to more fully understand them, it was important to examine the sources of these changes. The coding and analysis of the interview data revealed two major sources of change: *Practice* and *Group Dynamic*. While these are presented separately, it seemed that there was a two-way relationship between these two aspects of the course; that practicing together created a more close-knit group dynamic, and the more close-knit dynamic lead to students enjoying practicing with each other more.

Practice

Practice is an important part of developing skills in general. There has been a lot of debate over the role of drills in the foreign language classroom, or 'rote' practice that does not have a purpose (Brandl, 2008). While practice as part of rehearsing for a performance could also be seen as a 'rote' activity, this was not the experience for the participants in this course. Practicing together, rather than being a meaningless activity, allowed students to build bonds that made them feel comfortable performing, making mistakes, correcting each other, and layering the meaning of the messages they expressed with emotions and inflection (which will be covered in more detail in answer to the next research question).

The practice that they did shifted most students from being anxious, nervous and timid to being comfortable and enjoying an activity that they found to be intellectually as well as affectively challenging. The following quote exemplified the feelings expressed by multiple participants in terms of feeling initially uncomfortable, but through rehearsal and practicing together, felt that putting on a play was actually fun.

> HA: Um, like at first I think you always feel kind of awkward [acting in front of others] cause **you just like don't know how much you should like doooo it. But like the more**... I think also **because you're in a group that helps** you kind of like **see someone** else, ok they're acting like how they should be so like you feel more comfortable doing it too. (A: Right). So, I mean, it's a little uncomfortable at first, **but then you just keep doing it** and then **you know everyone else is doing** it, so it's like you might as well just commit to what you're supposed to be doing and make it like a good play, which is not as natural. But like it's fun too. It's fun to still mess around and like kind of act like a different character and stuff, I guess... (A: Yeah) It was challenging, but it was fun.

Group Dynamic

One of the most salient outcomes in terms of shifts that occurred was the group bond that developed between the participants. There were some students that knew each other prior to the course, as was stated by HA. However, by the end of the course, they all felt they knew each other. This was often attributed to the small class size, which was a significant part of the participants ability to bond more easily. However, this was not the only factor that brought them together. From my observations of the students, taking on challenging tasks

and working through them together played a major role in the positive and supportive group dynamic that developed.

HA: Um, yeah, I definitely feel like because the class is small and it's very interactive that like, I mean in the beginning of class you see people who like obviously know each other already but by the end of the class **everyone knows each other and you could like laugh at people doing something silly** or...Like just yeah, I feel like it's gotten, it's a very it's a fun class **because it's small and you know everybody. And you kind of just see how everyone is, especially acting.** (A: Yeah). You get to see how people are creative and everything and how what they want to do and, (A: Yeah), ow they want to act (laughter) and how silly some people are.

ML: Yeah definitely [developed a sense of community]. That's why it was easier or that's why it was more fun to act out the plays at the end of class than thinking about doing it at the beginning.

An increased level of comfort can be seen above, while the two quotes below illustrated the supportive nature of the group dynamic that developed.

DT: Yeah, I think so. Because **everyone was really supportive** when we were doing the plays even if we made mistakes and stuff. Yeah, I think so.

SW: Yes, yes, that's actually, that's rare but I did enjoy working with people in this class.

A: Do you not normally like to work with other people?

187

SW: No, because there's always that person who's like, you know they... (A:

Slacking?) Yeah, and it's like I could do this on my own instead of having this

be a group thing, but this **actually... Everybody would like work together**,

and **it was very collaborative**, and it worked out. It was cool.

Some participants also mentioned that they felt connected not only inside the classroom, but

that this extended beyond the classroom as well.

SW: Yes, I made friends. (A: Aww). I've never made friends in a Spanish class

before.

AQ: ...I feel like I could run into anyone and be like "hey, qué pasa?" And I

have. I've run into people in different situations and been like what are you

doing here? So, yeah, definitely.

The words of AB summed up the feelings about the group dynamic quite nicely:

AB: Yeah, I thought our class was really pretty tight knit. (A: Mmhmm). It's

probably not like that in normal classes. (A: Laughs). Yeah, I felt like I knew

people, felt comfortable in the class, which means it's different than other

Spanish classes.(A: Mmhmm). So I liked that a lot.

3.3.3 Implicit Speaking-Anxiety and -Confidence

Research Question 2: *What are the factors that relate to implicit evaluations of*
confidence/accuracy?
    2a) How does using drama/PA relate to implicit speaking-confidence?

This is the first part of the second research question analyzed from the corresponding

quantitative section. The focus in the quantitative analysis was the relationship between the

actual theater/performance-related activities carried out in class and the ratings of the oral

interviews done with their peers looking at communication, comprehension, and grammatical accuracy. The qualitative evaluations of implicit *speaking-confidence* and *speaking-accuracy* were operationalized as statements that mentioned an increase in linguistic ability and/or accuracy specifically related to speaking in Spanish, which in turn implied an increase in *speaking-confidence* and perceived *speaking-accuracy*.

3.3.3.1 Open-ended Responses

As was mentioned above, initially the participants were asked how they thought drama/PA might influence their speaking of Spanish. They were also asked about what aspect of Spanish was most difficult for them to learn. In the open-ended responses, five of the twelve students mentioned that using drama/PA may positively influence their speaking, because it would "force" them to speak in Spanish and "think on their feet," express emotions, use conversational Spanish, provide practice speaking in front of a group, help speaking and understand"more efficiently," or simply provide a way to improve their Spanish-speaking. Eleven of the twelve participants felt that some aspect of speaking was the most difficult part of learning Spanish. Five of these eleven mentioned feeling like speed was an issue for them, either in terms of speaking/thinking in or understanding Spanish. Four felt that using correct grammar when speaking was the most difficult part and the final person felt that getting outside of her comfort zone, particularly in speaking Spanish outside the classroom, was most challenging for her. The two quotes below exemplified the comments made about speed and correct grammar.

> AB: Understanding the speed with which fluent speakers speak and coming up with words/conjugations quickly enough to form coherent sentences.

KD: Applying the grammar into daily conversation. Also purely speaking, it is

difficult for me.

At the half-way point, five comments were made about an increase in implicit speaking-confidence: three participants expressed feeling improvement in their pronunciation, two mentioned their emotional expression, one highlighted their vocabulary, and another brought up feeling like he/she was able to be more "outgoing" when speaking Spanish. This quote best illustrated their comments:

1m. I would say the most important thing so far has been the improvement in

speaking abilities that I have learned, correct pronunciation, emotion, etc...

By the end of the course, comments about the influence of drama/PA on their speaking skills (implicit speaking-confidence) became more in-depth and nuanced. The ways in which increased implicit speaking-confidence emerged from the post-data was remarkably similar to the quantitative measures with some additional categories: *Comprehensibility/Comprehension, Communication, Grammar, Emotional Expression,* and *Pressure Situations.*

3.3.3.1.1 *Comprehensibility/Comprehension*

Three participants noted in particular that they felt that their comprehension of the words they were using and how they were pronouncing or using them improved from doing drama/PA. This implied an increase in speaking-confidence because of their increased confidence in their skills of understanding and making themselves understood. While there was some small variation between the quotes, they can be exemplified by the following quote:

CG: Theater helped w/ learning Spanish because I had to really think about what the words meant and where to use appropriate tone and inflection when speaking.

3.3.3.1.2 Communication

Two of the participants commented on different aspects of their communication skills. The first focused on exposure to conversational Spanish, which implied an increased comfort with the use of conversational Spanish.

KD: It exposed me to more conversational Spanish, which was very helpful.

The next participant focused on "working" on speaking and the interactions that happened because of the environment and nature of the class, pointing out that these "forced" interactions led to more communication in the language, which implied an improvement that occurred through repeated practice.

SW: It gives you a chance to work on speaking and also a different way in writing papers; forces the interaction of other students with you also by communicating in the language.

3.3.3.1.3 Grammar

Two participants highlighted the utility of drama/PA in terms of improving their grammar. One participant, seen above, felt that her verb usage was improved, which indicated an increase in a certain aspect of her speaking-confidence. While the following student focused on putting into practice the grammar topics that had been discussed, but in a game format. This comment was also seen in relation to the previous research question.

NC: I think it made learning fun and forced us to participate w/o feeling

judged. I liked the activities/games like improv and "scattergories?" where we

put into practice what we learned.

3.3.3.1.4 *Emotional expression*

Three participants made similar comments about feeling as if drama/PA had helped them to

be able to express emotions in Spanish better. This increased skill-level of adding emotional

nuance to their speech also indicated an increase in implicit speaking-confidence and

speaking-competence. This quote illustrated these feelings:

KR: Theater/drama took me out of my comfort zone and made me understand

Spanish through emotional connotations. Body language and emotion is

universal so it really helped me!

3.3.3.1.5 *Pressure situations*

Aside from feeling more confident with particular skills, students also expressed increased

confidence in speaking in different contexts, such as being in front of the class, being put on

the spot/doing improvisations, doing oral exams, and speaking particularly in the context of

the plays. This final comment about speaking in the context of the plays was particularly

intriguing because it came from AO, who was one of the students that experienced increased

anxiety according to the quantitative results and rated her own speaking as quite low.

However, despite this she performed better than most in the context of the plays, both in

rehearsal and performance. She even felt comfortable enough to step in for a student that

could not play her own part on the day of the final performances. While she excelled in this

context, she did not find her abilities transferable to a more spontaneous context. She froze

up at improvisations and clearly felt insecure about her abilities to speak. Apparently,

speaking in the context of the plays gave her a more positive sense of self and she clearly felt

192

an increased sense of speaking-confidence, but in this particular context.

> AO: I did not like the book at all or the way it taught grammar concepts. I found it more often to be confusing rather than helpful. **I did love speaking though in the context of plays** that I would say was the best part of the class.

3.3.3.2 *Interviews*

The interviews elicited various responses in regards to participants' implicit feelings of confidence in relation to speaking Spanish. The implicit and explicit mentions of confidence gathered from the interviews did not match the categorization from the quantitative oral interviews as closely as the written responses did. However the interviews did bring forth other possible sources of confidence and mirrored some of the issues expressed at the start of the course in terms of their concerns about understanding, speaking, or thinking quickly enough and speaking in general as being the most difficult aspect of learning Spanish.

The quotes that indicated some form of shift in implicit speaking-confidence tended to fall under three different themes that relate to different aspects of speaking skills: *Communication/Pronunciation, Emotional Expression,* and *Processing Speed*. There was also one instance of explicit mention of implicit-confidence not having shifted. This will be discussed in the *Emotional Expression* sub-section.

3.3.3.2.1 *Communication/Pronunciation*

In terms of improved communication, the participants essentially indicated that the plays provided a model of "correct" Spanish in dialogue format and that through rehearsing/practicing, they heard and said the same thing multiple times, which left an imprint in their minds. Through saying it multiple times, rather than just once, like they

would in a 'normal' conversation, they were able to focus on truly understanding the meaning of what they were saying and how to express that meaning with the appropriate inflection, tone etc. They felt the repetition of hearing and saying the same things helped them develop a better sense of what "sounded right" both when listening to others and when saying it themselves. This heightened sense of what "sounded right" gave them enough confidence to feel comfortable performing in front of their peers and feel like it was fun because they felt capable of communicating the message they wanted to get across. There were various quotes that alluded to improved communicative abilities. However, the two below were chosen to exemplify them. They focus on the main points that were covered by the participants having a 'correct model' to follow, knowing what sounds right, comprehending what was being said, and saying it to convey that message.

The first quote emphasized that speaking and reading were not the same. By performing the plays aloud, she felt able to notice the gap between her reading and speaking, which lead to her noticing and filling gaps in her understanding, which also allowed her to perform the lines properly. After having read through and said the same things multiple times she could tell what sounded right and trusted it more because it came from a source that was "written well."

> KM: Yeah, that [reading the plays aloud together] was helpful. It was like fun
> to read like more of the lines because sometimes like reading is definitely
> different than speaking and like reading you're understanding it. But then when
> you try to speak it, all of a sudden it's like not flowing right and so it like helps
> you like back track and try and figure out like what really what that line is
> saying. And that like helps when you're actually speaking, cause like then you

like remember those types of things, like what sounds right and what doesn't

sound right, after reading stuff in Spanish that's like written well.

This result is again related to the task-based nature of the activity of performing plays,

giving purpose to the task repetition (Willis & Lockyer Willis, 2007).

The next quote focused on the participant's understanding of the message being

communicated and how to communicate his own message appropriately. The

communicative skills that were necessary to properly convey a message were

emphasized because of the repetition. As the student worked through the same lines,

he was then able to add nuances to what was being said as cognitive space was freed

up to focus on the other skills necessary for communication.

> AB: It [drama/PA] definitely puts an emphasis on **understanding what you're**
>
> **saying.** (A: Mm hmm). And like what kind of tone you should have and like
>
> inflection, improved fluidity. I think the most important thing is like **it makes**
>
> **you know what you're saying and how you should say it.**

3.3.3.2.2 Emotional expression

Five of the participants specifically mentioned feeling some improvement in their ability to

express emotions while speaking in Spanish. Similarly to their communication, through the

repetition in rehearsal they felt more able to focus on the emotions that needed to be

expressed when they were not as focused on, as one student mentioned, "figuring out the

grammar."

> ML: Maybe a little, cause I don't know. Definitely when I'm acting them out,
>
> cause I know the lines. And so I just have to focus on putting the emotion in
>
> rather than figuring out the grammar.

195

Another participant pointed out that often when first learning, the Spanish that is spoken can sound like "robot Spanish," but as she added the layers of emotions onto what she was saying, she felt that speaking was more fun and probably more natural and less mechanic.

> KM: Mm hmm, and like you feel more comfortable like doing emotions too. Cause it really was like you're just like learning Spanish. So everything is like robot Spanish and then like when you learn emotions, it like makes it more fun to like speak with people. And like you can get mad in Spanish.

The next quote from AQ cited that perhaps some of the emotional stuff influenced her speaking, but that she felt that it was emotions that she may have expressed herself anyway. She did not feel an increase in implicit confidence because she did not feel that the repetition of memorizing lines improved her speaking abilities. However, again, it is important to note, that this participant already had highly developed speaking-skills and very high speaking-confidence when she entered the course, therefore, creating a possible ceiling effect for improvement.

> AQ: Frankly, I don't think that it [drama/PA], like memorizing lines does not, did not. Like I don't feel like it improved my oral ability at all. (A: Uh huh). I thought it was useful in other ways. But as it pertains to speaking properly. Like, maybe the emotional stuff had some impact on like being more emotional when you speak. (A: Mm hmm). But I feel like it was sort of basic emotional things...

3.3.3.2.3 Processing Speed

Three participants noted that they would think of words/phrases more quickly after the course. Therefore, they felt more confident in coming up with what they wanted to say. They also described their increased processing speed as applying to different situations. The first quote focused on improvement in the speed of being able to ask and answer questions, although with the acknowledgement that more work still needed to be done.

