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UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

Applied Linguistics in Modern Languages

Volume 1 of 1

**A Challenging Path: Seeking improvement for English Speaking anxiety in Chinese
university students through an intervention-based action research with drama
approach**

by

YU LI

Thesis for the degree of Doctor of Philosophy

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UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF HUMANITIES

Applied Linguistics for Modern Languages

Thesis for the degree of Doctor of Philosophy

A CHALLENGING PATH: IMPROVING CHINESE UNIVERSITY STUDENTS' ENGLISH-SPEAKING ANXIETY THROUGH AN INTERVENTION-BASED ACTION RESEARCH WITH DRAMA APPROACH

Arthur YU LI

Over the last four decades, the research interest on foreign language anxiety (FLA) as a distinct complex of situational anxiety has been arising in EFL setting. Especially in Chinese EFL classrooms, such an anxiety is observed frequently among Chinese learners in their English speaking apprehension. Many scholars have investigated the anxiety-provoking factors to FLA or English-Speaking Anxiety in their empirical studies within different Asian contexts and findings have shown varying associations to cultural and contextual variables. However, these cultural and contextual-subjective influences on Chinese students English speaking anxiety (ESA) have not been explored extensively or specified and most importantly, little research exists for experimenting ways to a solution through systematic teaching practice. With Stern's (1980) proposal and the researcher's personal experience in the subject, drama approach has inspired the researcher to take the study further. Therefore this thesis focuses on formulating theories of the nature of the English-speaking anxiety experienced by Chinese learners of English, establishing the relation between the anxiety and drama approach, and exploring the influence of a specifically-designed drama class intervention in a higher education setting.

The research questions aim to answer how the level of the participants' anxiety is influenced by the diverse factors situating in this drama English class, e.g. classroom social factors, cultural variables, teacher and learner variables. In addition, this study aims to identify the crucial factors

to the ESA experienced in the Chinese context as for explicating the cultural-situational dimension and how this relates to the application of drama approach. This study reflects the nature of action research and adopts mainly qualitative and partially quantitative data collection procedures. The field work took place in a Chinese university over a period of three months. The researcher designed the course and worked as the teacher of a random group of thirteen students who reported the anxiety. The survey was included as part of the questionnaire to assess the participants' general ESA levels, selected and reformed on existing scales. Qualitative data was obtained from the teacher's journals, observing the class and interviewing every participant. Both group results and three individual cases were presented and analysed.

The findings of this research suggest that this drama course has a positive effect on reducing participants' anxiety to various degrees. Three types of change in the anxiety level were revealed as drastic, fluctuated and mild decrease. The decrease in anxiety was explained by the increase in self-confidence through repeated conversation rehearsals of drama plays as oral practice in a learner-friendly language environment. The potentials of creating learning interest, effective collaboration and interaction contributed to a supportive language environment, which helped the reversal of vicious cycle of ESA. The teacher's role is also essential in facilitating such a friendly learning environment. The predictors of the anxiety are shown to link to socio-psychological factors interacting with classroom social variables. Self-confidence was found to greatly influence the anxiety level and the willingness to communicate, which was directly or indirectly connected to fears of negative evaluation, public attention, face-protection and face loss. The lack of experience in learning and using oral English was highlighted as the main source of the anxiety to affect the self-confidence. This study furthers the understanding of ESA construct in the Chinese context, and contributes to increase the methodological and socio-geographical diversity in both FLA research and action research for language programme development in drama approaches.

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DECLARATION OF AUTHORSHIP

I, YU LI [please print name]

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

A Challenging Path: Seeking Improvement for English Speaking Anxiety in Chinese University Students through an Intervention-based Action Research with Drama Approach

.....

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission.

Signed: YU LI

Date: 14/07/2016

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Abbreviations

EFL: English as a Foreign Language

ESA: English Speaking Anxiety

FLA: Foreign Language Anxiety

FL: Foreign Language

L2: Second Language

FLCAS: Foreign Language Classroom Anxiety Scale

UCS: Unwillingness to Communicate Scale

CA: Communication Apprehension

FNE: Fear of Negative Evaluation

UTC: Unwillingness to Communicate

LCR: Language Class Risk-taking

LCS: Language Class Sociability

WTC: Willingness to Communicate

TA: Tolerance of Ambiguity

OECASCL: Oral English Classroom Anxiety Scale for Chinese Learners

Hi-Anx: High anxiety

Lo-Anx: Low anxiety

Ex-Anx: Extreme anxiety

RQ: Research Question

NESTs: English speaker teachers

N-NESTs: Non-native English speakers

Chapter 1: Introduction

“A play is all communication” (Rivers, 1983, p.25).

“We don't talk in pattern practices and drills. We talk in ideas. We talk with emotion. We talk with feeling-and we must learn to add this to the words if we are going to have true communication” (Via, 1975, p.159).

1.1 Background and rationale of the thesis

1.1.1 Experience of being an anxious speaker of oral English

I began learning English with a British Cartoon “Muzzy in Gondoland” when I was four years’ old. It is an animated film created by the BBC in 1986. At that time, It was used for an English programme targeting at young learners on a popular Chinese TV channel. As I showed early interest in mimicking the sound from this cartoon, my parents bought me the entire set of materials such as books and video tapes. I started learning English as a foreign language (EFL) by imitating with an English animation. Such interest in using English drama materials for learning and practising is still strong, given the time and energy I spend on a daily basis: at least five hours a day.

After eleven years of studying at secondary school in China, the English classes were focused on drills and paper-based tests for grammar and vocabulary, and speaking was the least developed skill with merely occasional reading out loud from the textbooks. Until my bi-lingual education at university at the age of 18, I usually practiced my English speaking privately with movies, news and TV shows. Eighty percent of the modules at university were taught by the professors and the tutors from the United States, and all paper assignments and exams were required to complete in English. However, the occasions for using my oral English were limited to class with Chinese classmates. After all, speaking English was a rare occasion in a mono-lingual society in China.

From 2009, I continued my Masters’ studies in Applied Linguistics at University of Southampton in Britain. That was my first time living in an English-speaking society where I was expected to use English everyday. For the first seven months in Britain, however, my speaking ability did not seem to reflect the 18 years of effort on English learning. I found myself anxious once talking in English

during most of the communicative occasions, i.e. on class, at school, at a cafeteria, at a coffee break with friends or professors, etc. In the worst cases, I sweated easily and blushed with stutters and frequent pauses in speech. These phenomena caused even more embarrassment for me. The feeling related to a struggling from being thrown in at the deep end, with only years of theoretical knowledge of English, but rarely real experience for oral communication. I had also witnessed similar anxious symptoms in my Chinese classmates. Since then, I suspected that this anxiety could be a common observation among Chinese students. My anxiety toward using my oral English was only serious during the first year of my visit in Britain, yet it occasionally occurred in different conversation encounters throughout the next three years. My personal experience of such anxiety culminated in this study has enabled an insider position in terms of understanding and sympathising this suffer, hence strongly motivated me to explore ways toward improvement for Chinese students.

1.1.2. Rationale of this study

Having described the situation with my personal case, I started the battlefield against this anxiety. I had been investing significant amount of time and energy for getting out of the misery it caused. My first explanation for such disturbing feelings was that I urgently needed oral English practice to increase confidence. To release my pressure of coping with different English daily scenarios, I reused my learning strategies of simulating the possible speaking contexts with the use of various drama, TV shows, talk shows and sitcoms to prepare for the possible circumstances I might encounter. Only this time, I carefully observed the ways of speaking in these English speakers both on TV and in everyday encounters, especially in terms of making the differentiation of their emotional expression, the message content of pitch and the expressive patterns within the on-going language contexts. I then practiced what I had observed in front of a mirror to adjust my own way of expression, in order to be appropriate in conveying meanings and emotion with the register, tone, intonation patterns, gestures and body language.

Gradually, this self-mirror-talking indeed helped constructing self-confidence through achieving more effective communication later on. However, the anxiety had not yet been extinguished completely. As an international student from China, I was constantly challenged by a range of matters from a range of people in Britain, varying from cultural stereotypes to political differences. While I thought that I had already made great progress with my anxiety through practice these years, I was wrong when it suddenly attacked me during arguments with a racing heartbeat, blushing face and sweating palms. These experiences have struck me with two epiphanies from

the perspective of learners. Firstly, language can be strongly linked to emotion. Secondly, the perception of the language environment and interlocutors, as to whether being friendly and supportive in which a conversation carries, can play a critical role to affect language learning and using experience.