> HA: Umm, I would say more so reading [has improved than spontaneous speech], but also I feel like a little bit quicker at like answering questions. And like it's not as like, okay, I know what I want to say. But it doesn't get as stuck as much. But it still needs a little work.

The next quote highlighted a conversational or everyday context resulting from memorizing phrases that the participant wrote together with her small group for the play. The memorization of the phrases made them more salient for her, so she could access them more easily.

> DT: Umm, yeah even that [spontaneous speech]. Because especially with the second one, when we were sorta making a conversation between ourselves, I think like especially that we've memorized how kind of the phrases fit together that you would use like everyday. I think it's a little **easier to think of them** now too.

The final quote referred to a work situation outside of the classroom. She described feeling more confident in having conversations with native speakers because the process of communicating herself had gotten faster. She felt comfortable enough with what she had learned that she was now applying it to communicative situations in

197

her workplace.

> KM: Yeah, like I said with the cooks. When they do speak to you, it's really slang. So first of all you have to try to figure out what they're saying. (A: Right). Cause it's so slang and I'm like not used to it. And then after you figure it out, then you're like OK, now what do I say? How would I say this? Cause like first, you have to figure out what you want to say and then you have to figure out how to say it. (A: Mm hmm). And I feel like it's helped me like **that process go a lot quicker,** like move a lot quicker. (A: Uh huh). In like figuring out what you want to say and how to say it.

3.3.4 Summary of qualitative findings

This section seeks to provide a summary and overview of the qualitative findings in regards to each of the research questions looking specifically at pre- and post-relationships across data collection instruments.

3.3.4.1 *Explicit Speaking-Anxiety and -Confidence*

The results of the qualitative analysis showed that the open-ended responses did not elicit a lot of explicit mentions of speaking-anxiety or speaking-confidence. The responses that were made indicated that speaking-confidence was more prevalent by the end of the course as it was mentioned by more students. The participants that mentioned their speaking-confidence attributed the increase in confidence to drama/PA and the interactive activities of the course.

The interviews also revealed that not all participants explicitly mentioned speaking-anxiety or speaking-confidence. The ones that mentioned speaking-anxiety showed that shy students were more extreme in their assessments of their initial anxiety than the outgoing student. The anxiety that students felt seemed to stem from sources that have been cited in

198

the literature previously: *fear of negative evaluation, negative self-beliefs, communication apprehension,* and *learner beliefs about language learning.* The changes that they perceived from being more to less anxious tended to be due to practicing and the supportive peer relationships that developed in the course.

The ones that explicitly mentioned speaking-confidence showed again that shy and outgoing students had a different relationship to state-type confidence. The outgoing students looked to themselves as sources of confidence, whereas the more shy students looked externally for sources of confidence. The outgoing students described their comfort and confidence in terms of their own self-efficacy, while the more shy students described their comfort and confidence as deriving from group bonding.

3.3.4.2 Attitudes towards Drama/PA in the FL Classroom

The results of the qualitative analysis of participants' attitudes towards drama/PA showed that initially, according to the open-ended response questions, they each had their own separate ideas of why theater might be helpful. The open-ended response questions did not reveal the level of discomfort that multiple students were feeling towards doing drama/PA. By the end, participants had more overlapping ideas of how their experience had been and their attitudes towards drama/PA. Many participants found it fun and helpful. They seemed to really enjoy reading the plays and had more positive comments than criticisms (e.g., that the forms of media were too limited and one student still felt too shy to be performing).

The interviews revealed that, retrospectively, they saw their initial feelings of doing drama/PA as either being comfortable or uncomfortable. However, by the time of the interviews all eight participants felt not only comfortable, but also generally excited about doing drama/PA. When describing their attitudes towards it, they found it fun and unique and

enjoyed practicing, performing, and watching their peers perform. One student also found the application of language and culture to be quite beneficial, which had been her predicted sense of drama/PA on the *Pre-Survey on Affect.* By the end, all of the participants initial ideas, such as exposure to culture and language, having a good group-dynamic, improving linguistic skills, having fun, listening to peers, finding it interesting, easier to learn, stretching limits, expressing emotions, and familiarity with story lines, were all mentioned at some point by themselves and/or by others. Their attitudes converged by the end of the course and were more experience-based than supposition based.

3.3.4.3 Implicit Speaking-Confidence and Accuracy Evaluations

The open-ended response questions yielded more responses about implicit and explicit speaking competence than explicit affective confidence. Five of the twelve participants that filled out the *Pre-Survey on Affect* mentioned thinking that drama/PA would be helpful for some aspect of their speaking skills. Furthermore, eleven of twelve found some form of speaking to be the most difficult part of learning Spanish, four felt it was the grammar, and one thought it was transferring her skills to outside the classroom environment.

The mid-course evaluations also yielded more comments about implicit speaking-confidence: six participants mentioned feeling some form of improvement in their speaking already. Different students found different skills improved, such as pronunciation, emotional expression, vocabulary, and being more outgoing in Spanish. By the end of the course students expressed feeling increased speaking-competence in their comprehensibility/comprehension, communication, grammar, emotional expression, and their ability to speak in pressure situations.

The interviews did not reveal a 'pre-component' for implicit speaking-confidence.

However, most comments that were made indicated some form of improvement in their

skills, which implied a different pre-state from post-state, except for one student who felt that

her oral abilities had not been influenced by drama/PA. Some participants felt that their

implicit speaking-confidence increased in the sense that they felt improvements in their

communication/pronunciation, emotional expression, and processing speed. All of these areas

being aspects of speaking that were the most difficult part of learning Spanish for them

initially.

Chapter 4. Discussion and Conclusions

4.1 Mixed-Methods Discussion

The previous chapter reported separately on the quantitative and qualitative findings of this study. In this final chapter, these findings are integrated in order to provide a more comprehensive understanding of how this study addressed the research questions. It will illustrate the relationship between using drama/PA and the participants' implicit and explicit speaking-anxiety and speaking-confidence and their attitudes towards drama/PA, as these are best described with both numbers and words. By reporting on both, it is also possible to examine the results looking at individual cases, which is made more possible due to the small sample size. A series of matrices organized by participant were designed to show the convergences and divergences between the related quantitative responses and qualitative responses which directly connected to the research questions: these can be seen in Appendix H.

The following discussion highlights the notable points of convergence and divergence as well as illustrative individual cases. The integration of the quantitative and qualitative responses are discussed to show how they triangulated and either confirmed or complicated the results. The results are presented to specifically address the existing conflicts and gaps in the literature in regards to whether drama/PA increases or decreases anxiety or confidence and how the mixed-methodology used affirmed the value and dynamic nature of the affective states experienced by the participants. These analyses and the unanswered questions that are revealed led to the conclusions and paths for future research, which are discussed later in this chapter.

4.1.1 Explicit Speaking-Anxiety and -Confidence

Research Question 1: How does using drama/PA relate to affect and attitudes?
    1a) How does it relate to explicit evaluations of speaking-anxiety and -confidence?

4.1.1.1 Speaking-Anxiety

This research question in part addressed the conflict in the literature in regards to whether drama/PA would trigger or reduce anxiety. Drama/PA includes performing in a foreign language in front of one's peers, which has been found to be rated as anxiety producing (Horwitz, 2001, 2010; Koch & Terrell, 1991; Price, 1991; Woodrow, 2006), particularly in an oral testing format (Hewitt & Stephenson, 2012; Phillips, 1992); Yet, this same method has been recommended for use to reduce anxiety (Phillips, 1998; Piazzoli, 2011; Ryan-Scheutz & Marini-Maio, 2011; Stern, 1980), the outcome of which has previously not been analyzed in a mixed-methods pre and post format of university level students. This final stage of analysis compares and contrasts the previous quantitative and qualitative findings in order to triangulate the results as well as shed light on convergences and divergences, which give new depth to understanding this phenomenon.

As was seen previously, the quantitative findings revealed that most participants reported a decrease in their speaking-anxiety, apart from two students (AO, KD) who reported increases in their speaking-anxiety. The three participants (DT, HA, KM), who provided qualitative information in terms of their explicit speaking-anxiety, reported decreased levels of discomfort speaking in front of others. The results that overlapped therefore converged (see Table 17. Appendix H). In general, most students seemed to benefit in that they felt less anxious speaking in Spanish after using drama/PA teaching techniques. However, this result could be further understood by examining how speaking-anxiety

compared to drama/PA-anxiety in order to compare how speaking and performing were both similar and different. It is also important to explore the reactions of more highly anxious students vs. the low anxious students, particularly given the finding that drama/PA is more beneficial for highly-anxious adult students (Piazzoli, 2011).

A comparison of anxiety towards speaking and anxiety towards drama/PA showed that most participants fear of drama was higher initially than speaking, but that it decreased even more than their anxiety towards speaking in Spanish. This result was reflected both quantitatively and qualitatively. The initial fear was most likely due to limited previous exposure to drama/PA. The change was related to participants finding drama/PA more comfortable, fun and helpful, and therefore less scary with their exposure to it during the course. Through practice, an increased familiarity with performing, and a comfortable class environment, the anxiety of speaking in front of ones' peers could be reduced because students' initial fears of performance were released.

Nevertheless, there may also be a difference in terms of type of performance and what aspect of speaking participants fear. This can be seen by comparing the reactions to speaking vs. drama for different individual students. For example, given the more stressful nature of performing, it would logically be expected that the two students that had increased speaking-anxiety would also have increased anxiety towards drama/PA.

However, this was not the case. AO, both quantitatively and qualitatively, revealed a significant decrease in how scared she was of drama/PA, which was the opposite of her increase in speaking-anxiety. On the other hand, KD cited still feeling uncomfortable with performing even though she was more comfortable than before, which was mirrored in her reported decrease in fear of drama/PA, which was again opposite to her increased speaking-

204

anxiety. Yet, this increased level of speaking-anxiety for KD may have been related to her fear of performing, while this was clearly not the case for AO. AO not only made an informal comment in office hours about how much she enjoyed putting on the plays, but she was also one of the most talented and comfortable performers in the class. She even volunteered to take someone's place for a part she had not previously rehearsed. However, in terms of doing improv activities she became very uncomfortable, most likely because these activities were related to her own speaking abilities rather than performing a prescribed text. She seemed to feel anxious about her ability to spontaneously produce language rather than being afraid of being in front of her peers. On the other hand, KD seemed to feel anxious about both her speaking and still felt anxious about performing, although less so.

Having drama/PA anxiety and *not* having speaking-anxiety also occurred. VE cited a low level of speaking-anxiety, but was the only student who reported a quantitatively and qualitatively high level of anxiety towards drama/PA by the end of the course. She stated that she still felt shy performing, even after rehearsing and bonding with the group. However, she did not appear to be shy; she seemed disinterested in the first performance, comfortable and funny in the improv activities, and she performed well in the final production. This reported shyness was not visible in her behavior. This was unlike what happened with NC, who did come across as shy upon observation, but then would seem much more relaxed in certain performance activities. She also made an informal comment to that effect, about being a shy person but feeling more comfortable in both improv and drama because she felt safer in those contexts of "not being herself".

This is related to the concept of the fictional world and imaginary roles that reduce anxiety (Brash & Warnecke, 2009; Cunico, 2005), because students do not feel as threatened

because the character is removed from his/her own identity. However, quantitatively, NC reported similar levels of anxiety towards speaking as towards drama/PA. While these opposite reactions did occur between drama/PA anxiety and speaking-anxiety, in general the participants decreased their anxiety for both, but for drama/PA to a greater degree as is also reflected in the qualitative data. Also, nobody reported an increase in drama/PA anxiety, neither quantitatively nor qualitatively, which aligned with the proposal that drama/PA was more likely to contribute to reducing speaking-anxiety rather than triggering it (Brash & Warnecke, 2009; Crookall & Oxford, 1991; Fung, 2005; Phillips, 1998; Piazzoli, 2011; Ryan-Scheutz & Marini-Maio, 2011a; Smith, 1984; Stern, 1980).

It may also seem logical that students with higher speaking-anxiety would be more afraid of drama/PA due to the increased emotional stress that they would be placed under, particularly in test and test-like conditions (Hewitt & Stephenson, 2012; Phillips, 1992), and that participants with lower speaking-anxiety would not benefit from reductions in their anxiety due to their already relatively low-level. While the results here may not generalize fully, the small sample size does allow for an analysis of individual cases. Unlike in Piazzoli (2011), the results did not indicate that students with higher initial levels of anxiety benefitted more from drama/PA techniques. Students with trait-like anxiety and students with low-anxiety reported varying degrees of anxiety reduction, whereas the majority of students who had mid-level anxiety had the largest shifts. Qualitatively, the three participants who explicitly mentioned a reduction in their speaking-anxiety all had different levels of speaking-anxiety. This indicates that the state anxiety of both extremes of students, ones that have trait-like anxiety and ones with low-anxiety, can and do shift and should be examined in

206

a dynamic way that acknowledges this variability, rather than in a one measure manner that implies that FL anxiety is immutable.

4.1.1.2 Speaking-Confidence

The above research question refers not only to the conceivable negative emotional reaction that a participant could have, but also to the positive possible outcome of increasing self-confidence when speaking in Spanish. While it has not been claimed that confidence would be reduced, it has been reported that confidence increases (Dodson, 2002; Haggstrom, 1992; Hayati, 2007; Ho, 2007; Shand, 2008) Yet, this has generally not been measured, particularly in a pre and post mixed-methods format. Having positive emotional experiences in a foreign language class tends to encourage further participation (MacIntyre et al., 1998), which is part of what makes promoting positive and challenging experiences that increase confidence valuable.

Similarly to the studies cited above, the quantitative results showed a majority of students indicating varying degrees of increases in their speaking-confidence, while nobody indicated a decrease. The qualitative results mostly confirmed these findings for the participants who made explicit mention of speaking-confidence (see Table 18. Appendix H). Only one student did not note a change in confidence on the quantitative scale (KM); yet this student did indicate an increase in confidence in the qualitative data. This divergence merely shows the possible variability of self-report measures, as well as a conceivable retrospective shift upon looking back. It is possible that both of these assessments are 'correct,' in that this student in general may not have felt an overall increase in her speaking-confidence, but rather felt an increase in confidence in the particular context mentioned in the qualitative data.

This divergence again highlights the utility of having both quantitative and qualitative data for establishing a more complete concept of the experience of individual participants, particularly when analyzing affective variables, which can be extremely nuanced. The convergences again point to the increased reliability of both the quantitative and qualitative data and an overall positive reaction in terms of speaking-confidence after using drama/PA. However, this result again can be further understood by examining how speaking-confidence compared to speaking-anxiety as well as comfort with drama/PA in order to compare how speaking and performing were similar and different. It is also important to explore the reactions of more highly confident students vs. those of less confident students.

More participants cited greater and more positive shifts in terms of their speaking-confidence than their speaking-anxiety levels. This implies that confidence could be more easily influenced than anxiety. However, it should also be taken into consideration that there may be a self-report difference between reporting negative emotions and positive emotions. Evaluating positive emotions could be seen as generally less face-threatening than evaluating negative ones in terms of their self-image, but mostly in the particular context of being interviewed by their instructor.

This again highlights the value of examining both positive and negative affective responses while they are related and seemingly opposite sides of the same coin, this is not always the case, as they do not generate equal yet opposite responses. For example, while AQ reported low-anxiety and no decrease in her anxiety, she initially reported only a mid-level of confidence that increased to high-confidence. Also, both students (KD, AO) who reported increases in anxiety also reported increases in confidence. These examples illustrate that further research needs to be done into the interplay of these variables.

The reported comfort with drama/PA both quantitatively and qualitatively only increased a little more than speaking-confidence, but it did so in a similar manner. In the cluster analysis, speaking-confidence and comfort with drama/PA clustered together at the end of the course, while they did not in the beginning, indicating that they were more highly correlated at the end. For some participants, their comfort with drama/PA increased more than their speaking-confidence (AO, CG, KM), while for others it was the opposite (AQ, DT, KD, ML). In general, the relationship here is similar: both speaking-confidence and comfort with drama/PA increased. For some this can be attributed to their own self-efficacy, while for others this is more closely related to the practice effects of rehearsal, feeling comfortable making mistakes, and the increased sense of comfort with their peers, all of which were also cited in the literature on increasing positive self-beliefs.

Again in this study, students with low and high trait-like confidence increased their speaking-confidence. However, given that the majority of students had mid-level confidence, the majority of students that made the largest shifts initially had mid-level speaking-confidence. Therefore, this shows that state speaking-confidence is dynamic and should be measured and treated as such in the research. Confidence is not a consistent state, but rather one that can be influenced by both internal and external variables. Practitioners should be aware of their ability to contribute to the appropriate increase of positive self-beliefs, while also increasing self-awareness and honest self-evaluation.

4.1.2 Attitudes about Drama/PA in the FL Classroom

Research Question 1: How does using drama/PA relate to affect and attitudes?
1b)How does it relate to attitudes towards drama or "theater"?

The above research question relates to how participants that had little to no experience

209

working with drama/PA, nor an expressed interest in it before hand, reacted to using these techniques. Given the finding that participants in FL classes found drama/PA to be one of the most anxiety producing activities (Koch & Terrell, 1991; Woodrow, 2006) and that many of the participants in studies on drama were self-selected students, this question aimed to explore whether participants responded positively or negatively and whether they found drama/PA to be a useful pedagogical tool in the FL classroom environment.

4.1.2.1 Drama/PA Scary/Comfortable

In terms of being scared of or comfortable with drama/PA, the quantitative data showed that initially there were higher levels of fear. However, regardless of their initial level, participants experienced a reduction in how scary they felt drama/PA was. Only one student at the end of the course rated drama/PA as very scary, but this student did not have pre-data with which to be compared. The qualitative results showed a similar overall outcome, with more students being scared at the beginning than at the end (see Table 19. Appendix H). There were two students (VE, KD) who reported still feeling somewhat scared by the end of the course; the rest of the participants said or implied that they no longer felt scared of doing drama/PA in the class. Generally, the information collected quantitatively and qualitatively converged. In other words, the trend was for participants to have felt more intimidated before using drama/PA, while after the course, rather than increasing this anxiety from being put on the spot and performing in front of one another, their feelings of being scared were either reduced or eliminated.

However, there were two points of divergence between the quantitative and qualitative results. The divergences were between students who in the qualitative interviews indicated that they did not feel scared by drama/PA before or after the course when their

quantitative responses showed a decrease of fear from pre to post. This may be related again to the retrospective nature of the interview. Their concept of how they felt at the end may have colored how they remembered feeling at the beginning. The divergence could also be related to the detail that was given quantitatively in terms of levels of fear, while the qualitative data did not necessarily quantify the level of fear.

This is true for all of the results. In this case, the qualitative data does not demonstrate the fear that remained for various students, but rather showed how they felt more comfortable and, therefore, no longer focused on the reduced amount of fear they felt at the end. The participants being comfortable using drama/PA mirrored these results in that they initially reported being less comfortable, while by the end, the majority of students reported high levels of comfort both quantitatively and qualitatively.

While it has been implied that doing anxiety provoking activities may trigger FL anxiety for students (Hewitt & Stephenson, 2012; Horwitz, 2001; Koch & Terrell, 1991; Phillips, 1992; Price, 1991; Woodrow, 2006), it seems that this is not always the case. There are other variables that compensate for and interact with the activity itself being affectively challenging. Many times drama/PA activities are done in FL classes without the time or preparation that seems to be necessary to allow students to become comfortable making mistakes, to work together on them, and to improve together. They are also not necessarily done repeatedly, which gives students more opportunities for success and leads to their enjoyment.

For the one student who still had a high level of fear at the end of the course, she explained that she was shy. However, it seems that this statement referred to her trait shyness, which then heavily influenced her state shyness despite the rehearsal and group bonding. Yet,

this explanation can clearly not be generalized to others, as there were other participants who also felt they were the type of people to be uncomfortable speaking/performing in front of others, but they felt a significant reduction in their fear of drama/PA through the course. Therefore, it cannot be determined that trait shyness alone would lead to increased anxiety through doing activities that may be seen as face-threatening. It seems that for most students that when creating a context that allowed for preparation and group-bonding, their comfort increased and their anxiety around doing drama/PA decreased.

These results also showed why some research may indicate that drama/PA is anxiety provoking. Initially, when students were not exposed to how these activities could be done, they were more afraid and less comfortable. If asked at that point if they felt doing drama/PA might trigger anxiety, they may have said yes. Yet, after having done it, despite what they may have imagined, they generally felt more comfortable and less afraid with both drama/PA and speaking in Spanish. These results also confirmed why drama/PA may be suggested for reducing anxiety, because there can be a transformative aspect to doing drama activities, particularly in terms of participants' attitudes towards them.

4.1.2.2 Drama/PA Helpful/Fun/Challenging

4.1.2.2.1 Fun

The above results mostly converged and showed that a majority of students experienced a reduction in fear and an increase in comfort after participating in drama/PA. However, these were not the only attitude shifts that occurred due to doing these types of activities. The quantitative results revealed that most students went from rating drama/PA as somewhat fun to very fun. All participants reported increases in how fun they felt drama/PA had been versus

how fun they initially imagined it would be. There were only two participants who rated drama/PA as somewhat fun rather than very fun. These were the same two students (VE, KD) who still struggled with feelings of discomfort as seen in the previous section. None of the participants rated drama/PA at the same level, nor did their ratings decrease for how fun drama/PA was after having experienced it. All of the students that gave initial ratings reported their *fun* had increased.

This same outcome was also reflected in the qualitative results. Not all participants initially mentioned *fun* at all, but, by the end all but the same two students with lower quantitative *fun* scores indicated finding drama/PA to be fun, entertaining, exciting, interesting etc... While these positive terms were not the same, they illustrated similar feelings and reactions. Some students implied that their concept of how fun it would be was lower, referring to drama/PA "ending up being fun" for example. These instances are noted in Table 4 in Appendix H with *increased,* rather than just yes for having mentioned that it was fun.

All of the instances of quantitative and qualitative converged (see Table 20. Appendix H). The match between quantitative and qualitative results demonstrates the reliability of the findings of the participants who found drama/PA to be fun after having done it. Students who do not sign up for a "drama" or "theater" course can end up enjoying the experience of performing in front of their peers in a foreign language when given the proper context. This outcome aligned with other drama and FL researchers findings in which students found themselves enjoying being on stage and active participants in student-centered activities (Hayati, 2007; Miccoli, 2003).

This is also important because of the close connection that exists between enjoyment,

motivation, and confidence (Wu et al., 2011). Students' motivation and confidence are related to their enjoyment. There may be a relationship between the participants' increased enjoyment of drama/PA and their increased speaking-confidence. There may have been a mutually beneficial relationship between the entertaining aspect of the activities and their increased confidence.

4.1.2.2.2 Helpful

Not only did students find drama/PA to be more fun than they had expected, but they also found it to be more helpful in the FL classroom environment. However, even at the beginning of the course participants believed that drama/PA might be helpful, but many of them (8) gave a mid-level rating for helpfulness. By the end of the course, most (11) gave drama/PA a high-level rating for helpfulness. Again, the two students who still felt scared of drama/PA did not evaluate it being as helpful as the others. The qualitative data revealed that students mentioned drama/PA's utility initially and again at the end of the course. Their comments about it being helpful were counted as a positive attitude towards the helpfulness of drama/PA. The qualitative data illustrated different aspects that were helped by using drama/PA in the classroom, as was seen in the qualitative results analysis, but these nuances are not included in the comparison table in Appendix H.

It is apparent from looking at the results that both quantitative and qualitative data converged and reflected increased positive attitudes towards the helpfulness of drama/PA as an educational tool. Even the two students that still felt nervous about using drama/PA indicated that it had been helpful for them in some regard. The participants rated drama/PA higher than they did initially, indicating that, using drama/PA led to more positive attitudes towards using it than they did without having experienced it.

214

The qualitative results revealed that most participants found drama/PA to be beneficial for some aspect of their speaking skills. This aligned with the research pertaining to increased speaking-skills and drama/PA (Maley & Duff, 1982; O'Gara, 2008; Smith, 1984). However, as was discussed above, drama/PA seemed to be the most beneficial in terms of students gaining more confidence both in speaking and in doing drama/PA. It reduced their anxiety for speaking and performing, and helped build peer bonds that led to increased comfort, particularly in small-group settings. This has also been observed by other researchers with students participating in some form of drama/PA (Brash & Warnecke, 2009; Cunico, 2005; Hayati, 2007; Kao & O'Neill, 1998; Marini-Maio, 2010; Miccoli, 2003; Piazzoli, 2011).

4.1.3 Implicit Speaking-Confidence and Accuracy Evaluations

Research Question 2: *What are the factors that relate to implicit evaluations of confidence/accuracy?*
 2a) How does using drama/PA relate to implicit speaking-confidence?

This research question examined the relationship between using drama/PA and the participants' implicit speaking-confidence. Since explicit speaking-confidence and speaking-anxiety may be prone to the influence of social desirability, putting answers that seem desirable to others, (Gawronski & Peters, 2007), other measures were also used. By also looking at the participants implicit speaking-confidence, both types of ratings could be triangulated and add a more nuanced understanding of the participants shifts or (lack thereof) in terms of their speaking-confidence (Baccus et al., 2004; A. Greenwald et al., 1998). The implicit speaking-confidence was an indicator of how confident or not students felt speaking without making direct statements, such as I feel *confident, secure, anxious, nervous etc..* The quantitative portion looked at interviews that rated speaking for *communication, grammatical accuracy* and *comprehensibility.*

In order to compare the quantitative findings and the qualitative ones, the answers relating to these three aspects of speaking were analyzed and it was then determined if they were mentioned in the open-response questions or interviews. The purpose of this question was to further explore if students felt a positive or negative reaction in terms of their implicit confidence after completing a course that included drama/PA, even when they were not directly asked about how confident they felt.

4.1.3.1 Communication

The first aspect of speaking presented is the perception of the ability to *communicate* one's message. A majority of participants (9) had a positive increase in their quantitative ratings of implicit confidence, while two indicated a decrease (AO, KD). At the beginning of the course seven participants qualitatively indicated feeling concerned about some aspect of their communicative abilities in Spanish, while at the end of the course ten participants reported feelings of increased confidence in how they communicated in Spanish, particularly in relationship to the effects of the course and/or drama/PA.

In general, again, the quantitative and qualitative results converged (see Table 21. Appendix H). However, there were two instances of divergence. AQ stated in the qualitative data that she felt her oral abilities had not improved, yet her quantitative rating of implicit confidence in those abilities increased. The opposite occurred for KD: her implicit confidence decreased according to the quantitative data, yet in her open responses she indicated feeling increased expressive abilities. This could conceivably occur because of context effects because the qualitative comments referred to specific contexts, while the quantitative measure of implicit confidence was related to a rating of one-time interviews. KD may have felt that in certain ways her ability to communicate had improved, but in

general it had not, or at the moment of the interview she did not feel confident about her communication. While AQ felt that drama/PA did not improve her speaking abilities, when she spoke in that interview she may have felt a more underlying confidence in her ability to communicate at that moment than she did at the beginning of the course.

Despite these divergences, most participants seemed to experience an increased sense of implicit speaking-confidence. Their ratings and comments both indicated feeling more confident in their abilities to communicate in Spanish after having taken a course with drama/PA. This finding gives support to the claim that drama/PA supports students' speaking-confidence (e.g. Dodson, 2002; Haggstrom, 1992; Shand, 2008) and furthers this by showing increases in not only explicit, but also implicit confidence. However, since implicit confidence has not been previously measured in this manner, it is difficult to compare this finding directly to previous research. The convergence between the quantitative and qualitative findings of implicit confidence and explicit confidence in that they indicate a positive increase does lend credence to the concept that this measurement should be further explored in terms of affective self-reporting.

4.1.3.2 Grammatical Accuracy

Another important aspect of implicit speaking-confidence is a foreign language speakers' perception of their grammatical accuracy, which relates to their ability to communicate effectively, but often plays a prominent role in their minds, particularly in the foreign language classroom. These assessments, again, are perceptions of grammatical accuracy, not necessarily objective measures of correct grammar usage. Speaking 'correctly' is often an important goal for students and contributes to their sense of confidence in their speaking abilities when they feel they are correct more often. However, it is important to note that a

217

student can feel confident in their speaking ability and simultaneously not be confident in their grammatical ability.

The quantitative results showed a majority of students had higher ratings of grammar at the end of the course than at the beginning. Three students with pre and post scores were exceptions to the increases: AO remained the same, while BO and KD each decreased. The qualitative results were similar with six students expressing difficulty using correct grammar when speaking initially and six students who reported feeling an improvement in their grammar by the end of the course as well as three students indicating that they should have focused more on grammar.

All of the quantitative and qualitative results converged (see Table 22. Appendix H). BO expressed qualitatively that he should have expended more effort studying the grammar which aligned with his increased awareness of his lack of grammatical accuracy. KD also stated that she felt there was not enough focus on grammar, which implied she felt that her grammar did not improve as much as she would have liked and which related to having a lower grammatical score. AO reported finding the textbook with grammar explanations to be more confusing than helpful, which implied that she may have felt her own grammar was not improving due to this confusion. The other comments that were made implied improvement in grammar, stating, for example, that working together on grammar and applying it in a conversational format were helpful. Therefore, this form of implied speaking-confidence also reportedly increased for most participants in relation to doing drama/PA in the course both quantitatively and qualitatively.