After completing my Master's studies, I was employed as an IELTS instructor at a private language school in Beijing for one and half years. Most of my students were in their junior or senior year of college studies. They exhibited greater reading and writing skills in compared with their frustration with listening and speaking. The students were fully aware of the required speaking competence for IELTS speaking test; however, they all appeared apprehensive to speak English. Some tried to find every excuse avoiding speaking tasks. One of the girls in my class constantly claimed "illness" and missed speaking classes in every Thursday for two months, while most of the others remained silent in class. I managed to establish relationships on good terms with the students in this small class with considerable effort. Some of them then approached me for help with the difficulty in using their oral English and expressed strong desires for speaking a good English. When asking what caused the difficulty for them to practice in class, the frequent answers I received were "my speaking English is poor so I am embarrassed about it" and "I am so nervous when being asked to speak English". This led to my suspicion that anxiety is a common issue among Chinese students as the contributor to cause the observed task avoidance, reluctance and reticence.

The personal experience of anxiety in using oral English and my teaching experience with encountering a large proportion of anxious students evolved my desire into a concerted effort to seek answers for helping these Chinese students with their anxiety toward using their oral English. When speaking skills were the least advanced but most desired to them fulfilling different purposes in the current globalization, a formal study of Chinese students' English Speaking Anxiety (ESA) as largely associated with Foreign Language Anxiety (FLA) was thereby embarked.

1.2. Development of the thesis

1.2.1. Development of Foreign Language Anxiety (FLA)

FLA, as “a distinct complex of self-perceptions, beliefs, feelings, and behaviours related to classroom language learning arising from the uniqueness of the language learning process” (Horwitz, 1986, p.128), has been observed in various types of classrooms among different types of learners over three decades since the 1980s, and has increased in research interest recently (Trang et al., 2013; Pappamihiel, 2002; Gregersen, 2005, 2007, Gregersen & Horwitz, 2002; Gregersen et al., 2014).

The thriving of FLA research has responded to the notion of connecting learners’ emotions with language learning, as it is theorized that the language learning process is prone to generating intense emotion to some level (MacIntyre, 2002; Rachman, 2004; Toth, 2011). This emotion was considered as the factor that influences language learning in both facilitating and debilitating ways (Scovel, 2000). Anxiety, as the negative emotion affecting behaviour and experience, can interfere, compromise and reduce language learning potentials and learning capacity (Shao et al., 2013). This makes the investigation important on account that, this interference of anxiety can affect any motivated learners and responsible educators hoping to achieve positive learning results.

The anxiety created in the process of language learning in classroom settings has been repeatedly reported among Asian students (Aida, 1994; Saito et al., 1999; Kim, 2003, 2005; Matsuda & Gobel, 2004; Ohata, 2005; Kim, 2009; Pae, 2013; Trang, 2013), especially Chinese students (Liu, 2002, 2006; Liu & Jackson, 2008; Jackson, 2002; Mack & White, 1997; Mac, 2011; Shao et al., 2013). However, the prevalence of FLA and its negative influences on learners has not yet received either enough understanding or awareness among some teachers, let alone having resulted in pedagogical remedies for these learners (Scovel, 2000). In a recent study, Trang (2013) and his associates investigated the case with 419 students in a university in Vietnam. The findings clearly indicated a significant ratio of anxiety sufferers in English classes, yet the teacher participants attributed limited importance to the fact.

Indeed, teachers cannot possibly mount an investigation for every student with FLA, simply because it is impractical, given factors of limited time and human resources. However, this fact cannot in principle, or under professional protocols, relieve teacher of all responsibility of being a crucial facilitator to students’ experience of language acquisition in a classroom. As a Chinese speaker of English with twenty-four years of experience as a student myself, I actually have

suffered from the English speaking anxiety for years. I also have witnessed similar struggles in other Chinese classmates and in my own students. The wish to seek for solution to such an issue has been growing strongly with every English speaking experience resulting in embarrassment. All of this, therefore, encouraged me to engage in this investigation for a deep understanding of the matter, a possible answer to a solution, and hopefully, some insights for further research.

This research sees its value to meet the increasing need among a large number of Chinese university students, i.e. to become able to use English effectively in oral communication. With a history of seven decades of English teaching and learning, China has one of the largest populations of English learners in the world (Rao, 1996; Hu, 2002). Unfortunately, a considerable number of Chinese students are still experiencing FLA in English even after an average 12 years of studying (Shao et al., 2013).

Nowadays, the importance of using English in China has made it worse for anxious students wishing to function in their English communication. Spoken English is required for overseas studies, which is a prevailing trend among Chinese university students. According to the recent official statistics in 2014, the figure of Chinese abroad has soared at about 11.1% to the figure of 459,800 over the year before, on top of an average 20% increase since 2000 (Li, 2015; Waghann, 2013). Additionally, the fluency of spoken English is frequently required by employers as a result of the China's booming economy playing a part in globalization, because both international enterprises in China and domestic companies need to profit from this ability for business negotiation and trade (Waghann, 2013). Now, Chinese university students face the challenge to improve and practice their speaking skills of English, but unfortunately, find their English classes fail to address their needs. Recently, students have reported to ask for a practical class to give them more opportunity to communicate on a less rigid and traditional class, to complain about the missing oral English class at school, and to express the concern over the anxiety and fear speaking in English on class ((Gan, Humphreys & Hamp-Lyons, 2004; Lam, 2002; Liu, 2005).

These are the testimonials to what these students require, that is, a practical and interesting oral English class that can offer rich opportunities to gain experience in oral English practice and a friendly environment to feel comfortable learning and practising.

1.2.2. Events leading to the current study

Having noticed the existence of anxiety in my class, the use of English motives and TV shows was initially intended as a means toward relaxing the classroom atmosphere. As this teaching strategy impressed the students in a small class, I also adopted English drama in the lessons with individual students. The language company I worked for authorised me to use my own syllabus and teaching approach for the students who booked private lessons with me. One that stood out among these students was a young adult actor who spent two years studying performance art in Moscow, Russia. With his talents in imitation as an actor, he mastered his spoken Russian from a lower-intermediate level to a fluent speaker within merely six months as a Chinese sojourn in Russia. He then received the offer to study at an university in the United States, so he needed to acquire English enough for living and communicating. His English proficiency was at best lower-intermediate as he was frustrated about completing full sentences for simple conversation exchanges. What I did not envisage was that, during the teaching of some vocabulary with the use of a TV show clip from “The Big Bang Theory”, he surprisingly displayed mimicry with the exactly same tone, intonation, pronunciation and facial expression from the character “Howard Wolowitz”. He told me that he felt it was easier to learn to speak English with a provided sample of language use in contextualised conversation, and emphasised that he felt more relaxed in this way.

My encounter with this actor prompted me into connecting with my own case in which a common element was identified: the use of drama. Both of us were benefited from the practice of imitation, and felt relieved in speaking a foreign language with these benefits. When considering that the element of drama was missing in any part of high education for English, my curiosity lighted on that whether the absence of certain qualities in drama could be an answer to a possible ESA reduction for Chinese university students.

Drama approach is known as a learner-centred holistic approach and has been widely applied in the field of education for different groups of learners since 1930s (O’Neill, 1995; Byram & Fleming, 1998; Carkin, 2007; Heathcote & Bolton, 1995). It is believed to enable a collaborative and light atmosphere in a classroom (Byram & Fleming, 1998; Even, 2008; Dougrill, 1987; O’ Toole, 1992). This approach was introduced in language classes in 1950s, and was found to function as a relief particularly to students with FLA (Stern, 1980; Miccoli, 2003; Matthias, 2007; Brash & Warnecke, 2009; Donnery, 2010). Thus, drama approaches have potential in addressing Chinese students’ FLA regarding their use of oral English if specifically designed to suit the current context. There is

seldom research investigating the effect of drama approach on FLA regarding English in a university classroom setting for Chinese students.

Educators as practitioners should always look for possibilities to improve their work. Hence, this research presents an investigation into changes of Chinese students' anxiety regarding to their use of oral English through pedagogical intervention with the application of drama approach in a spoken English class in a public university in China. The main research question draws to assess how influential of the specifically designed drama approach is on the Chinese university students' anxiety toward using their oral English.

1.3. Structure of the thesis

After discussing my impetus for this research, the structure of this thesis will be presented as follows. Chapter 2 aims at establishing a theoretical framework which drives this research by connecting ESA with drama approach with background information on the issues affecting Chinese learners' ability to speak English within the English language education in China. It will start with a historical review of FLA and relates this to ESA, in terms of drawing on the essential factors, consequences and classroom observation of FLA. It will then deal with the concept of ESA by relating the issues identified with FLA to Chinese EFL context for theorising the main sources of anxiety. Next, this is followed by the identified research gaps in FLA research field and positioning this research to address some of these gaps with the main purpose of investigating the influence of drama approach on the ESA level. Finally, this chapter will briefly review the drama approach in second language education to highlight the relevant qualities as the potentials to influence ESA both positively and negatively. This chapter will conclude with an introduction to the research questions.

Chapter 3 provides the main research agenda with methodology. This study is a hybrid classroom-based action research and group case study, whose design is driven by research. Firstly, the nature of this research will be justified as an intervention-based action research to address how this research fits within the basic principles of action research and mixed method methodology. Next will situate this research process in the cyclical, progressive model and embedding the designed instruments in this special process, followed by the discussion of how the research questions formed to serve the research purpose within the mixed method approach. Following this is a detailed description of data analysis, with the use of questionnaire specially modified and combined for the current research context, classroom observations, teacher's journals and

interviews. Data obtained from these sources will be triangulated as a multidimensional approach for both group results and narrative case analysis. QSR Nvivo10 software will be used for analysing interview data to help surfacing the themes which are relevant to address the research questions by supporting data triangulation with questionnaire, teacher's journal and observational data. Finally, there will be a description of the field work, the researcher's role, the epistemological orientation, a brief introduction of the 13 participants, the classroom setting, the course design, the course content and procedures. The shortcomings of methodology will be included as well as the discussion of ethical issues, validity and trustworthiness of the study.

Chapter 4 will present both results from the perspective of the group of participants and uses three narrative cases to show in great depth the pattern of ESA changes reported in the group results.

Chapter 5 reviews the results presented to ascertain if the research questions have been appropriately addressed. It follows the order of the research questions by discussing the behavioural clues of ESA, important factors emerged from the study, the relieving effects and also the anxiety-provoking qualities in this drama course and the extent of ESA decrease in the participants. The analysis will concentrate especially on integrating the results obtained in different data sources to establish the internal connections of the answers to all the research questions, while enunciating the findings with the reference to the theoretical framework elicited in chapter 2.

Chapter 6 summarises the thesis with reviews of the main findings, the contribution the action research can make to language programme improvement, and some recommendations for the the pedagogy of oral English education in Chinese EFL context and for the future FLA research.

Chapter 2: Literature Review

2.1. Introduction

This chapter will provide background information to develop the theoretical framework for this research. In general, Chinese students' FLA regarding their spoken English and the use of a drama approach as a possible means to address this anxiety constitute the problem-solving structure for developing the theoretical framework. Firstly, it will review the existing theories of FLA to offer the basis for formulating the concept of ESA by relating to the factors, sources and consequences in the context of English language education in China. Discussions of these theories will be presented by keeping in line with the state of art of FLA research, the development of theories to date and the application work in real practice. Next, it will connect the understanding of Chinese students' ESA to with drama approach by highlighting the relevant qualities in drama approach as having potentials in its influences. An independent analysis will then elucidate the theoretical framework of ESA and drama approach for disentangling the intricately intertwined relationships between and among the discussed key elements.

2.2. From FLA to ESA: the case of Chinese university students

FLA, encompasses the negative emotion generated in language learning, has become a commonly observed phenomenon in Chinese learners of English especially in the recent decade (Liu, 2002, 2006; Liu & Jackson, 2008; Jackson, 2002; Mack & White, 1997; Mac, 2011; Shao et al., 2013). In order to address the pedagogical goal of reducing FLA in learners, it is of paramount importance to firstly present the current state of knowledge on this phenomenon.

2.2.1. Definition

Over the three decades since 1980s, the key components in the theory of FLA have undergone much debate leading to the development in formulating its definition and probing its causes, effects as well as the correlation between the causes and the effects (Horwitz, 1986; MacIntyre & Gardner, 1989, 1991, 1995, 2004; Aida, 1994; MacIntyre et al., 2002; Trang 2012).

Anxiety, is a normal part of human emotions and humanity and was originally identified in psychology realm early in the 1930s, as “a reaction to a situation of danger” (Freud, 1936, p.91). Bigdeli (2010) noted that “to acknowledge its importance is crucially important in different contexts, especially teaching and learning ones (p.677)”. Although there is no universally accepted definition for the term, most psychologists have agreed that anxiety occurs as a result of being under unsettling anticipation or (false) prediction of a danger or threat, a worrying and the reaction to a vague fear (Freud, 1936; Hilgard et al., 1971; Clément, 1980; Guiora, 1983; Spielberg, 1966, 1983; Tobias, 1986; Rachman, 2004). The essence in referring anxiety to the state of unsettling, worry and fear has been supported by many linguists in the field of FLA, e.g. Horwitz et al., 1986; Gregerson, 2007; Dewaele & Macintyre, 2014.

From these descriptions, the word “fear” is seen a close connection with the state of anxiety, which consists of three elements involving “the subjective experience of dread, associated physiological changes, and behavioural attempts to avoid or escape from the threatening situation” (Rachman, 2004, p. 8). The relation between anxiety and fear was explicitly identified early in the 1970s that “in all psychoanalytic and psychiatric discussion of anxiety it is taken for granted that the emotional states referred to respectively as ‘anxiety’ and ‘fear’ are closely related” (Bowlby, 1973, p. 77). One reasonable assumption was that an individual could either consciously or unconsciously suffer from fear which leads to the experience of anxiety, or vice versa. Another could be that one feels both fear and anxiety simultaneously. These two terms are used interchangeably as long as there has no theoretical need to make the distinctions between the anxiety-related affects and the anxiety-generated affects.

During the 1980s, the linguist Scovel (1978) defined anxiety in general language learning, as the state of apprehension “that is only indirectly associated with an object” in the learning process (p. 134). However, all of us experience anxiety, but the difference has been long noticed as to what actually makes us worry (Grinker & Spiegel, 1945). Despite the vague description of the “object”, this definition is not clear with regard to what extent this “apprehension” affects the language learning experience to be finally counted as language anxiety. The confusion is also with regard to

the definition that applies to the foreign language (FL) learning as sub-grouped in general language learning.

The answers to these questions associate with the classification of anxiety types. The approach to categorize anxiety into either trait or state anxiety takes the lead in contributing to a more accurate definition of FLA. Since the 1950s, the important contributions as in the empirical psychological studies by Spielberger (1966, 1983) used to relate the term anxiety to a personality trait, which caused a person to be anxious in any situation. Goldberg (1993) continued this path of research and found that, people who were attributed trait-anxiety would experience anxiety more frequently in various situations. This meant that this feeling could last longer as a relatively permanent state in personality. Spielberger (1983) also categorised state anxiety as the type of anxiety to blend the trait and situational approaches as a fear occurring at particular moments is proposed as state anxiety. This contributed to his “State-Trait Anxiety Inventory” as the assessment tool to measure the nature of anxiety state. This instrument is still used by anxiety researchers today (Chio et al, 2011; Nelson, 2015).

The importance to review the differentiation of trait anxiety from state anxiety is that it draws a line between anxiety-proneness and situational anxiety. It means a different approach to manage the application of situation-specific anxieties in different contexts of research, especially when investigating in certain types of situations that have higher possibilities to produce speech anxiety than others, such as speaking in public or taking exams (Humphries, 2011; Toth, 2011).

Based on these developments of notions, Horwitz and colleagues proposed their concept on the term in 1986 with adequate evidence to support the existence of anxiety-provoking quality in Second language (L2) classroom. Horwitz asserted that, FLA is a unique form of anxiety transferred from general anxiety in response to FL learning experiences. This definition has narrowed down the generality of anxiety to a specific tension associated with FL learning. The merit in considering FLA as a situational anxiety reaction has been widely accepted by a number of experts in FLA studies (MacIntyre & Gardner, 1991; Aida, 1994; MacIntyre et al., 2002; Pappamihel, 2002; Daubney, 2005; Ohata; 2005; Liu, 2006; Woodrow, 2006; Keramida & Tsiplakides, 2009; Mac, 2011; Lucas et al., 2011; Riasati, 2011; Toth, 2011; Albion, 2012; Trang, 2012; Trang et al., 2013; Shao et al., 2013; Pae, 2013; Gregersen et al., 2013; Dewaele & MacIntyre, 2014).

There have been concerns over the scope of this “situational anxiety reaction” referred in Horwitz’s definition. The problem is remained as to give a definite answer of how situational this anxiety is, or what situations cause an individual to suffer from anxiety in the FL learning context. Researchers such as Deffenbacher (1980) and Schwarzer (1986) attempted to separate cognitive

anxiety from emotional interference. This meant to consider cognitive anxiety as an extreme worry activated by challenges, possibly occurring in the phase of knowledge acquisition (Deffenbacher, 1980). Nevertheless, there is no definite explanation so far for specifying neither what these challenges are nor how and when these challenges activate cognitive anxiety or emotional interference. For those individuals suffering from anxiety, the diversity in their personality is also part of the influence to affect degree of worry, let alone the unforeseen variables in different contexts. These unpredictable diversities make it problematic to treat anxiety and any emotional factors related to a human-being separately.