The perceived increases in correct grammar usage aligned with claims and finding of improvement in linguistic skills, specifically grammatical ones (O'Gara, 2008; Ryan-Scheutz

& Colangelo, 2004; Smith, 1984). Yet, since these ratings were not an objective measure, the focus here was not on whether or not their grammar actually improved, but rather on whether or not they felt more confident. In a previous pilot study, it was found that when using an objective grammar test measure and a comparison group, students that used drama/PA improved their grammar, but to a similar degree as those in a more traditional course (Schindewolf, 2013). Further research would need to be done to determine more clearly to what extent drama/PA plays a role or does not play a role in improving grammar.

4.1.3.3 Comprehensibility

Comprehensibility is an important communicative factor that is related to implicit confidence in terms of how well the speaker feels s/he makes her or himself understood when speaking. The quantitative results again showed a majority of students rated comprehensibility higher at the end of the course than at the beginning. Four students changed from mid-level ratings to high and one student from a low rating to a mid-level one. The same two participants (AO, KD) that rated their anxiety as increased and *communication* as decreased also had lower ratings for *comprehensibility.*

The qualitative results showed six students that initially expressed challenges of some kind with comprehensibility. Eight students cited improvements in their comprehensibility at the end of the course. AO also expressed improvement in her comprehensibility, yet this was not aligned with her quantitative ratings. Yet, generally the results converged in a positive direction from struggling with comprehensibility to making improvements.

Most of the measures of implicit confidence converged between quantitative and qualitative results (see Table 23. Appendix H). The majority of which were positive, which seemed to indicate an overall positive relationship between increased implicit confidence and

drama/PA. These findings illustrated that, even when not asked directly about feelings of confidence, students generally displayed a more positive relationship with their speaking-skills at the end of the course. This could also be related to possible increases in communicative competence (Canale & Swain, 1980), but this would require further research to determine if there are more objective as well as subjective increases in performance.

4.2 Summary of Key Findings

The primary aim of this study was to explore and measure the relationship between affect and drama/PA, particularly focusing on speaking-anxiety, speaking-confidence (implicit and explicit) and attitudes towards drama/PA. The secondary purpose was to explore not only complementary measurements of affect but the changes in affect using a dynamic, mixed-methods approach that demonstrated the value of acknowledging its variability.

The study took place at a large public university in the United States, in an upper-intermediate foreign language Spanish classroom. A mixed-methods triangulated approach was taken in order to collect data by multiple means: pre- and post-surveys on affect and peer/self oral-assessments, open-response written questions, researcher observations and interviews.

Although the quantitative results showed a positive relationship between affect and drama/PA, these relationships could not necessarily be generalized to the general population of learners and contexts outside this study due to the small sample size and lack of control group. However, this does not discount the value of these finding as they can be compared to previous research and theoretical positions and could be used as a springboard for future research as well.

The findings of this research showed that in general there was a reduction in speaking-anxiety, an increase in implicit and explicit speaking-confidence, and a positive attitude towards drama/PA (more fun, helpful, and comfortable, and less scary). These results showed that there was a change in affective state after a drama/PA course and that affective state*s* should be measured on multiple occasions. These positive results seemed to be most closely related to the nature of the course, giving a direct purpose to group activities, which led to closeness between the students and task repetition, both of which led to increased comfort with perceived collaborative linguistic improvements including: communication, comprehensibility, and grammar. Participants generally rated themselves and/or their peers higher in terms of these and indicated in open-response formats an increased confidence in these speaking-skill areas.

The findings also pointed to important pedagogical results. As has been mentioned, there is a relationship between enjoyment, motivation and academic success (Wu et al., 2011). This further underlines the pedagogical value of the finding that most participants found the class to be more engaging and enjoyable due to the use of drama/PA. Also, many cited enjoying reading the plays and reading them multiple times, allowing them to gain a more nuanced comprehension of the content and the language. Doing repeated readings has also been found to be beneficial in terms of foreign language learning, which occurred due to the nature of the course (Gorsuch & Taguchi, 2010; Taguchi et al., 2004). The final performances gave a specific purpose to the repetition in the rehearsals, which most students enjoyed and appreciated. Task repetition is valuable not only for the affective benefit of enjoyment, but this has also been shown in connection with increased academic performance (Bygate, 1999).

4.3 Limitations

The most apparent limitation of this study was the small sample size in an intact classroom, which prevented making a clear generalization about the relationship between affect and drama/PA for university level students in general. The total number of participants (*N*=14), as well as the intact group rather than randomly selected individuals, did not allow for generalizations to be made beyond the specific context of this study. A larger sample size of multiple classes with varied non-self-selected students and instructors would allow for the types of generalizations necessary to show if a majority of participants react positively to drama/PA techniques and the transformative properties of such pedagogical tools.

However, the small population did allow for a more in-depth understanding of individual experiences and does not negate the value of measuring the variability of affect in relation to these important pedagogical tools. Also, the intact group allowed for the research to take place in its natural occurring environment which can be compared to future research in similar contexts. The classroom context is highly complex and unlike that of a laboratory; therefore, it necessitates further research in context. The numbers gathered in this study do provide a basis for analysis of this particular group as well as a sample to which replication studies could be compared.

Certain conclusions could not be drawn since there was no comparison group. This limitation prevented any comparison between drama/PA and other types of foreign language instruction. While students did experience affective changes, this could have occurred in other foreign language learning contexts as well. Yet, the shifts in attitudes towards drama/PA would most likely not be obtained without their extensive use.

This study also took place over a relatively short period of time (6 weeks). However, taking a more longitudinal approach to this study was made impossible by the lack of opportunity to participate in this type of course in the more advanced levels of foreign language Spanish. An increased amount of exposure time would make greater changes in affective attitudes more plausible. Also, the short period of time in which the research took place did not allow for an exploration of whether or not these shifts persisted beyond the duration of the course.

Since this study is limited in scope to subjective affective changes, it does not include objective measures of learning outcomes. However, a previous pilot study does indicate that the inclusion of drama/PA has similar effects on grammar learning as those of more traditional instructional approaches (Schindewolf, 2013). Objective learning outcomes are another important aspect of using drama/PA in the foreign language classroom and should be explored further in conjunction with the relationship with affect.

Finally, limitations also existed in terms of the inherent nature of the tools themselves. The data collected were subjective and primarily self-reported. There are many intervening variables and biases involved with self-report measures. Nevertheless, every effort was made to triangulate and complement these data with multiple measures to increase validity and reliability despite the fallibility of self-reporting.

4.4 Implications for Foreign Language Pedagogy

Using drama/PA can enable many students to face their fears about speaking/performing in public and give students of all speaking-confidence levels an opportunity to gain confidence in their abilities. This study highlights the importance of increasing positive affective responses and reducing negative ones, not through avoiding challenging situations, but rather

223

through providing an environment that allows participants to collaborate and overcome affective challenges together through task-repetition and group bonding. While the objective linguistic outcomes were not part of this study, the affective ones played an important role in the participants' relationship with foreign-language learning as feeling and thinking human beings. Emotions are integrally related to a students' classroom experience and should be acknowledged and supported.

The approach to teaching drama/PA employed in this study drew from many pedagogical techniques related to both *Content-Based Language Instruction* (Brinton et al., 1989) and *Task-based Language Teaching* (Willis & Lockyer Willis, 2007). The driving principles behind the value of these approaches to foreign language instruction applied here as well. Learning the content information becomes an important goal for the students as well as task completion, which is then integrated with learning linguistic forms (Brinton et al., 1989; Willis & Lockyer Willis, 2007).

The nature of the dramatic content drives the need to read texts multiple times and research has shown that doing repeated reading can improve reading comprehension and foreign language skills (Gorsuch & Taguchi, 2010; Taguchi et al., 2004). The incorporation of drama as content and tasks gives a purpose to rehearsing speech, which can increase comprehension and emotional texture in their utterances. Task-repetition has also been shown to be beneficial for foreign language learning, particularly speaking-skills (Bygate, 1999).

Through this rehearsal process most students reduce their fears and become more comfortable speaking and performing in front of others, which gives them an opportunity to work through their speaking-anxiety and gain speaking-confidence together as a group (Carson, 2012; Moody, 2002). Through working together closely on collaborative creative

224

projects, they also gain confidence in their writing skills and their ability to work together and feel comfortable using the foreign language in a group setting (Dörnyei & Murphey, 2003). Some students also gain confidence from creating imaginary worlds and taking on roles outside of themselves, which allows them to feel more comfortable expressing themselves more openly (Cunico, 2005; Miccoli, 2003).

4.5 Directions for future research

Overall students indicated increased speaking-confidence and decreased speaking-anxiety. Further research could examine more specific contexts at more frequent intervals. Various participants still hesitated to speak-up in whole-class discussions when they were not directly called on. However, the reasons behind their hesitation is still unclear. While in small groups, many students were outgoing and comfortable making mistakes; yet, this was not necessarily transferable to other contexts for some students. There was a difference for some participants between their feelings doing improv activities and performing from a text; this could be considered separately in future research. On the other hand, providing both activities gave all students an opportunity to shine as well as challenge themselves in less comfortable situations. Therefore, understanding in more detail the different reactions to these different contexts would be important to draw more specific conclusions.

The findings from this study have further confirmed that drama/PA generally has a positive relationship with students' affective experience in foreign language, even with students that are not self-selected to use these techniques. This study has underlined the need to measure affect using more dynamic methods than a one-time measurement, because state anxiety and confidence are both variable enough to shift in just a six-week period. Multiple-means of measurement are necessary to shed light on the full picture of the foreign-language

classroom experience as quantitative, qualitative, explicit and implicit measures mostly converged, but there were some divergences that highlighted some of the areas that require further research.

The relationship between drama/PA and affect was not fully addressed by this study due to some of the aforementioned limitations. However, the possible transformative relationship between drama/PA and affect warrants further research. There are various different possibilities for a more comprehensive understanding of this intriguing relationship. For example, how affect is influenced by drama/PA could be more uniquely understood through a comparison to a more traditional control group. The findings could then be more directly connected to the pedagogical approach when researched in this manner. It would also be beneficial to examine in more depth the relationship to more objective measures of linguistic improvements and how that relates to the use to the use of drama/PA in the FL classroom. In terms of increasing generalizability, future research could be conducted with a larger sample size. Replication studies with diverse students and instructors would add a greater ability to generalize as well.

While this study began to address the need for more mixed-methods research in the field of drama/PA and FL learning, this study by no means fills this gap entirely. More mixed-methods research in general needs to be done in this field to further explain the findings here and to confirm other claims as well. Particularly, more individual variables need to be taken into consideration as well as a deeper assessment of participants' motivations behind their increases and decreases in affect. Ideally, longitudinal mixed-methods studies could be carried out to examine more long-term affective results as to whether these affective changes would be greater over a longer period of exposure and if the

226

changes would persist in other courses, as these issues are not addressed here.

4.6 Final Conclusions

The present study explored the relationship between drama/PA and affect. The findings presented here lend support to the claims that in general, drama/PA may be associated with decreased speaking-anxiety, increased speaking-confidence, and more positive attitudes towards using drama/PA in the FL classroom (Maley & Duff, 1982; Marini-Maio & Ryan-Scheutz, 2010; Piazzoli, 2011; Via, 1976). However, there was also some evidence that drama/PA may contribute to increased speaking-anxiety for some students, which may be connected to a heightened sense of self-awareness and criticism, particularly in comparison to one's peers.

Most students reported decreased levels of speaking-anxiety. Of the two students that reported increased levels it seemed unlikely that drama/PA played a role in this increase particularly for one student as her drama/PA fear decreased and her enjoyment increased. For the other participant, it may have been related, as she reported feeling some remaining discomfort, albeit less in terms of participating in drama/PA. In general, drama/PA did not trigger speaking-anxiety despite requiring students to speak and perform in front of one another, even in a testing setting, reportedly one of the most anxiety producing contexts in previous research (Hewitt & Stephenson, 2012; Phillips, 1992). This reduction in anxiety seems to have been primarily related to the preparation involved in the rehearsal process as well as the group bonding and "actual" friendships that arose from working together closely on the performance projects. In sum, while there was a small amount of variation, drama/PA was more closely related to speaking-anxiety reduction than production.

All participants reported equal or increased speaking-confidence after participating in the six-week drama/PA focused course. Drama/PA may very well encompass activities that encourage more confidence when speaking due to the task-repetition in rehearsal, which increases confidence as the utterances seem to become more comprehensible and nuanced (Bygate, 1999, Lynch & Maclean, 2000, Willis & Lockyer Willis, 2007). The sources of confidence derived from the group, but also from within the participants themselves as they observed themselves enjoying and being successful performing in front of the group. Giving students the opportunity to perform was enjoyable for students with varied levels of anxiety and confidence and helped them to overcome their initial fears and to build higher levels of comfort in an affectively challenging situation. Drama/PA was not only related to fear reduction, but also to increased confidence making it a pedagogical tool that should be further researched in terms of transforming students' affective experience in the foreign language classroom while incorporating important linguistic support as well.

In terms of attitudes towards drama/PA itself, despite some participants' initial levels of hesitation and discomfort, participants in general found using drama/PA to be enjoyable and helpful for various aspects of their Spanish language learning experience. The extensive exposure to this pedagogical technique rather than increasing fears reduced them, and also allowed students to gain new experiences that they ultimately felt led to a more engaging and improved learning environment.

Finally, aside from the explicit statements and ratings of confidence and anxiety, most participants also showed increases in implicit confidence and feelings about accuracy. Interestingly, there may have been a connection between the increased speaking-anxiety and implicit confidence as the same two students experienced negative reactions in both of these

228

areas. However, the mixed-effects model did not find a direct correlation between speaking-anxiety clusters and implicit confidence levels. The only effect found that connected the explicit measures to the implicit ones was a negative correlation between the cluster related to attitudes towards drama/PA at the end of the course and the scores on the assessments of the oral interviews. This may have been related to the participants who had a lower level of language entering the course and who also found drama/PA to be particularly enjoyable.

Ultimately, drama/PA, when approached with structure and enthusiasm, can be related to positive affective and pedagogical outcomes, even for students that initially feel hesitant and/or have not expressed interest in this form of content or pedagogy. Transforming students' experiences in foreign-language classes to one that builds confidence can encourage further investment and exploration of the target language and culture. The continued learning of a foreign language carries with it the opportunity for a deeper and clearer understanding of themselves and people from another culture. The lessons gained from overcoming fears and realizing the power that students have to break through their own affective barriers may, in fact, transcend the value of whether or not their grammar is perfect.

References

Alpert, R., & Haber, R. N. (1960). Anxiety in academic achievement situations. *The Journal of Abnormal and Social Psychology The Journal of Abnormal and Social Psychology*, *61*(2), 207–215.

Appleton, J. V. (1995). Analysing qualitative interview data: addressing issues of validity andreliability. *Journal of Advanced Nursing*, *22*(5), 993–997.

Arnold, J. (2007). Self-concept as Part of the Affective Domain in Language Learning. In F. Rubio (Ed.), *Self-esteem and foreign language learning*. Newcastle, UK: Cambridge Scholars Pub.