The attempt to filter cognitive anxiety from emotional distress overlooks the fact that: anxiety is still a feeling which ties to experience. After all, it is understandable that language learning and using can be intimidating for learners as result of a strong connection between cognitive and self-esteem (Hauck & Hurd, 2005). They don't want to be thrown in at the deep end when it concerns speaking, and they don't want to be embarrassed in front of their classmates (Buckingham, 2009). The experience of anxiety may vary greatly from one occasion to another because of the different meanings of the experiences to the individual (Zuckerman & Spielberger, 1976). As Horwitz (1986) argued, the situation is so contextually specific that FLA involves a distinct complex of self-perceptions, beliefs, feelings and behaviours arising from the L2 classroom where socio-cultural and linguistic demands are imposed on learners. These statements still stand in the current trend when FLA experts are convinced to analyse the factors associated with FLA in both societal and individual context (Dewaele; 2002; MacIntyre & Dewaele, 2014).

The definition by Horwitz (1986) offers the "best research approach" for studying FLA in a "situational perspective" (MacIntyre & Gardner, 1991, p. 113). It is probably the closest version to help to unravel the distinct complex under the socio-cultural context in a L2 classroom. Horwitz' (1986, 1996, 1999, 2000, 2001, 2010) dedications to FLA research has laid the foundation and also extended its influence to further researchers in the field. The concept to view FLA as situational specific actually leads to further development of the theoretical construct: effects and sources of FLA.

2.2.2. The detrimental effects of FLA on FL learning

The most accepted phenomena in psychology and education is the interference with learning and performance caused by anxiety (Horwitz, 2000; Dewaele & Thirtle; 2009). FLA has the consistent records to cause learning difficulties and unsatisfactory performances to learners, based on the findings in many studies, e.g. Mohamad & Wahid, 2008; Turula, 2002; Brown, 2008 and Darmi & Albion, 2012. The damages of FLA to different aspects of FL learning, such as performance deficits in the acquiring, recalling and functional use of the target language, are well-documented in the history of FLA research and are still considered highly relevant to learners' improvement and development today (MacIntyre & Gardner, 1994; Gaudy & Spielberger, 1971; Horwitz, 1990, 2001; Mohamad & Cubukcu, 2007; Wahid, 2008; Shao et al., 2013).

Tobia (1986) established the theory from a cognitive perspective and found out that the interference of FLA could occur at the level of input, processing and output. At the input stage, anxiety can cause greater or lesser attention deficits that distract learners from receiving the task information. It could interrupt learners to process previous information; and the rehearsal information could as well be compromised in output process. In addition to cognitive interference, a learner's memory mechanism could also be interrupted by FLA in the use of limitation in both short-term and long-term memory, which was supported by MacIntyre and Gardner's (1991) study when their subjects experienced trouble to recall vocabulary items.

Questions have been raised about the effects of FLA on the unsatisfactory results to learners; however, the debates on these issues have only pushed forward the developments in FLA research. Some observations revealed a possibly facilitating effect of FLA on learners, as being actually motivated to fight against the difficulties in new learning tasks (Haber, 1960; Scovel, 1978). Later, Horwitz (1986) responded that such an effect would heavily depend on the task difficulty to the learner, and in this case, the accomplishment of the task should be simple. Recent research has agreed with this argument that, the intensity of anxiety is the key to interpret such a phenomenon, which can be too low to cause an actual detrimental effect (Williams, 1991; Cubukcu, 2007; Lucas et al., 2011). As to Sparks and Ganschow' (1995) challenging that FLA could be the consequence of language learning difficulties rather than the cause, Horwitz (1996, 1999) highlighted the fact that, even advanced students with no problem of learning difficulties reported anxiety.

These arguments assisted to finalise the focus of this research with the following indications. Firstly, FLA and learning difficulties or unsatisfactory achievements can both be a cause and an effect, yet not mutually exclusive. Secondly, the perceived difficulty of accomplishing a learning task to a learner potentially explains either detrimental or facilitating effects of FLA on the learning results. Thirdly, anxiety which is intense enough to trigger detrimental effects is the object of this research.

2.2.3. Classroom observation: behavioural cues of FLA learners

Over the decades, studies in clinical psychology have documented various cues to infer the status of general anxiety disorders from the behaviour and physical reaction of patients (Spielberger, 1966, 1972, 1983; Waxer, 1977; Daly, 1978; Edelman & Hampson, 1981; Schlenker & Leary, 1982; Emmelkamp et al., 1989; Harrigan & Rosenthal, 2004; Bossona et al, 2004; MacIntyre et al., 2010; Rachman, 2004, 2013). According to these studies, common symptoms are known as fast-rate heartbeats or pulse, high blood pressure and sweating. Many other psychical reactions are studied as subjective to individual conditions, such as pain due to muscle tension, insomnia, and the need to urinate all the time (Sanders & Wills, 2003). Some researchers even explored genetic and biological factors, emphasizing on a genetic predisposition for anxiety among their patients (Barlow, 1988; Beidel & Turner, 1998).

Although these results contain the value to the current study, the focus of clinical psychology or health psychology is an anxiety disorder to its extreme form, such as trait anxiety or social phobia, rather than a situational anxiety specific to FLA (Edelman, 1992). Those who suffering from real psychological anxiety or social phobia should be treated seriously with proper therapies and medications. As researching in a classroom setting, the nature of this study unfortunately denies such use of medical equipments for blood pressure, body temprature or heartbeat.

Nevertheless, the messages sent out by anxious language learners can be studied through their verbal and non-verbal behaviour under the context of a FL classroom (Ely, 1986; Horwitz et al., 1986; Gregersen, 2003, 2005, 2007; Gregersen & Horwitz, 2002). While verbal messages usually carry an orientation to be interpreted cognitively with content, non-verbal cues primarily imply affective, relational, or emotional information (Richmond & McCroskey, 2000).

There are two types of verbal cues for the learners with FLA: vocal clues and semantic clues. The prosodic vocal cues as in the acoustic characteristics of speech are indicators of the vocal clues, including intonation, pitch variability, volume, speed, fluency as in speech rate, vocal control and variety, and the use of pauses and fillers (Hagenaars & van Minnen, 2005; Gregersen, 2007; Goberman et al., 2011). Hewitt and Stephenson (2012) replicated Phillips' (1992) study to assess the influence of FLA on the students' oral test performance. They noticed the same behavioural patterns, such as frequently stuttering or repeating in their Spanish learners' oral English performance. Dewaele and Furnham (2000) suggested that, more anxious and less stress-resistant speakers would drop their speech rate and/or produce more hesitation phenomena, such as "er", even though this editing term might alternatively signal trouble to the addressee.

The semantic clues are understood as what the learners would say about their FLA. These clues depend on the words and sentences used by learners to express their feelings about anxiety, like "I feel like I am about to pass out when a teacher calls my name on class and asks me to speak". The inner voice from FLA learners is used by researchers to invent the scales to measure the learners' feelings to certain anxiety-provoking situations with a variety of inventories, such as Foreign Language Classroom Anxiety Scale (FLCAS) (Horwitz et al., 1986) and Unwillingness to Communicate Scale (UCS) (McCroskey, 1992).

The above expressions were extracted from Foreign Language Classroom Anxiety Scale (FLCAS) by Horwitz (1986). FLCAS has laid the foundation of an instrumental tool to measure the level of FLA by including the likely anxiety-provoking scenarios to FL learners, which has been adopted frequently by researchers (Aida, 1994; Cheng et al., 1999; Gregersen & Horwitz, 2002; Matsuda & Gobel, 2003; Ohata, 2005; Liu, 2006; Liu & Jackson, 2008; Mack, 2011; Trang et al., 2013). It includes a total of 70 inventories accompanied by a 5-point Likert scale ranging from "strongly disagree" to "strongly agree" on the statements of anxiety stimulations, such as "I never feel quite sure of myself when I am speaking English in my class" (Liu & Jackson, 2008, p.85).

However, FLCAS has been criticized for the neglect to other potentially causal factors such as the anxiety caused by native language deficits or cognitive difficulties, as well as for the failure to distinguish cognitive sources of FLA from social sources (MacIntyre, 1995), so to lead to inevitably compromise its validity in FLA measurement. Nevertheless, the principle of eliciting personal and classroom environment factors in the inventories of FLCAS gives later research a referential direction to developing, modifying and exploring on other potential sources of FLA for a more precise measurement on the matter, such as Ely's (1986) Language Class Risk-Taking Scale (LCR) and Language Class Sociability Scale (LCS), and McCroskey's (1992) UCS.

Verbal clues, nevertheless, especially the semantic ones, are easily mitigated by conscious control, or more susceptible to manipulation (Kang, 2000). It is the human nature to apply a variety of behaviours reflecting on their failures to soft the threatening situations they are in, to protect themselves from anxiety and crisis of self-worth (Tasnimi, 2009). Fairly possible, anxious participants could deny their feelings of overwhelming anxiety in semantic measurements. Comparatively, non-verbal clues can corroborate the verbal cues with more sources as well as evidence to interpret the messages from the anxious subjects. Because non-verbal clues are less controllable beneath conscious levels, some researchers prone to decipher human behaviour through non-verbal clues in terms of more accurate reflections of true feelings (Berko et al., 1977; Kang, 2000).

There has not been much research on the interpretation of FLA with non-verbal cues through classroom observation. However, the non-verbal cues are essential in this case because of their highly communicative quality (Gregersen, 2005). Early in the 1970s, learners with CA were found easily becoming reticent individuals and exhibiting more negative effects of anxiety and tension (Burgoon & Koper, 1984). Psychologists have marked the behaviours that communicate discomfort or anxiety, such as fidgeting, chewing on lip, playing with hair, biting nails, stiff posture and averting eyes (Waxer, 1977; Schlenker & Leary, 1982; Bossona et al., 2004). Similarly, FLA researchers are able to see a pattern of non-verbal behaviours from observation of such reticence. These are commonly known as bodily tension, rigid and closed posture, less eye contact, leaning away, gaze aversion and less facial pleasantness (Daly, 1978; Richmond & McCroskey, 2000; Knapp & Hall, 2001; Gregersen, 2005, 2007). Sweaty palms and increased heart rate are also observed by language anxiety as common physiological symptoms (Saito & Samimi, 1996; MacIntyre et al., 2010).

Additionally to the body language, the defence mechanism is possibly activated as to relieve anxiety. Ehrman (1996, 2003) classified four common consequences of this mechanism: withdrawal behaviours, aggressive behaviour to demonstrate superiority, group manipulation such as scapegoating, and compromise behaviour like humour or laughter. For the psycholinguistic effects on performance caused by FLA, anxious learners are usually less engaged in class as exhibiting withdrawal behaviours. They can freeze up in class activities, forget the learnt items all of sudden, procrastinate on assignments, respond to language errors less effectively, or even withdraw themselves from the class. They can also being aggressive by having unrealistically high personal performance standards and become competitive (Ely, 1986; Horwitz et al., 1986; Gregersen, 2003; Gregersen & Horwitz, 2002; Dewaele & Thirtle, 2009).

However, there is no guarantee that any researcher can decode absolutely accurate on the nonverbal behaviour indicative of FLA. Non-verbal expression takes on a wide range of behavioural forms, which are subjective to other influences from culture, context, as well as the interaction among class participants (teacher-student, or student-student) (Gregersen, 2005, 2007). These influences are uncontrollable variables to both parties in the classroom as a social place. The interpretation on non-verbal behaviour can be distorted through incorrectly assigning the meaning to a nonverbal behaviour (Singelis, 1994).

Therefore, it is of tremendous importance to this research to synthesise the messages from both the verbal with non-verbal clues within the on-going context of their occurrence, in order to triangulate evidence for a thorough interpretation and data analysis. This research needs to empower its participants opening up their feelings. In the meanwhile, it will also analyse the data with the influences from social, cultural and contextual factors on the participants' anxiety.

2.2.4. Effects of FLA: Horwitz's three elements

As the founders of the field, Horwitz and her colleagues (1986) defined the most commonly observed effects of FLA as: CA, fear of negative evaluation (FNE) and test anxiety. As a mutually causal relationship identified between FLA and unsatisfactory learning results, these three effects can also be considered interchangeably as effects or causes to FLA in complex of diversified and contextualised circumstances. Horwitz (1996, 2010) realised that FLA related to these effects, not composed of them, especially for test anxiety. Nevertheless, these three effects have been under examinations by numbers of scholars ever since been elicited (Aida, 1994; Cheng et al., 1999; Gregersen & Horwitz, 2002; Matsuda & Gobel, 2003; Ohata, 2005; Liu, 2006; Liu & Jackson, 2008; Mak, 2011). They also established the basis for later research to explore on the sources of FLA a valid basis (Saito & Samimy, 1996; Kitano, 2001; Gregersen & Horwitz, 2002; Matsuda & Gobel, 2004; Ohata, 2005;).

As the founder of its definition, McCroskey (1977) defined CA as "an individual's level of fear or anxiety associated with either real or anticipated communication with another person or persons" (p. 78). As a general reaction to a threatening situation, Horwitz and her associates (1986) narrowed the scope of this apprehension down to a language classroom context with learners experiencing shyness or fear to speak in the target learning language, publicly or privately. Students who experience FLA rarely initiate conversation or interact minimally, and most of them

tend to sit quietly, avoid speaking activities or even drop the class (Gregersen & Horwitz, 2002). Dewaele and Thirtle (2009) also connected the suffering of higher levels of FLA with abandoning further FL instruction in their studies with 79 teenage participants. CA can be involved in both the learning and the use of the target language in general skills of listening, writing, comprehending and reading (MacIntyre, 1995).

In fact, phenomena of avoidance in communication are considered especially severe in terms of the oral form, such as unprepared and free speech in public (MacIntyre & Gardner, 1991). The persistent avoidance behaviour was proved to have a direct connection with fear or anxiety based on laboratory evidence (Rachman, 2004). The avoidance of oral communication also easily results in students' reticence on FL class. Such a reticence dictates the level of willingness to communicate (WTC), referring to the readiness to enter into discourse at particular times using a L2 with certain specific interlocutors (MacIntyre et al., 1998). CA and/or reticence, as the indicator of low level of WTC, has an inseparable yet complicated connection with FLA. They can interact with each other once anxiety appears as focus (Horwitz & Yong, 1991). To MacIntyre and his colleagues (2002), this actually meant that, anxiety is the fixed factor in this mutually inclusive relationship between FLA and unwillingness to communicate, regardless of their roles in this casual correlation.

Recent classroom observations affirmed above claims that CA and unwillingness to communicate (UTC) orally in English are seen as typical among Asian students in FL classes, e.g. Yashima, 2002; Wen & Clément, 2010. By conducting a survey among 243 Japanese students coming from four different universities in Japan, Williams and Andrade (2008) believed that language anxiety significantly associated with the output stage of the language learning. Pae (2013) recently researched on the relationship between the four skill-based anxieties and the general FLA among 229 Korean university students majoring in various subjects, and the apprehension of oral communication was significant in the score variance. Similarly, Chinese students are frequently reported for reticence or being unwillingly to speak in their English classes (Hilleson 1996; Jackson, 2002; Liu, 2006; Tsui, 1996; Zhang, 2004; Liu & Jackson, 2008; Zhang & Head, 2009; Cai, 2010; Zhang & Head, 2009; Mak, 2011). They even abandoned the learning task or skipped classes to avoid greater anxiety (Na, 2007).

Besides CA, anxious language learners are observed the tendency to avoid risking misuse while adopting safe strategies to lower the possibility of embarrassment during oral performance. Kleimann (1977) found the positive correlation between facilitating anxiety (i.e. anxiety that promotes performance) and the avoidance of certain grammatical structures, such as passive structures for the Arabic participants and infinitive complement and direct pronoun structures

among the Spanish-Portuguese participants. MacIntyre and Gardner (1994) reported a tendency of anxious students to produce shorter output for oral descriptions in French as L2 than in English as L1.