Arnold, J., & Brown, H. D. (1999). A map of the terrain. In J. Arnold (Ed.), *Affect in language learning*. Cambridge, U.K.; New York, NY: Cambridge University Press.

Baccus, J. R., Baldwin, M. W., & Packer, D. J. (2004). Increasing implicit self-esteem through classical conditioning. *Psychological Science*, *15*(7), 498–502.

Bandura, A. (1986). *Social foundations of thought and action : a social cognitive theory*. Englewood Cliffs, N.J.: Prentice-Hall.

Brandl, K. (2008). *Communicative language teaching in action : putting principles to work*. Upper Saddle River N.J.: Pearson Prentice Hall.

Brantmeier, C. (2006). Advanced L2 learners and reading placement: Self-assessment, CBT, and subsequent performance. *System*, *34*(1), 15–35.

Brantmeier, C. (2012). What about me?:Individual self-assessment by skill and level of language instruction. *SYS System*, *40*(1), 144–160.

Brash, B., & Warnecke, S. (2009). Shedding the Ego: Drama-Based Role-Play and Identity in Distance Language Tuition. *Language Learning Journal*, *37*(1), 99–109.

Bräuer, G. (Ed.). (2002). *Body and language: intercultural learning through drama*. Westport, CT: Ablex Pub.

Brinton, D., Snow, M. A., & Wesche, M. B. (1989). *Content-based second language instruction*. New York: Newbury House Publishers.

Brown, H. D. (2000). *Principles of Language Learning and Teaching, Fourth Edition* (4th ed.). White Plains, NY: Longman.

Brown, J. D. (2004). Research methods for applied linguistics: scope, characteristics, and standards. In A. Davies & C. Elder (Eds.), *The Handbook of Applied Linguistics*. Malden, MA: Blackwell Pub.

Brown, J. D. (2009). Open-Response Items in Questionnaires. In J. Heigham & R. A. Croker (Eds.), *Qualitative research in applied linguistics : a practical introduction*. Houndmills Basingstoke Hampshire [England] ;;New York: Palgrave Macmillan.

Brown, P., & Levinson, S. C. (1987). *Politeness: some universals in language usage*. Cambridge [Cambridgeshire]; New York: Cambridge University Press.

Burt, M. K., & Dulay, H. C. (1977). In M. B. Finocchiaro, J. E. Alatis, M. K. Burt, & H. C. Dulay (Eds.), *Viewpoints on English as a second language*. New York: Regents.

Bygate, M. (1999). Task as context for the framing, reframing and unframing of language. *SYS System*, *27*(1), 33–48.

Canale, M., & Swain, M. (1980). Theoretical Bases of Communicative Approaches to Second Language Teaching and Testing. *Applied Linguistics Applied Linguistics*, *I*(1), 1–47.

Capan, S. A., & Karaca, M. (2013). A Comparative Study of Listening Anxiety and Reading Anxiety. *Procedia - Social and Behavioral Sciences*, *70*, 1360–1373.

Carson, L. (2012). The Role of Drama in Task-based Learning: Agency, Identity and Autonomy. *Scenario*, *2012*(02).

Cheng, Y., Horwitz, E. K., & Schallert, D. L. (1999). Language Anxiety: Differentiating Writing and Speaking Components. *Language Learning Language Learning*, *49*(3), 417–446.

Clément, R., Dörnyei, Z., & Noels, K. A. (1994). Motivation, Self-Confidence, and Group
Cohesion in the Foreign Language Classroom. *Language Learning*, *44*(3), 417–48.

Clément, R., Gardner, R. C., & Smythe, P. C. (1980). Social and individual factors in second
language acquisition. *Canadian Journal of Behavioural Science/Revue Canadienne
Des Sciences Du Comportement Canadian Journal of Behavioural Science/Revue
Canadienne Des Sciences Du Comportement*, *12*(4), 293–302.

Cornwell, S., & McKay, T. (2000). Establishing a valid, reliable measure of writing
apprehension for Japanese students. *JALT Journal*, (22.1), 114–39.

Cowie, N. (2009). Observation. In J. Heigham & R. A. Croker (Eds.), *Qualitative research in
applied linguistics : a practical introduction*. Houndmills Basingstoke Hampshire
[England] ;;New York: Palgrave Macmillan.

Creswell, J. W., & Plano Clark, V. L. (2007). *Designing and conducting mixed methods
research*. Thousand Oaks, Calif.: SAGE Publications.

Creswell, J. W., Plano Clark, V. L., Gutmann, M., & Hanson, W. (2003). Advanced Mixed
Methods Research Designs. In A. Tashakkori & C. Teddlie (Eds.), *Handbook of
mixed methods in social & behavioral sciences* (pp. 209–240). Thousand Oaks,
Calif.: SAGE Publications.

Crookall, D., & Oxford, R. (1991). Dealing with Anxiety: Some Practical Activities for
Language Learners and Teacher Trainees. In E. K. Horwitz & D. J. Young (Eds.),
Language anxiety : from theory and research to classroom implications. Englewood
Cliffs, N.J.: Prentice Hall.

Cunico, S. (2005). Teaching Language and Intercultural Competence through Drama: Some
Suggestions for a Neglected Resource. *Language Learning Journal*, *31*(1), 21–29.

Dauster, F. N., & Lyday, L. F. (Eds.). (1990). *En un acto: diez piezas hispanoamericanas* (3rd
ed.). Boston: Heinle & Heinle.

De Andrés, V. (1999). Self-esteem in the Classroom or the Metamorphosis of Butterflies. In

232

J. Arnold (Ed.), *Affect in language learning*. Cambridge, U.K.; New York, NY: Cambridge University Press.

Dewaele, J. M. (2005). Investigating the psychological and emotional dimensions in instructed language learning : obstacles and possibilities. *The Modern Language Journal (Estados Unidos)*, *89*(03), 367–380.

Dewaele, J.-M., & Thirtle, H. (2009). Why Do Some Young Learners Drop Foreign Languages? A Focus on Learner-Internal Variables. *International Journal of Bilingual Education and Bilingualism*, *12*(6), 635–649.

DiNapoli, R. (2009). Using Dramatic Role-Play to Develop Emotional Aptitude. *International Journal of English Studies*, *9*(2), 97–110.

Dodson, S. L. (2002). The Educational Potential of Drama for ESL. In G. Bräuer (Ed.), *Body and language: intercultural learning through drama*. Westport, CT: Ablex Pub.

Dörnyei, Z. (2003). *Questionnaires in second language research : construction, administration, and processing*. Mahwah N.J.: Lawrence Erlbaum Associates.

Dörnyei, Z. (2007). *Research methods in applied linguistics : quantitative, qualitative, and mixed methodologies*. Oxford: Oxford University Press.

Dörnyei, Z. (1994). Motivation and motivating in the foreign language clasroom. *The Modern Language Journal (Estados Unidos)*, *78*(03), 273–284.

Dörnyei, Z. (1997). Psychological processes in cooperative language learning: group dynamics and motivation. *The Modern Language Journal (Estados Unidos)*, *81*(04), 482–493.

Dörnyei, Z. (2005). *The psychology of the language learner : individual differences in second language acquisition*. Mahwah, N.J.: L. Erlbaum.

Dörnyei, Z., & Murphey, T. (2003). *Group dynamics in the language classroom*. Cambridge: Cambridge University Press.

Ehrman, M. E., & Oxford, R. L. (1995). Cognition Plus: Correlates Of Language Learning

Success. *The Modern Language Journal*, *79*(1).

Elkhafaifi, H. (2005). Listening Comprehension and Anxiety in the Arabic Language Classroom. *Modern Language Journal*, *89*(2), 206–220.

Ellis, R. (2009). *Corrective Feedback and Teacher Development*. (L2 Journal.) eScholarship, University of California.

Essif, L. (2006). *The French play : exploring theatre "re-creatively" with foreign language students*. Calgary: University of Calgary Press.

Esterberg, K. G. (2002). *Qualitative methods in social research*. Boston: McGraw-Hill.

Everitt, B., Landau, S., Leese, M., & Stahl, D. (2011). *Cluster Analysis*. Hoboken, NJ: John Wiley & Sons, Ltd.

Ewald, J. D. (2007). Foreign Language Learning Anxiety in Upper-Level Classes: Involving Students as Researchers. *Foreign Language Annals*, *40*(1), 122–142.

Fazio, R., Sanbonmatsu, D., Powell, M., & Kardes, F. (1986). On the automatic activation of attitudes. *Journal of Personality and Social Psychology*, *50*(2), 229–38.

Foss, K. A., & Reitzel, A. C. (1991). A Relational Model for Managing Second Language Anxiety. In E. K. Horwitz & D. J. Young (Eds.), *Language anxiety : from theory and research to classroom implications*. Englewood Cliffs, N.J.: Prentice Hall.

Fung, K. W. (2005). *A study of the effect of anxiety in a drama-oriented second language classroom*.

Fushino, K. (2010). Causal Relationships Between Communication Confidence, Beliefs About Group Work, and Willingness to Communicate in Foreign Language Group Work. *TESQ TESOL Quarterly*, *44*(4), 700–724.

Ganschow, L., & Sparks, R. (1996). Anxiety about Foreign Language Learning among High School Women. *The Modern Language Journal.*, *80*(2), 199.

Gardner, R. C., & MacIntyre, P. D. (1993). On the Measurement of Affective Variables in Second Language Learning. *Language Learning*, *43*(2), 157–94.

Gawronski, B., LeBel, Etienne P, & Peters, K. R. (2007). What Do Implicit Measures Tell Us? Scrutinizing the Validity of Three Common Assumptions. *Perspect on Psych Science Perspectives on Psychological Science*, *2*(2), 181–193.

Gibbs, G. (2007). *Analyzing qualitative data*. Los Angeles: SAGE Publications.

Gorsuch, G., & Taguchi, E. (2010). Developing reading fluency and comprehension using repeated reading: Evidence from longitudinal student reports. *Language Teaching Research*, *14*(1), 27–59.

Greenwald, A. G., & Banaji, M. R. (1995). Implicit social cognition: Attitudes, self-esteem, and stereotypes. *Psychological Review*, *102*(1).

Greenwald, A., McGhee, D., & Schwartz, J. (1998). Measuring individual differences in implicit cognition: the implicit association test. *Journal of Personality and Social Psychology*, *74*(6), 1464–80.

Gregersen, T., & Horwitz, E. K. (2002). Language learning and perfectionism: anxious and non-anxious language learners' reactions to their own oral perfomance. *The Modern Language Journal (Estados Unidos)*, *86*(04), 562–570.

Gregersen, T. S. (2003). To Err Is Human: A Reminder to Teachers of Language-Anxious Students. *Foreign Language Annals*, *36*(1), 25–32.

Gries, S. T. (2013). *Statistics for linguistics with R.: a practical introduction*. Berlin: Walter de Gruyter & Co.

Haggstrom, M. A. (1992). A performative approach to the study of theater: Bridging the gap between language and literature courses. *French Review*, 7–19.

Hayati, M. (2007). Take 2, act 1: Feeding two birds with one scone! The role of role-playing in teaching English. *Educational Administration Abstracts*, *42*(1).

Heathfield, D. (2005). *Spontaneous speaking : drama activities for confidence and fluency*. [Addlestone, Surrey]: Delta.

Hewitt, E., & Stephenson, J. (2012). Foreign Language Anxiety and Oral Exam Performance:

A Replication of Phillips's MLJ Study. *The Modern Language Journal*, *96*(2), 170–189.

Ho, C., & University of Hong Kong. (2007). *Students' and teachers' perceptions of using drama in the language classroom implications for teaching*.

Horwitz, E. K. (1986). Preliminary Evidence for the Reliability and Validity of a Foreign Language Anxiety Scale. *TESQ TESOL Quarterly*, *20*(3), 559–562.

Horwitz, E. K. (2001). Language Anxiety and Achievement. *ARAL Annual Review of Applied Linguistics*, *21*, 112–26.

Horwitz, E. K. (2010). Foreign and Second Language Anxiety. *Language Teaching*, *43*(2), 154–167.

Horwitz, E. K., Horwitz, M. B., & Cope, J. A. (1986). Foreign Language Classroom Anxiety. In *Language anxiety: from theory and research to classroom implications*. Prentice Hall.

Horwitz, E. K., & Young, D. J. (Eds.). (1991). *Language anxiety : from theory and research to classroom implications*. Englewood Cliffs, N.J.: Prentice Hall.

Johnson, D. W. (1993). Impact of Cooperative and Individualistic Learning on High-Ability Students' Achievement, Self-Esteem, and Social Acceptance. *Journal of Social Psychology*, *133*(6), 839–44.

Johnson, R. B., & Onwuegbuzie, A. J. (2004). Mixed Methods Research: A Research Paradigm Whose Time Has Come. *Educational Researcher*, *33*(7), 14–26.

Kao, S.-M., & O'Neill, C. (1998). *Words into worlds: learning a second language through process drama*. Stamford, Conn.: Ablex.

Kim, J. (2000). *Foreign language listening anxiety: a study of Korean students learning english*.

Kim, S.-Y. (2009). Questioning the Stability of Foreign Language Classroom Anxiety and Motivation Across Different Classroom Contexts. *FLAN Foreign Language Annals*,

42(1), 138–157.

Koch, A. S., & Terrell, T. D. (1991). Affective Reactions of Foreign Language Students to Natural Approach Activities and Teaching Techniques. In E. K. Horwitz & D. J. Young (Eds.), *Language anxiety: from theory and research to classroom implications*. Prentice Hall.

Krashen, S. D. (1982). *Principles and practice in second language acquisition*. Oxford; New York: Pergamon.

Kratochvil, K. (2006). *The impact of educational drama on the advancement of English language learning*.

Lee, S. (2005). Facilitating and Inhibiting Factors in English as a Foreign Language Writing Performance: A Model Testing With Structural Equation Modeling. *LANG Language Learning*, *55*(2), 335–374.

Liu, M., & Huang, W. (2011). An Exploration of Foreign Language Anxiety and English Learning Motivation. *Education Research International Education Research International*, *2011*(5), 1–8.

Lochtman, K. (2002). Oral Corrective Feedback in the Foreign Language Classroom: How It Affects Interaction in Analytic Foreign Language Teaching. *International Journal of Educational Research*, *37*(3-4), 271–283.

Lynch, T., & Maclean, J. (2000). Exploring the benefits of task repetition and recycling for classroom language learning. *Language Teaching Research*, *4*(3).

Lyster, R. (2004). Differential Effects of Prompts and Recasts in Form-Focused Instruction. *Studies in Second Language Acquisition*, *26*(3), 399–432.

MacIntyre, P. D., Dörnyei, Z., Clément, R., & Noels, K. A. (1998). Conceptualizing Willingness to Communicate in a L2: A Situational Model of L2 Confidence and Affiliation. *The Modern Language Journal*, *82*(4).