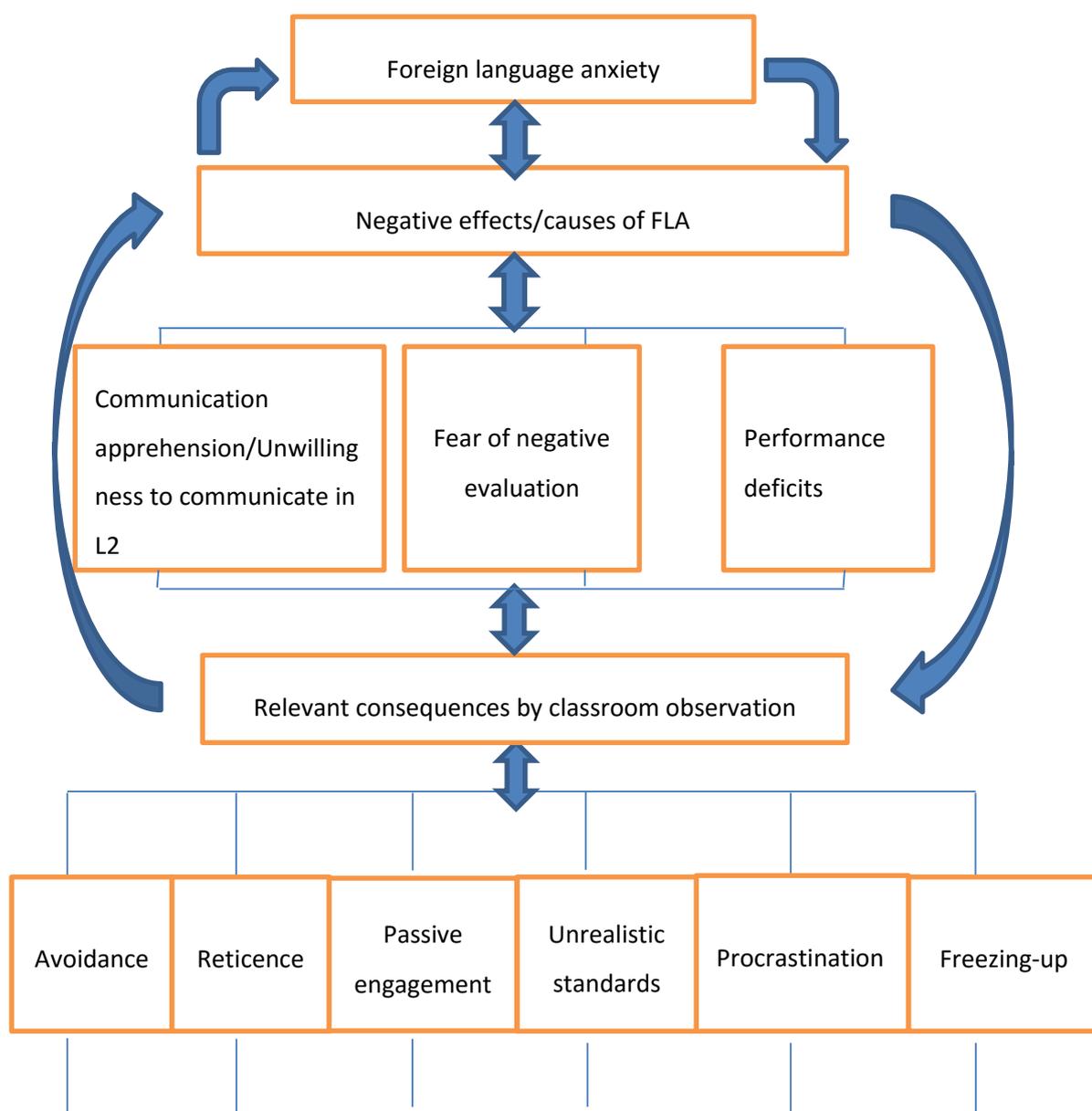
FNE, as the other negative effect of FLA, refers to the apprehension to evaluative situations because of the expectation for being assessed negatively (Horwitz, et al., 1986). Horwitz (1996) clarified it to be both cause and effect, depending on the need of different circumstances in research. This fear is considered to dominantly affect language learners in a classroom setting, especially in the Chinese EFL context (Cheng et al., 1999; Liu & Jackson, 2008; Zhang, 2004; Cai, 2010; Mak, 2011).

Test anxiety (TA) is believed to be occasionally relevant to FLA, rather than a cause or an effect (Horwitz, 2010, Trang, 2012). TA firstly was considered “a type of performance anxiety stemming from a fear of failure” under the assumption that it would cause negative effects on language performance, probably because of an unrealistic goal of the perfect performance (Horwitz et al, 1986, p. 127). However, it could also be a general and social anxiety shared among students, which was not exclusively specific to language classrooms (MacIntyre & Gardner, 1989). Test scores are inadequate for decoding the correlation between students’ language achievement and FLA, given the uncertainty in identifying relevant social and individual variables under the testing circumstances (Trang, 2012). There was no correlation between TA and the oral English performance in Kleinmann’s (1975) study. Similarly, Chastain (1975) found that, test-anxious students tended to over-study for the test to compensate their deficit in skills or competent and scored exceptionally high in their French test.

Although TA is relevant to the emergence of FLA, it complicates the matter as to exploring other possible sources of FLA while disentangling the disruptive influences on these sources, especially when it intertwines causes and effects. For avoiding anticipated, stressful situations from tests, this research manages to eliminate the effects of TA through minimizing the nature of competition in the class. The principle is to leave TA aside in analysis unless it emerges in data.

2.2.5. An interactive cycle of the cause-effect-consequence of FLA

The relationship between FLA effects/causes and the negative consequences reflected in the anxious learners' behaviour is presented in diagram 1. Although it is not possible to list all the FLA effects/causes and negative consequences here, this diagram is based on the above discussion with the findings from the influential FLA research (McCroskey, 1977; Horwitz et al, 1986; MacIntyre and Gardner, 1989, 1991; Phillips, 1992; MacIntyre, 1999; Horwitz, 1996, 2000; Pappamihel, 2002; Gregersen, 2003, 2005, 2007, 2013; Gregersen & Horwitz, 2002; Toth, 2011; Trang, 2012; Hewitt & Stephenson, 2012; Trang et al., 2013; Shao et al., 2013; Pae, 2013). It is of value to help formulating the theoretical framework of FLA for this research.

Diagram 1: An interactive cycle of the cause-effect-consequence of FLA

In Diagram 1, the internal co-relation among the problem (FLA), effect and negative consequence are described by using two-way arrows, corresponding the two-way causal interaction between these dimensions (Horwitz, 1986, 1999; Horwitz et al., 1986; Trang, 2012). FLA can be the cause of learners' UTC in FL, FNE and the performance deficits, such as during acquiring, recalling and functional using (MacIntyre & Gardner, 1994). By linking the evidence to the consequences in behaviour, anxious learners would be likely to avoid class/task, remain silent, engage passively, have unrealistic performance standards, procrastinate on assignments, and freeze up in performance. This process can be reversed and possibly repetitive in a vicious cycle where the

causes act as the effects, while the negatively behavioural consequences involve in increased levels in UTC, FNE or/and interruptive deficits.

The negative consequences are closely connected with each other, representing various combinations under different circumstances. It is impossible to predict all contextual variations in how this cause-effect process operates. For instance, a FLA learner with poor language achievement can be apprehensive to communicate in a L2 and be fearful of negative evaluation at the same time, so that probably any or all of these negative consequences can exist in his/her behaviour. Therefore, these negative consequences are interactive not merely in the internal correlation among themselves as behavioural reflections, but also in the causal relation with each negative effect.

2.2.6. Sources of FLA in a FL classroom setting

Researching the sources of FLA is the recent development in understanding the causes of FLA. These causes are categorised into psychological, social and cultural factors and/or variables. This development has inspired the construction of the theoretical framework, in terms of defining the ESA, identifying its predictors within the current research context, and connecting to the potentials in drama approaches.

As a sub-group of social anxiety, FLA occurs to learners during their interaction with the social context as in a language classroom (Toth, 2011). A FL classroom shares the important characteristics with a work environment that they both have a set of goal commitments (Dewaele, 2007). For FLA to happen, the presence of participants (students and teachers) makes it possible the interaction among these participants in a classroom, as a social setting. Social anxiety is centred on the affective experience triggered by the interaction with others (Henderson & Zimbardo, 2001). Similarly for FLA, the affective experience is derived from both the internal factor on the part of participant, the external stimulator on the part of language environment and/or interlocutor, and the interactions among these factors. In other words, the sources of FLA reside in a complex when internal factors and external stimulators collide.

As Dewaele (2007, 2008) confirmed, CA/FLA levels are determined by a large range of variables, relevant to psychological, sociobiographical and situational factors. With regard to FLA, substantial influences are shown in the sources of socio-psychological issues with the learner and the external environment in a FL classroom (Ohata, 2005). As far as socio-psychological factors are

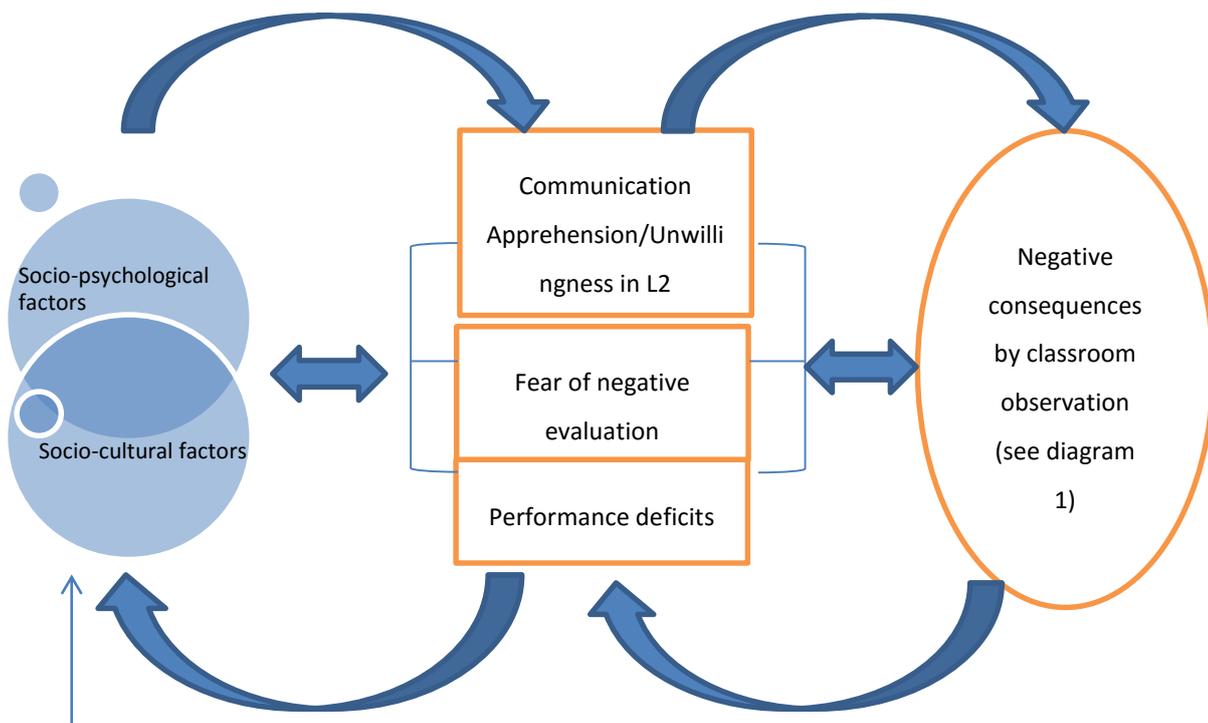
concerned, Horwitz (1986) suggested the later research to keep on tracking the individual factors as other possible sources, including learners' self-conceptions, beliefs, feelings and behaviours in a language classroom. Several scholars took up the suggestion and explored the source of FLA from learners' perspective, e.g. Aida (1994). Wörde (2003), Ohata (2005, 2006), and Pearson and his colleagues (2011). As far as socio-cultural factors concerns, cultural factors are worthy of consideration when it concerns with the classroom practice (Horwitz, 2001). This is because anxiety and cultural influences are necessarily communicated that "the particular characteristics of one's own culture and individual society are highly relevant" (Sims & Snaith, 1988, p. 51). When an individual is under conscious or unconscious influence by social and cultural terms, the interaction between socio-psychological and socio-cultural factors complicates the sources of FLA in a socially and culturally determined FL classroom. This, unfortunately, occurs to the Chinese students with high self-esteem under the pressure of teacher-centred English classroom, for instance.

Horwitz's (1986, 2001) vision offers the direction for FLA research to complete the existed theories in understanding the learners' psychological factors as well as the social and cultural facto in FL classroom (Horwitz, 1988; MacIntyre, 1995, 2003; Saito & Samimy, 1996; Gregersen & Horwitz, 2000; Kitan, 2001; Matsuda & Gobel, 2004; Ohata, 2005). Young (1991) analysed the potential sources of FLA from learners' perspective as well as teachers', such as personal and interpersonal anxieties, learner/instructor beliefs about language learning, instructor-learner actions, classroom procedures and language testing. Ohata (2005) organized these sources in detail by dividing them into five groups: socio-psychological issues of language anxiety, learners' beliefs on language learning and teaching, instructors' beliefs on language learning and teaching, and instructor-learner interactions, and classroom procedures. Socio-psychological factors are mostly about the personal issues of learners, learners' beliefs and instructors' beliefs on language learning and teaching. In constrast, socio-cultural influences contain instructor-learner interaction and classroom procedures.

Diagram 2 tries to illustrate the relation among the causes, effects and sources of FLA. In consistent with the cyclical process of the causes-negative effects-relevant consequences of FLA (Diagram 1), the co-relation of the sources-causes/effects-relevant consequences can also be described as a cycle with two-way arrows. The causes/effects of FLA is arranged in the middle connecting to both sides, sources of arousal factors and negative consequences from class observation. These causes/effects have a more straightforward possibility to cause the consequential behaviours, or to be caused by the socio-psychological/socio-cultural factors. Due to the diverse variables in learners and the FL classroom, there is no definite answer to an

absolutely unique order in terms of which is the initiator of the cycle. Any source, cause or consequence of FLA can run a specific cycle on specific conditions.

Diagram 2: A cyclical model: sources-causes/effects-negative consequences



Sources as anxiety triggers

As diagram 2 shows, all possible sources of anxiety connect with each other. They are intricately intertwined with the overlapped section. This depends on how, when and to what extent a person perceives the discomfort. When the level of that discomfort reaches to FLA, it then becomes to the product of both the interaction between the internal socio-psychological and the external socio-cultural factors.

By reviewing many previous studies, the socio-psychological issues have been ranging from the learners' personality, self-esteem or self-image, competitiveness, perfectionism, negative self-evaluation/perception, to a lack of self-confidence (Hashimoto, 2002; Wen & Clément, 2003; Young, 1992; Würde, 2003; Aida, 1994; Gregersen & Horwitz, 2002; Ohata, 2005; Peason et al, 2011; Saito & Samimy, 1996; ohata, 2005; Horwitz 1988, 1999; Gregersen & Horwitz, 2002; Baker & MacIntyre, 2003).

Personality dynamics have at least the circumstantial effects on the frequency of L2 communication, experience, and the perception of L2 communication competence (Hashimoto, 2002; MacIntyre et al., 1998; Dewaele, 2002). Personality is the unique quality of an individual that makes him/her different from others, because of the predictable characteristics and patterns of behaviour (Sims & Snaith, 1988). Accordingly, the extraversion-introversion in personality is considered as the predictor of affecting speech performance, along with some other predictors such as the presence of certain distracting factors, task complexity, and task type (Furnham & Heaven, 1998; Dewaele, 2002). Extraverted personalities tend to show confidence and activeness at particular situations, when the focus on the meaning surpassed for, and are suggested to be better equipped to cope with interpersonal stress (Dewaele & Furnham, 2000; Wen & Clément, 2003). Introvert personalities, on the other hand, feature in quiet, shy and timid, and reflect an internal discomfort and an external avoidance in communication (Henderson & Zimbardo, 2001; Dewaele, 2002). The more optimistic side of extraverts might limit FLA (Dewaele, 2002). In contrast, the shyness of introverts leads to the patterns of behaviour which imply anxiety: speaking less in social settings, seldom initiating new topics of conversation, lower verbal fluency, maintaining minimal eye contact, little smiling, low speaking voice and constrained, and closed body language (Leary & Kowalski, 1995).

Self-esteem/self-image indicates a person's feeling of self-worth, appearing when language learners overly concern themselves with their performance standard (Gregersen & Horwitz, 2002). Not only the individuals with lower self-esteem are more likely to suffer from anxiety during communication, but High self-esteem students also seem to be affected by anxiety (Aida, 1994; Pearson et al., 2011).

The perception of one's L2 competence or their relative level of proficiency can greatly affect reticence or Willingness to communicate (WTC) in L2 and the anxiety level (MacIntyre et al., 2002; Hashimoto, 2002; Dewaele & MacIntyre, 2014). Pertinent to the feeling of self-worth, negative self-evaluation can occur when one's perception of competence becomes biased, leading to either underestimation or overestimation of the level of language competence (Baker & MacIntyre, 2003). Similar to socially anxious people, FLA learners often have the propensity to underestimate their language performance as a result of negative evaluation (Edelmann, 1992).

Self-confidence can be affected by this incompatible false image between competence and perceived competence. Low confidence can emerge with or without other relevant socio-psychological factors. Then inferior feelings are produced as the side effects. These circumstances are common in the students with high anxiety in language learning and using (Matsuda & Gobel, 2004).

Competitiveness has been recognized as part of defence mechanism against anxiety in the earlier section (2.2.3). However, the sense of competition is easily raised among anxious language learners, especially in intermediate and advance students (Saito & Samimy, 1996). Prince (1991) found that anxious students usually make comparisons with everyone else in class on their own language skills and feel inferior. This may be because that, these learners have set up idealistically high standards to achieve in the target language that makes their unrealistic expectations collide with their actual performance (Ohata, 2005).

Perfectionism can be likely triggered by the extreme competitiveness, high self-esteem and the fear of negative evaluation. Kitano (2001) has found out that learners would firstly compete with peers for speaking skills. The perfectionists would want to be flawless in their utterances without grammatical errors while overestimating the number and seriousness of their errors (Gregersen & Horwitz, 2002). Perfectionism therefore can lead to the fear of making mistakes, as making mistakes impairs self-image as being perfect and competitiveness. Evidence has shown that students who focus on achieving native-like pronunciation in order to satisfy the perfectionism in oral performance (Horwitz, 1988, 1999, Gynan, 1989, Timmis, 2002).

The additional components affecting FLA are still under debate, but it appears that these factors are best considered in a continuum. This continuum is not necessarily the only answer to identifying a possible logic among the factors discussed above, because of personal differences in age, language proficiency, individual preferences. However, one explanation can be reasonably presented to further the understanding on the internal connections among these factors. The advanced learners with high self-image have unrealistic objectives for their language learning and performance due to their nature of competitiveness and/or perfectionism, but they are frustrated with the incompatible image between their expectations and the actual results. Every failure to achieve the compatible balance between expectation and reality causes trouble to raise the self-confidence. A vicious cycle has therefore began.