MacIntyre, P. D., & Gardner, R. C. (1991). Anxiety and Second Language Learning: Toward

a Theoretical Clarification. In E. K. Horwitz & D. J. Young (Eds.), *Language anxiety: from theory and research to classroom implications*. Prentice Hall.

MacIntyre, P. D., & Gregersen, T. (2012). Affect: The Role of Language Anxiety and Other Emotions in Language Learning. In S. Mercer, S. Ryan, & M. Williams (Eds.), *Psychology for language learning: insights from research, theory and practice*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillian.

MacIntyre, P. D., & Legatto, J. J. (2011). A Dynamic System Approach to Willingness to Communicate: Developing an Idiodynamic Method to Capture Rapidly Changing Affect. *Applied Linguistics*, *32*(2), 149–171.

Mackey, A., & Gass, S. (2005). *Second language research : methodology and design*. Mahwah N.J.: Lawrence Erlbaum Associates Inc.

Maley, A., & Duff, A. (1982). *Drama techniques in language learning : a resource book of communication activities for language teachers* (New ed., 2nd ed.). Cambridge [Cambridgeshire] ;New York: Cambridge University Press.

Marcos-Llinás, M., & Garau, M. J. (2009). Effects of Language Anxiety on Three Proficiency-Level Courses of Spanish as a Foreign Language. *Foreign Language Annals*, *42*(1), 94–111.

Marini-Maio, N. (2010). Full-Scale Play Production: Filling the "Empty Space" between Language and Literature with Fo and Pirandello. In N. Marini-Maio & C. Ryan-Scheutz (Eds.), *Set the stage! : teaching Italian through theater*. New Haven: Yale University Press.

Marini-Maio, N., & Ryan-Scheutz, C. (Eds.). (2010). *Set the stage! : teaching Italian through theater*. New Haven: Yale University Press.

Masgoret, A. M., & Gardner, R. C. (2003). Attitudes, motivation, and second language learning : a meta-analysis of studies conducted by Gardner and associates. *Language Learning : A Journal of Research in Language Studies (Estados Unidos)*, *53*, 167–

210.

Matthias, B. (2011). "Acting...is the recovery of a 'lost' physical of reading." Or:Why we should consider theater-based literature courses. In C. Ryan-Scheutz & N. Marini-Maio (Eds.), *Dramatic interactions : teaching languages, literatures, and cultures through theater : theoretical approaches and classroom practices*. Newcastle upon Tyne: Cambridge Scholars.

Méndez-Faith, T. (1986). *Con-textos literarios hispanoamericanos : 6 actos y 9 cuentos contemporáneos*. New York N.Y.: Holt Rinehart and Winston.

Miccoli, L. (2003). English through drama for oral skills development. *ELT Journal*, *57*(2), 122–129.

Mills, N., Pajares, F., & Herron, C. (2006). A Reevaluation of the Role of Anxiety: Self-Efficacy, Anxiety, and Their Relation to Reading and Listening Proficiency. *Foreign Language Annals*, *39*(2), 276–295.

Moody, D. (2002). Undergoing a Process and Achieving a Product: A contradiction in educational drama? In G. Bräuer (Ed.), *Body and language: intercultural learning through drama*. Westport, CT: Ablex Pub.

Moyer, A. (2006). Language Contact and Confidence in Second Language Listening Comprehension: A Pilot Study of Advanced Learners of German. *Foreign Language Annals*, *39*(2), 255–275.

Munro, M. J., & Derwing, T. (1997). Accent, Intelligibility, and Comprehensibility. *Studies in Second Language Acquisition*, *20*, 1–16.

O'Gara, P. (2008). To be or have not been: Learning language tenses through drama. *Issues in Educational Research*, *18*(2), 156–166.

Onwuegbuzie, A. J., Bailey, P., & Daley, C. (1999). Factors Associated with Foreign Language Anxiety. *Applied Psycholinguistics*, *20*(2), 217–39.

Onwuegbuzie, A. J., Bailey, P., & Daley, C. E. (2000). Cognitive, Affective, Personality, and

Demographic Predictors of Foreign-Language Achievement. *Journal of Educational Research and Extension.*, *94*, 3–15.

Oxford, R. (1999). Anxiety and the Language Learner: New Insights. In J. Arnold (Ed.), *Affect in language learning*. Cambridge, U.K.; New York, NY: Cambridge University Press.

Pae, T.-I. (2013). Skill-Based L2 Anxieties Revisited: Their Intra-Relations and the Inter-Relations with General Foreign Language Anxiety. *Applied Linguistics*, *34*(2), 232–252.

Paltridge, B., & Phakiti, A. (2010). *Continuum companion to research methods in applied linguistics*. London ;;New York: Continuum.

Pappamihiel, N. E. (2002). English as a Second Language Students and English Language Anxiety: Issues in the Mainstream Classroom. *Research in the Teaching of English Research in the Teaching of English*, *36*(3), 327–55.

Phillips, E. M. (1992). The Effects of Language Anxiety on Students' Oral Test Performance and Attitudes. *The Modern Language Journal*, *76*(1).

Phillips, E. M. (1998). Decreasing Language Anxiety: Practical Techniques for Oral Activities. In D. J. Young (Ed.), *Affect in Foreign Language and Second Language Learning: A Practical Guide to Creating a Low-Anxiety Classroom Atmosphere* (1st ed.). McGraw-Hill Humanities/Social Sciences/Languages.

Piazzoli, E. (2011). Process drama: the use of affective space to reduce language anxiety in the additional language learning classroom. *Research in Drama Education: The Journal of Applied Theatre and Performance*, *16*(4), 557–573.

Piechurska-Kuciel, E. (2011). The Relationship between Language Anxiety and the Development of the Speaking Skill: Results of a longitudinal study. In M. Pawlak, E. Waniek-Klimczak, & J. Majer (Eds.), *Speaking and instructed foreign language acquisition*. Bristol; Buffalo: Multilingual Matters.

Price, M. L. (1991). The Subjective Experience of Foreign Language Anxiety: Interviews
    with Highly Anxious Students. In E. K. Horwitz & D. J. Young (Eds.), *Language
    anxiety: from theory and research to classroom implications*. Prentice Hall.

Richards, K. (2009). Interviews. In J. Heigham & R. A. Croker (Eds.), *Qualitative research
    in applied linguistics : a practical introduction*. Houndmills Basingstoke Hampshire
    [England]; New York: Palgrave Macmillan.

Richards, K., Ross, S., & Seedhouse, P. (2012). *Research methods for applied language
    studies*. Milton Park, Abingdon, Oxon; New York, NY: Routledge.

Rubin, H. J., & Rubin, I. (1995). *Qualitative interviewing: the art of hearing data*. Thousand
    Oaks: Sage Publications.

Rubio, F. (2007). Self-esteem and foreign language learning: An Introduction. In F. Rubio
    (Ed.), *Self-esteem and foreign language learning*. Newcastle, UK: Cambridge
    Scholars Pub.

Ryan-Scheutz, C., & Colangelo, L. M. (2004). Full-Scale Theater Production and Foreign
    Language Learning. *Foreign Language Annals*, *37*(3), 374–385.

Ryan-Scheutz, C., & Marini-Maio, N. (2011a). *Dramatic interactions: teaching languages,
    literatures, and cultures through theater: theoretical approaches and classroom
    practices*. (C. Ryan-Scheutz & N. Marini-Maio, Eds.). Newcastle upon Tyne:
    Cambridge Scholars.

Ryan-Scheutz, C., & Marini-Maio, N. (2011b). Introduction: Dramatic interactions: teaching
    languages, literatures, and cultures through theater: theoretical approaches and
    classroom practices. In C. Ryan-Scheutz & N. Marini-Maio (Eds.), *Dramatic
    interactions : teaching languages, literatures, and cultures through theater :
    theoretical approaches and classroom practices*. Newcastle upon Tyne: Cambridge
    Scholars.

Saito, Y., Horwitz, E. K., & Garza, T. J. (1999). Foreign language reading anxiety. *The*

Modern Language Journal (Estados Unidos), *83*(02), 202–218.

Saito, Y., & Samimy, K. K. (1996). Foreign Language Anxiety and Language Performance: A Study of Learner Anxiety in Beginning, Intermediate, and Advanced-Level College Students of Japanese. *FLAN Foreign Language Annals*, *29*(2), 239–249.

Samimy, K. K. (1989). A Comparative Study of Teaching Japanese in the Audio-Lingual Method and the Counseling-Learning Approach. *MODL The Modern Language Journal*, *73*(2), 169–177.

Savoia, F. (2000). Teaching Italian Language, Literature, and Culture through Performance: The Italian Theatrical Workshop. *Italica*, *77*(4), 509–522.

Schindewolf, A. (2013). *Mixing it up with drama: A mixed methods approach to measurement.*
Manuscript submitted for publication

Seliger, H. W., & Shohamy, E. (1989). *Second language research methods*. Oxford: Oxford University Press.

Shand, J. W. (2008). *The Use of Drama to Reduce Anxiety and Increase Confidence and Motivation towards Speaking English with Two Groups of English Language Learners*.

Silverman, D. (2000). *Doing qualitative research: a practical handbook*. London; Thousand Oaks, Calif.: Sage Publications.

Skehan, P. (1998). *A cognitive approach to language learning*. Oxford; New York: Oxford University Press.

Smith, S. (1984). *The theater arts and the teaching of second languages*. Reading Mass.: Addison-Wesley Pub. Co.

Sparks, R. L., & Ganschow, L. (2007). Is the Foreign Language Classroom Anxiety Scale Measuring Anxiety or Language Skills? *Foreign Language Annals*, *40*(2), 260–287.

Sparks, R. L., & Patton, J. (2013). Relationship of L1 Skills and L2 Aptitude to L2 Anxiety

on the Foreign Language Classroom Anxiety Scale. *Language Learning Language Learning*, *63*(4), 870–895.

Spielberger, C. D., & Gorsuch, R. L. (1983). *Manual for the state-trait anxiety inventory (form Y) ("self-evaluation questionnaire")*. Palo Alto, CA: Consulting Psychologists Press.

Spielmann, G., & Radnofsky, M. L. (2001). Learning Language under Tension: New Directions from a Qualitative Study. *Modern Language J The Modern Language Journal*, *85*(2), 259–278.

Stern, S. L. (1980). Drama in Second Language Learning from a Psycholinguistic Perspective. *Language Learning Language Learning*, *30*(1), 77–100.

Taguchi, E., Takayasu-Maass, M., & Gorsuch, G. J. (2004). Developing Reading Fluency in EFL: How Assisted Repeated Reading and Extensive Reading Affect Fluency Development. *Reading in a Foreign Language*, *16*(2), 70–96.

Valentine, J. C., DuBois, D. L., & Cooper, H. (2004). The Relation Between Self-Beliefs and Academic Achievement: A Meta-Analytic Review. *Educational Psychologist*, *39*(2), 111–133.

Van Lier, L. (1988). *The classroom and the language learner: ethnography and second language classroom research*. London; New York: Longman.

Via, R. A. (1976). *English in three acts*. [Honolulu]: East-West Center University Press of Hawaii.

Virgillo, C., Valdivieso, L. T., & Friedman, E. H. (1999). *Aproximaciones al estudio de la literatura hispánica*. Boston: McGraw-Hill College.

Von Worde, R. (2003). Students' Perspectives on Foreign Language Anxiety. *Inquiry*, *8*(1).

Whitley, M. S., & González, L. (2000). *Gramática para la composición*. Washington, D.C: Georgetown University Press.

Willis, D., & Lockyer Willis, J. (2007). *Doing task-based teaching*. Oxford: Oxford

University Press.

Woodrow, L. (2006). Anxiety and Speaking English as a Second Language. *RELC Journal: A Journal of Language Teaching and Research*, *37*(3), 308–328.

Wu, W. V., Yen, L. L., & Marek, M. (2011). Using Online EFL Interaction to Increase Confidence, Motivation, and Ability. *Educational Technology & Society*, *14*(3), 118–129.

Young, D. J. (1990). An Investigation of Students' Perspectives on Anxiety and Speaking. *Foreign Language Annals*, *23*(6), 539–53.

Young, D. J. (1991). Creating a Low-Anxiety Classroom Environment: What Does Language Anxiety Research Suggest? *The Modern Language Journal*, *75*(4), 426–437.

Young, D. J. (1992). Language Anxiety from the Foreign Language Specialist's Perspective: Interviews with Krashen, Omaggio Hadley, Terrell, and Rardin. *Foreign Language Annals*, *25*(2), 157–72.

Young, D. J. (1999). *Affect in foreign language and second language learning a practical guide to creating a low-anxiety classroom atmosphere*. Boston: McGraw Hill.

Zhang, X., & Head, K. (2010). Dealing with Learner Reticence in the Speaking Class. *ELT Journal*, *64*(1), 1–9.

Zyzik, E., & Polio, C. (2008). Incidental Focus on Form in University Spanish Literature Courses. *Modern Language Journal*, *92*(1), 53–70.

Appendix A

Program Syllabus

Department of Spanish and Portuguese   **Instructor: Ariel Schindewolf**
Spanish 25: Advanced Grammar and Composition   **Email: a_schindewolf@umail.ucsb.edu**

Required materials: *Gramática para la composición*. M. Stanley Whitley & L. González, 2a edición,
Course reader (on GauchoSpace, but readings can be taken to *The Alternative Copy Shop* if you would like a physical reader made), Spanish/English dictionary.

Course Description: Spanish 25 is required for all Upper Division Spanish courses. This is an intensive course taught in Spanish and designed to reinforce students' comprehension and ability to express themselves in Spanish, both orally and in writing, and to develop the students' vocabularies and awareness of sophisticated and /or advanced syntactical structures in the language. Literary readings will provide students with topics of discussion while preparing them for the major or minor. **THIS COURSE IS NOT FOR HERITAGE SPEAKERS OF SPANISH (**estudiantes hispanohablantes que dominan tanto el español como el inglés).

Attendance: Due to the nature of language learning in general, attendance to class is mandatory since it is absolutely critical for developing communicative abilities in Spanish. At the same time, it is understood that events such as illness, weddings, funerals, job interviews, etc. may prevent your attendance. Therefore, you will be allowed **a total of two unexcused absences** during the quarter. These are not free days, so plan accordingly. Starting with the third unexcused absence, regardless of the reasons for the first two, **ONE percentage point** will be subtracted from the final calculated course grade for every absence. Late arrivals and early departures may also count as absences. BE PROMPT! Official documented excuses are verifiable: doctor's notes and/or hospital bills and university sponsored and official athletic excuses. A note that does not meet the above stated requirements is not an official excuse.

Participation: In-class participation involves a number of variables, including, but not limited to the following:
    - Students are expected to use Spanish as their only language of communication during class time.
    - Students are expected to participate in all class activities
    - Students are expected to be fully cooperative during group- and pair-work
    - Students are expected to be respectful and have a positive attitude toward the instructor and their peers
    - Students are expected to engage actively in all class activities and discussions
Since active participation is required, ABSOLUTELY NO TEXT MESSAGING or the use of cell phones and/or MP3 players is permitted in this class. Doing so will affect your participation grade.

Homework: There are daily homework assignments. Some assignments will be posted on GauchoSpace only, please check in regularly.

Reading assignments should be approached with the attitude of full comprehension and should therefore be read multiple times. Different reading strategies will be covered throughout the course.

Daily quizzes will be related to the previous night's homework assignment. The quizzes will be given at the start of class, do not be late to class, the points cannot be regained. If the homework from the previous day was completed, the quizzes will be easy and straightforward.

Students are to keep a running **vocabulary** list and add new words and their definitions to the class' GauchoSpace Glossary (1 word min./day). These words should be the ones that are new to YOU from the literary and grammar readings, as well as class. These words will appear on the exams. Students should try to use the most pertinent new words in writing and speaking assignments as much as possible, so they can be acquired into their working vocabulary.

Students should keep a daily **homework journal** which includes a brief summary (if you need help with these see p. 105) of all reading assignments and a brief description of the situations in which grammar forms might be used and why. The minimum daily requirement is one paragraph. This should be written originally focusing on meaning and less on form. The paragraph should then be re-read and checked for form: spelling errors, accents, grammar errors, unclear sentences etc... These should be corrected using track changes and uploaded to GS every Monday.

Speaking self-assessments should be completed on GS. Rehearsal recordings should be uploaded to GS directly after the self-assessment. This will be graded for completion only.

Exams: These will test all aspects of the course, grammar, reading and writing skills. Students should demonstrate that they have understood the concepts and materials covered throughout the course. There are **NO makeup exams** except under extraordinary circumstances. The final exam will be cumulative and will include an oral exam and a final composition.

Oral Exams: Students will need to prepare a scene from one of the plays that will be read in class. As part of the final exam students will be required to present an original work. This will be done with a partner or in a small group. Further instructions will be given in class.

Compositions: Students will turn in 3 essays by email to the instructor. Excellent papers have appropriate and engaging titles, and introductions situating the paper in its literary and cultural context. They show evidence of original thought with appropriate supporting arguments and evidence, building a persuasive case for the student's ideas. Transitions are smooth. Language is accurate and expressive. All documentation is correct and in the proper format. There are conclusions clearly based on the case made in the paper. There are almost no typing errors. No late work will be accepted.

Cheating and Plagiarism: All instructors in the language program in Spanish and Portuguese will follow University policy concerning cheating and plagiarism, including in the evaluation of compositions. If you are unsure of the University's definition of plagiarism, please see your instructor.

Grade breakdown:

Homework and Participation	10%
Essays (3@10%)	30%
Partial Exams (2)	20%
Oral Exam (1)	15%
Final Exam	25%

Grading: The grading scale follows. It is important to remember that no grade is "given." Instead, the student earns points, which will be objectively calculated on a 100-point scale. There is no extra credit. The following are the cutoff points for each grade:

≥98% = A+	≥88% = B+	≥78% = C+
≥93% = A	≥83% = B	≥73% = C
≥90% = A-	≥80% = B-	≥70% = C-

Día	Actividades en clase:	Tarea para el día siguiente:
06/25	Introducción al curso/ Ejercicios diagnósticos	leer: introducción al teatro latinoamericano gramática: Ortografía y puntuación y GS
06/26	Teatro latinoamericano	leer: sobre el autor, *El hombre que se convirtió...* gramática: 11.1 y 11.5
06/27	*El hombre que se convirtió en perro*	leer: como escribir un análisis de un personaje gramática: 9.3 y GS
06/28	Análisis de personajes/ qué les gustó, qué les ocurrió...(9.3)	escribir: un análisis de un personaje
06/29	Taller de edición/ temas/ nuevos personajes	leer: sobre el autor, *Estudio en blanco...* releer: 11.5
07/02	*Estudio en blanco y negro/* Eligen escenas para examen oral	releer: *Estudio en blanco y negro* gramática: 16 (todo) y GS escribir: análisis de tu personaje
07/03	*Estudio en blanco y negro/* Escribir diálogos con adverbios/Ensayo	gramática: 21.1 y 21.2 y GS releer: escena elegida ensayar: su texto
07/04	FERIADO	ensayar: su texto
07/05	Escena con más adverbios/ Ensayo	leer: sobre la autora, *La calle de la gran...* ensayar: su texto preparar preguntas **Entregar composición 1**
07/06	Repaso/*La calle de la gran ocasión*	estudiar para el examen ensayar: su texto
07/09	**Examen parcial 1**	ensayar: su texto gramática: 21.3 y 21.4 y GS

07/10	*La calle de la gran ocasión*/Ensayo	gramática: 21.5 ensayar: su texto releer: partes difíciles
07/11	Taller de escribir/ Ensayo	gramática: 7.4 y 7.5 ensayar: su texto repasar: todo
07/12	Taller de escribir-preposiciones y verbos reflexivos/Ensayo	ensayar: su texto
07/13	**Puesta en escena de escena 1**	gramática: 10.2 y 10.4
07/16	Taller de escribir-deseos de los personajes (10.2 y 10.4)/Ensayo	editar y terminar: los diálogos lleva una copia a la clase
07/17	Edición/Ensayo	**Entregar composición 2**
07/18	*La clase de la gran ocasión/*Ensayo	ensayar: su texto leer: como escribir un análisis literario
07/19	Análisis literario/Ensayo	ensayar: su texto leer: muestras de análisis literario
07/20	Análisis literario-tema/ Ensayo	gramática: 35.1 y 35.2 buscan: frases ejemplares de los puntos gramaticales preparar preguntas
07/23	Análisis literario-trama y lugar/ Ensayo	estudiar para el examen ensayar: su texto
07/24	**Examen Parcial 2**	escribir: la introducción y dejar 2 comentarios
07/25	Análisis literario-comparación y contraste/ Ensayo	gramática: 26.1-26.3 escribir: cuerpo 1 y dejar 2 comentarios (conecta los puntos gramaticales con la escritura) ensayar: su texto
07/26	Vocabulario en acción/ Ensayo	gramática: 26.4-26.6 escribir: cuerpo 2 y dejar 2 comentarios ensayar: su texto
07/27	Gramática en acción/Ensayo	gramática: 22.2 escribir: cuerpo 3 y la conclusión y 2 comentarios ensayar: su texto
07/30	Los personajes / Ensayo	gramática: 20.4 y 20.5

		escribir: un borrador completo y llevar a la clase
07/31	El futuro y posible futuros de sus personajes/ Taller de edición	leer: obra para el examen final ensayar: su texto
08/01	Ensayo	ensayar: su escena **Entregar composición 3**
08/02	**Puesta en escena de *La clase de la gran ocasión***	estudiar: todo escribir: por lo menos 1 pregunta sobre la gramática, las obras, y la escritura
08/03	Repaso	estudiar: todo

Appendix B

Demographic Questionnaire

Part III

Demographic Information:

CODE NAME: _____(reminder: pet's name, initials etc…)

Age:_____   Gender: _____   Class rank: 1st/ 2nd/ 3rd/ 4th/ _____ yr.

Major: _____   Estimated gpa: major:_____   overall: _____

The following questions ask about your history learning Spanish and other languages in school settings, please answer according to your personal experience.

Please fill in the blank with the appropriate number (including 0):

I had _____ years of Spanish in middle school/ junior high.

I had _____ years of Spanish in high school.

I had _____(please circle one) *semesters/quarters* of Spanish at a Community College.

I had _____ quarters of Spanish at UCSB **(not including this one)**.

I had _____(please circle one) *semesters/quarters* of Spanish at _____.

Languages studied other than Spanish and English, please indicate for how long:

_____.

I am taking this class because_____.

In Spanish classes I generally get the grade of (circle one):

      A+   A   A-   B+   B   B-   C+   C   C-   D+   D   D-   F

The following questions refer to your native language and experiences with Spanish in environments outside of school.

Please fill in the blanks with yes/no:

English is my native language _____

I am a native speaker of a language other than English. _____ Which? _____

I plan to study abroad in a **Spanish** speaking country. _____

I have studied abroad in a **Spanish** speaking country for _____ (length of time).

I am taking Spanish as a requirement. _____

I speak Spanish at home. _____

My mom speaks Spanish fluently. _____

My dad speaks Spanish fluently. _____

I have Spanish speaking relatives other than my parents with whom I speak. _____

I speak Spanish with friends. _____

Thank you for your cooperation!

Pre-Survey on Affect

This survey is conducted by Ariel Schindewolf, graduate student researcher at UC Santa Barbara, to better understand Spanish language learners: I am interested in your personal opinion and background. Please give your answers sincerely, in order to guarantee the success of this investigation. This is not a test so there are no "right" or "wrong" answers. All information provided will be kept confidential. **Thank you for your help.**

Mark an **x** on the line where it would most accurately describe your feelings:

How do you feel **speaking** Spanish:

not confident at all ├───┼───┼───┼───┤ very confident I don't know ☐

not anxious at all ├───┼───┼───┼───┤ very anxious   I don't know ☐

Speaking Spanish for me is:

not comfortable at all ├───┼───┼───┼───┤ very comfortable I don't know☐

not difficult at all ├───┼───┼───┼───┤ very difficult   I don't know ☐

When I **speak** in Spanish...

I struggle to find the right words quickly enough

      often ├───┼───┼───┼───┤ never   I don't know☐

I pronounce words with too much foreign accent

      often ├───┼───┼───┼───┤ never   I don't know ☐

I fail to make myself understood

      often ├───┼───┼───┼───┤ never   I don't know ☐

I struggle to use correct grammar

      often ├───┼───┼───┼───┤ never   I don't know ☐

How do you feel **writing** Spanish:

not confident at all ├───┼───┼───┼───┤ very confident   I don't know☐

not anxious at all ├───┼───┼───┼───┤ very anxious   I don't know ☐

Writing in Spanish for me is:

not comfortable at all ├───┼───┼───┼───┤ very comfortable I don't know☐

not difficult at all ├───┼───┼───┼───┤ very difficult   I don't know☐

When I **write** in Spanish...

I struggle to find the right words

      often ├───┼───┼───┼───┤ never   I don't know ☐

I struggle to use correct grammar

often |————|————|————|————| never   I don't know ☐

I feel satisfied with my ability to communicate myself

often |————|————|————|————| never   I don't know ☐

Speaking in Spanish well is more important to me than writing in Spanish well

not true at all |————|————|————|————| very true   I don't know ☐

I believe using **theater** in the class will be:

not scary at all |————|————|————|————| very scary   I don't know ☐

not helpful at all |————|————|————|————| very helpful   I don't know ☐

not fun at all |————|————|————|————| very fun   I don't know ☐

not comfortable at all |————|————|————|————| very comfortable I don't know☐

If you believe **theater** will be helpful, how do you believe it will help? Please be specific.

What's the most difficult part of learning Spanish for you?

Is there some aspect of speaking or writing in Spanish that stands out for you in your personal experience that has not been covered in this questionnaire? Please explain.

Choose a TV show with which you are familiar and for which you can describe at least 4 episodes. You will be asked to write about different episodes in the future. It should be a show like Gossip Girl, Modern Family or How I Met Your Mother, with reoccurring characters and engaging themes. Describe one episode from this TV show in 1-2 paragraphs. Include some dialogue of what characters said to each other if it is relevant. ¡Escribe en español!

Appendix D

Post-Survey on Affect

This survey is conducted by Ariel Schindewolf, graduate student researcher at UC Santa Barbara, to better understand Spanish language learners: I am interested in your personal opinion and background. Please give your answers sincerely, in order to guarantee the success of this investigation. This is not a test so there are no "right" or "wrong" answers. All information provided will be kept confidential. **Thank you for your help.**

Mark an **x** on the line where it would most accurately describe your feelings:

How do you feel **speaking** Spanish:

not confident at all |————|————|————|————| very confident   I don't know ☐

not anxious at all |————|————|————|————| very anxious   I don't know ☐

Speaking Spanish for me is:

not comfortable at all |————|————|————|————| very comfortable I don't know ☐

not difficult at all |————|————|————|————| very difficult   I don't know ☐

When I **speak** in Spanish...

I struggle to find the right words quickly enough

often |————|————|————|————| never   I don't know ☐

I pronounce words with too much foreign accent

often |————|————|————|————| never   I don't know ☐

I fail to make myself understood

often |————|————|————|————| never   I don't know ☐

I struggle to use correct grammar

often |————|————|————|————| never   I don't know ☐

How do you feel **writing** Spanish:

not confident at all |————|————|————|————| very confident   I don't know ☐

not anxious at all |————|————|————|————| very anxious   I don't know ☐

Writing in Spanish for me is:

not comfortable at all |————|————|————|————| very comfortable I don't know ☐

not difficult at all |————|————|————|————| very difficult   I don't know ☐

When I **write** in Spanish...

I struggle to find the right words

often |————|————|————|————| never   I don't know ☐

I struggle to use correct grammar

       often |———|———|———|———| never   I don't know ☐

I feel satisfied with my ability to communicate myself

       often |———|———|———|———| never   I don't know ☐

Speaking in Spanish well is more important to me than writing in Spanish well

not true at all |———|———|———|———| very true   I don't know ☐

I believe using **theater** in the class was:

not scary at all |———|———|———|———| very scary   I don't know ☐

not helpful at all |———|———|———|———| very helpful   I don't know ☐

not fun at all |———|———|———|———| very fun   I don't know ☐

not comfortable at all |———|———|———|———| very comfortable I don't know☐

How do you believe using **theater/drama** influenced your learning of Spanish, if at all? Please be specific.

How does your experience in this class compare with your experiences in your other Spanish classes? Please be as
specific as possible.

What were the best and worst parts of the class for you? Please explain.

Please include any comments/suggestions for improvement/critiques that have not been covered on this survey or the course evaluation.

Pre-/Post-Interviews and Assessments of Speaking

Pre-Interview

¿Cómo te llamas? (What's your name?)
¿Qué estudias? (What do you study?)
¿Por qué te interesa el español? (Why does Spanish interest you?)
¿Qué vas a hacer este verano? (What are you going to do this Summer?)
¿Qué tal fue tu año escolar? ¿Qué hacías mucho? (How was your school year? What did you

do a lot?)

Post-Interview

¿Cómo te llamas? (What's your name?)
¿Qué estudias? (What do you study?)
¿Por qué te interesa el español? (Why does Spanish interest you?)
¿Qué vas a hacer en el resto del verano? (What are you going to do the rest of the Summer?)
¿Qué crees que has aprendido de importancia en esta clase? (What important things do you
believe you   have learned in this
class?)
¿Qué harías si fueras billonario? ¿Cómo te sentirías? (What would you do if you were a
billionaire?   How would you feel?)

Pre-/Post- Assesments of Speaking

Creo que mi español en esta grabación # _____: Nombre:

_____

1. no es comprensible ├────┼────┼────┼────┤ es muy comprensible
   para nada
2. tiene muchos errores ├────┼────┼────┼────┤ no tiene nada de errores
gramaticales
   gramaticales
3. no comunica mi ├────┼────┼────┼────┤ comunica muy bien mi
mensaje
   mensaje para nada

I believe my Spanish in this recording # _____: Name:

1. is not at all comprehensible   is very comprehensible
2. has a lot of grammatical errors   does not have any
grammatical errors
3. does not communicate my message at all   communicates my message
very well

Creo que el español de _____en esta grabación #_____:

1. no es comprensible |———|———|———|———| es muy comprensible
   para nada
2. tiene muchos errores |———|———|———|———| no tiene nada de errores
gramaticales
   gramaticales
3. no comunica su |———|———|———|———| comunica muy bien su
mensaje
   mensaje para nada

I believe _____'s Spanish in this recording # _____:

Creo que el español de _____en esta grabación #_____:

1. no es comprensible |———|———|———|———| es muy comprensible
   para nada
2. tiene muchos errores |———|———|———|———| no tiene nada de errores
gramaticales
   gramaticales
3. no comunica su |———|———|———|———| comunica muy bien su
mensaje

Appendix F

Histograms for Pre- and Post-Surveys on Affect

Pre-Survey Results

258
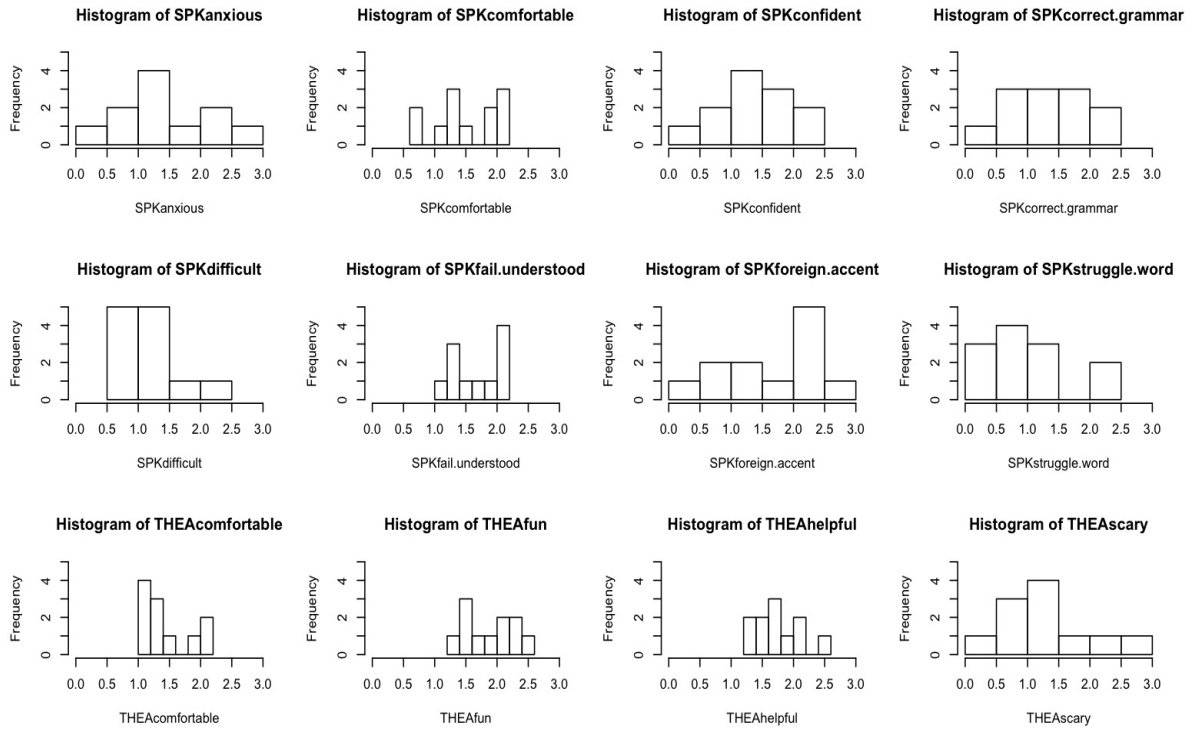
Post-Survey Results
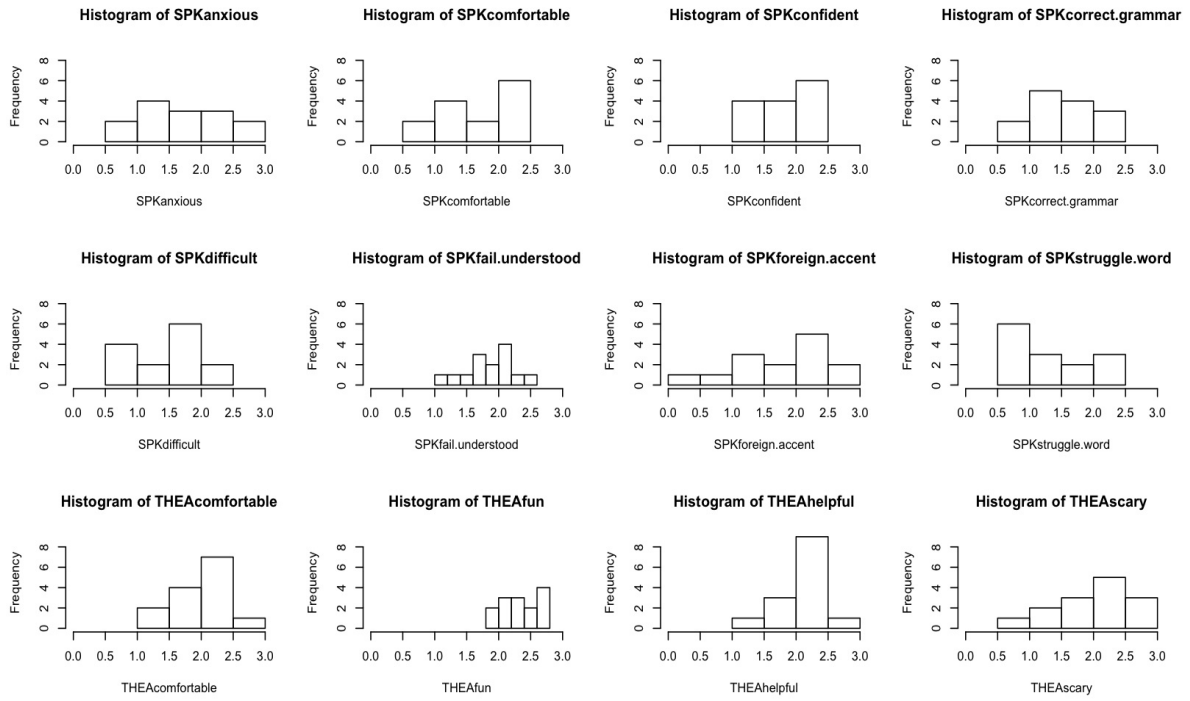
Appendix G

Histograms for Pre- and Post-Assessments of Speaking

Ratings for Communication-Pre

Ratings for Comprehension-Pre

Ratings for Grammar-Pre

Ratings for Communication-Post

Ratings for Comprehension-Post

Ratings for Grammar-Post
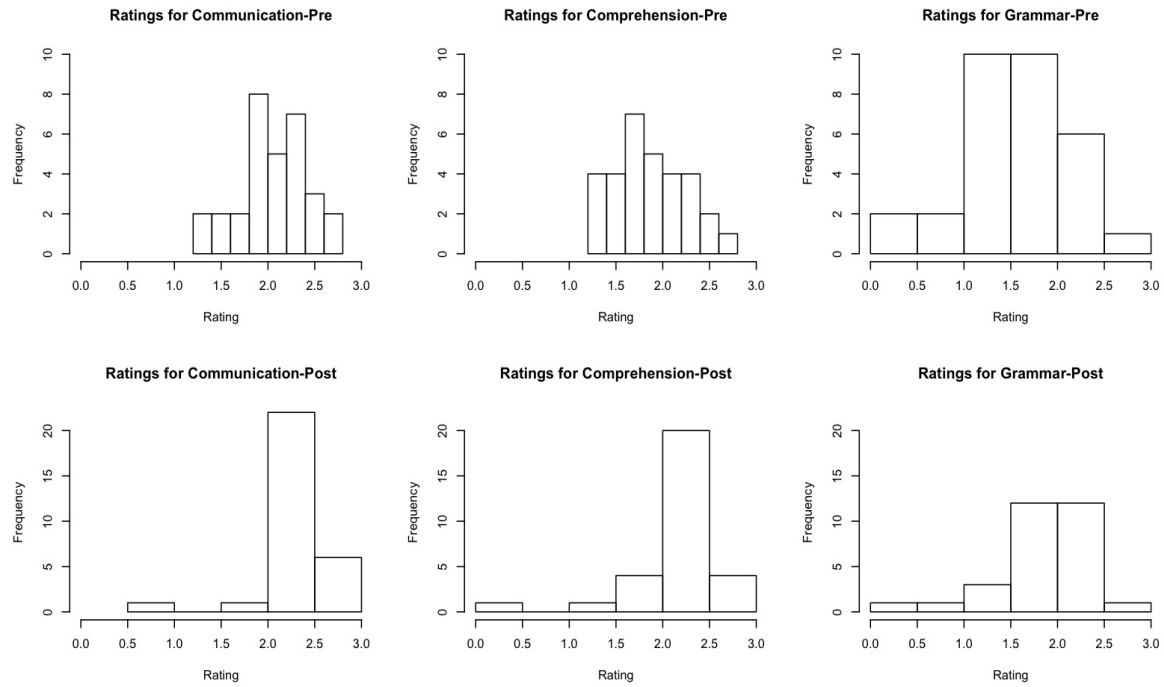
Appendix H

Mixed-Methods Results Tables

Table 17

Comparison Matrix of Explicit Speaking-Anxiety

Subject	Quantitative		Qualitative		Convergence
	Pre Speaking Anxiety	Post Speaking Anxiety	Pre Speaking Anxiety	Post Speaking Anxiety	
AB	Mid	Mid-			
AO	Mid	Mid+			
AQ	Low	Low=			
BO	Low	Low-			
CG	Mid	Low			
DT	High	High-	Y	decreased	converge
HA	Mid	Mid-	Y	decreased	converge
KD	Mid	Mid+			
KM	Low	Low-	Y/N	decreased	converge
KR	High	High-			
ML	Mid	Low			
NC	NA	Mid			
SW	NA	Mid			
VE	NA	Low			

Table 18

Comparison Matrix of Explicit Speaking-confidence

| Subject | Quantitative | | Qualitative | | Convergence |
	Pre Speaking Confidence	Post Speaking Confidence	Pre Speaking Confidence	Post Speaking Confidence	
AB	Mid	High			
AO	Mid	Mid+			
AQ	Mid	High			
BO	Mid	Mid+		increased	converge
CG	High	High+			
DT	Low	Mid	Low	increased	converge
HA	Mid	High			
KD	Low	Mid			
KM	High	High=		increased	diverge
KR	Mid	Mid+			
ML	Mid	High		increased	converge
NC	NA	Mid			
SW	Mid	High		increased	converge
VE	NA	High			

Table 19

Comparison Matrix of Scariness of Drama/PA

	Quantitative		Qualitative		
Subject	Pre Theater Scary	Post Theater Scary	Pre Theater Scary	Post Theater Scary	Converge
AB	Mid	Mid-	Y	N	converge
AO	Mid	Low		N	converge
AQ	Low	Low=	N	N	converge
BO	Low	Low-	N	N	converge/diverge
CG	High	Low		N	converge
DT	High	Mid	Y	N	converge
HA	Mid	Low	Y	N	converge
KD	High	Mid		Y/N	converge
KM	Mid	Low	N	N	converge/diverge
KR	Mid	Mid-		N	converge
ML	High	Low	Y	N	converge
NC	NA	Mid		N	converge
SW	NA	Low	Y	N	converge
VE	NA	High		Y	converge

Table 20

Comparison Matrix of Drama/PA Being Fun

| Subject | Quantitative | | Qualitative | | Converge |
	Pre Drama/PA Fun	Post Drama/PA Fun	Pre Drama/PA Fun	Post Drama/PA Fun	
AB	Mid	High		increased	converge
AO	High	High+		Y	converge
AQ	High	High+		Y	converge
BO	High	High+	Y	Y	converge
CG	Mid	High		Y	converge
DT	Mid	High		increased	converge
HA	Mid	High		increased	converge
KD	NA	Mid			converge
KM	High	High+	Y	increased	converge
KR	High	High+		Y	converge
ML	Mid	High		Y	converge
NC	NA	High		Y	converge
SW	High	High+		increased	converge
VE	NA	Mid			converge

Table 21

Comparison Matrix of Helpfulness of Drama/PA

| Subject | Quantitative | | Qualitative | | Converge |
	Pre Drama/PA Helpful	Post Drama/PA Helpful	Pre Drama/PA Helpful	Post Drama/PA Helpful	
AB	Mid	High		Y	converge
AO	Mid	High	Y	Y	converge
AQ	Mid	Mid+	Y	Y	converge
BO	High	High+	Y	Y	converge
CG	Mid	High	Y	Y	converge
DT	Mid	High		Y	converge
HA	Mid	High	Y	Y	converge
KD	NA	Mid		Y	converge
KM	High	High+	Y	Y	converge
KR	High	High+		Y	converge
ML	Mid	High	Y	Y	converge
NC	NA	High		Y	converge
SW	Mid	High		Y	converge
VE	NA	Mid		Y	converge

Table 22

Comparison Matrix of Perceived Ability to Communicate

	Quantitative		Qualitative		
Subject	Pre Communication	Post Communication	Pre Communication	Post Communication	Converge
AB	Mid	High	Y	Y	converge
AO	High	Mid	Y		converge
AQ	High	High+		Y	diverge
BO	High	High+			
CG	High	High+	Y	Y	converge
DT	Mid	High	Y	Y	converge
HA	Mid	High	Y	Y	converge
KD	High	High-	Y	Y	converge/ diverge
KM	High	High+	Y	Y	converge
KR	NA	Mid		Y	converge
ML	High	High+			
NC	NA	High		Y	converge
SW	High	High+		Y	converge
VE	NA	High			

Table 23

Comparison Matrix of Perceived Grammatical Accuracy

| Subject | Quantitative | | Qualitative | | Converge |
	Pre Grammar	Post Grammar	Pre Grammar	Post Grammar	
AB	Mid	Mid+	Y		converge
AO	Mid	Mid=	Y	Y	converge
AQ	Mid	High			
BO	High	Mid		Y	converge
CG	Mid	High	Y		converge
DT	Mid	High		Y	converge
HA	Mid	High			
KD	Mid	Low	Y	Y	converge
KM	Mid	Mid+			
KR	NA	Mid			
ML	Mid	High	Y	Y	converge
NC	NA	Mid		Y	converge
SW	Mid	Mid+	Y	Y	converge
VE	NA	Mid		Y	converge