The external factors as in socio-cultural factors in a FL classroom relate to the learners/instructors' beliefs on language learning and teaching, instructor-learner interaction and classroom procedures. In addition to the influence of the socio-psychological factors, the learners' beliefs are subjected to instructors' beliefs, such as the correctness of speech, the essence in language learning and the talent needed for success (Horwitz, 1988; Sakui & Gaies, 1999). Also, some classroom activities are recognized as more anxiety-provoking than others, such as spontaneous speaking tasks and presentation (Pappamihel, 2002; Wörde, 2003; Lucas et al., 2011; Horwitz, 2001; Mohamad & Wahid, 2008). Furthermore, certain types of teacher behaviour will cause students to feel isolated, such as lack of support, perceived favouritism and unclear grading

practices (Tutula, 2002). Sometimes, confrontations occur between teaching and learning styles as the conflict of the different understanding of classroom procedures (Lucas & Miraflores, 2011).

Recent research, e.g. Hashimoto (2002), Ohata (2005), Gregersen and Horwitz (2002) mentioned the interaction between internal and external factors within the context of FL classroom. As portrayed earlier in diagram 2, socio-psychological and socio-cultural factors may be overlapping when an anxious learner is being affected by both groups of factors, such as perfectionism, low-self esteem and fear of negative evaluations.

The sub-grouped items are connected in the way that they are mutually interactive and reflective in the causes/effects of FLA (CA/UTC, FNE, and performance deficits), as well as in the behavioural consequences (avoidance, procrastination, reticence). The learners' beliefs on language learning and teaching, their participation, and instructor-learner interactions are under the influence of personal, psychological factors. Contrastly, the environmental factors, such as the instructor's beliefs on language learning and teaching along with the classroom procedures, can affect the learners' psychological factors, and consequently their participation and the instructor-learner interactions. There is not the only explanation for the exact interaction among these factors due to the insurmountable control of variance in people and environment. Nevertheless, the discussion points out the direction for developing the inventories to assess participants' anxiety level.

2.2.7. Socio-cultural influences in a Chinese FL classroom

There are specific cultural norms different from classroom to classroom. These norms more or less shape the educational culture of FL class. The cultural backgrounds of learners is found to be associated with FLA. Woodrow (2006) was convinced that English learners from the cultures of Confucian Heritage (China, Japan and Korea) would suffer more from anxiety than other ethnic groups. Chinese university classrooms have the unique features that are based on cultural beliefs and traditions, reflecting in the learners' beliefs on learning and teaching, instructors' beliefs on learning and teaching, instructor-student interaction and classroom procedures.

Chinese classrooms are commonly considered as following a Confucian tradition. Based on Chinese history, this Confucianism encompasses a set of traditional philosophies. It has passed on generations for its significant influence on modern China in terms of culture, academia and education system (Gu, 2005; Wang, 2006; Biggs, 1996b; Lee, 1996; Scollon, 1996; Hu, 2002; Hui,

2005). Such influence is so deeply rooted in Chinese beliefs of authority, diligence and perseverance, maximum of modesty, and face protection (Rao, 1996; Yu, 2003; Hui, 2005). They can interfere with every corner of teaching, learning, and educational routines in an English classroom.

A. Learners beliefs of learning and teaching

Confucius defines the term of learning as “the accumulation of knowledge and the reading of books” (Rao, 1996, p. 460). This demonstrates a spirit of diligence and perseverance through a painstaking process and a strong reliance of authoritative books (Hu, 2003). These ideas are reflected in Chinese students’ learning pattern of reception-repetition-review-reproduction, meaning that they usually believe in the intensive reading, memorization and obsess in the correctness of syntax and grammar (Hu, 2003; Rao, 1996).

There are four aspects relevant to Chinese university students’ reticence, avoidance, and anxiety in English classes: a submissive way of learning, the pursue of perfectionism, face protection and the maxim of modesty.

In the context of English learning, a submissive way of learning refers to an obedient attitude towards authority in the process of learning and presenting their oral English in front of authoritative roles (Wen & Clément, 2003). It shows in their tendency of focusing on linguistic rules from authoritative knowledge and a low tolerance of ambiguity (Wang, 2006). In China, a teacher’s obligation is seen as passing on the knowledge from authorised contents, and students see their job to embrace such authoritative knowledge by reciting the rules of the language, such as vocabulary, grammar, or syntax (Hui, 2005; Wen & Clément, 2003). This submissive way of learning is integrated in their obsession in the accuracy of linguistic rules and vocabulary. This leads to the fact that they expect their teachers to correct their mistakes in their language production and see this as necessary for making further progress (Sakui & Gaies, 1999; Wen & Clément, 2003).

Another fact is that many Chinese students are reported as having a low level of tolerance of ambiguity (Wang, 2006). Tolerance of ambiguity (TA) was defined by Budner (1962) as “the tendency to perceive ambiguous situations as desirable” (p.29). By exploring the concept of perceiving and processing information about these ambiguous situations, Furnham and Ribchester (1995) found that, the individual with low TA experiences stress and avoided uncertainty stimuli, while one with high TA perceived ambiguous stimuli as desirable and

interesting. In the recent study with 73 secondary students in Hong Kong, this tie between anxiety and TA was confirmed, when the second language tolerance of ambiguity predicted the FL classroom anxiety (Dewaele & Shan Ip, 2013). As living in a homogeneous cultural context, Chinese students face massively ambiguous situations of using their oral English, if they have not yet encountered the conversational situations as the immigrants or those have lived abroad do. Not being able to handle this ambiguity usually leaves them embarrassed and frustrated, which increases the possibility of suffering anxiety.

Consequently, Chinese learners tend to invest heavily in memorising rules to constantly monitor the correctness of their output when communicating, which unavoidably results in self-correcting, hesitating or reducing the overall willingness to speak. This over-study of grammar has been linked to an overuse of the monitor function, due to two causes; firstly the influence of grammar-only type of instruction with very limited exposure of L2, and secondly; the feeling of insecurity about one's acquired competence (Krashen, 1982). Xie's (2009) findings attributing the Chinese students' passive speech role to an absence of opportunity for interaction as a result of too much teacher control. Sometimes, the students' respect to authority intimidates them into over-correcting, when they try to be accurate in every aspect of language expression during performance.

This over-correction also stems from the Confucian belief of education in the pursue of perfection of oneself with perseverant learning (Wang, 2006). This view explains why the learning process is considered as a painful undertaking journey for Chinese students, and why they are inclined to push themselves to higher standards. When they come to realise the difficulty in pursuing this perfectionism after repetitive mistakes in their performance, they are attentive to attribute these failures to themselves (Hui, 2005). This is in line with the findings of Chinese students to be lacking confidence and having negative evaluations on their English performance (Liu & Littlewood, 1997; Liu & Jackson, 2008; Mak, 2011).

This perfectionism reveals the cultural code of face protection. Face, originated in Goffman's (1959, 1967) works, was defined as "the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact" (1967, p.5). This version is supported by later scholars, such as Brown and Levinson (1987) and Baiocchi-Wagner (2011), as it consists of the public self-image as a form of politeness for a person's positive social value. However, the concept of face in China, "面子", contains richer meanings to Chinese people. It is enforced as a conventional doctrine to make Chinese people act in propriety at all times, because the prestige or reputation should be maintained for the whole group of community (Flowedew, 1998; Mao, 1994).

Face loss, in turn, is understood as a threat to one's face, when an individual's desired identity is challenged in a certain situation (Cupach & Metts, 1994). However, this challenge to a Chinese's desired identity is perceived as a threat not merely to one-self, but also to one's family and even bigger groups as his/her background. The Chinese self is closely connected to one's family, group and community, even the nation. This can be explained as a product of collectivism, which shapes the Chinese self and their perception of the relationship between self and others (Chai & Chai, 1965; Young, 1981). In China, face protection is seen as a conventional obligation to their own face as well as others', because they have unified themselves with every potentially represented source and become sensitive to social evaluation and judgement out of their performance (Wen & Clément, 2003).

Later research on Chinese university student's reluctant participation in oral English tasks refers to this traditional value of saving face. Cortazzi and Jin (1996) found that a student not only protected their own face by avoiding ventures for unsure reply due to fear of making mistakes or being laughed at, they also refrained from speaking up divergent opinions to protect the face of their teachers and peers. Xie (2009) then confirmed these behaviours in a two and a half month period of class observation with 30 Chinese university students.

The above discussion suggested several possibilities to explain Chinese students' ESA. They pursue constant achievements for their self-image/self-esteem, so they obsess with performing on high standards. They are competitiveness in striving better evaluations, while they fear negative evaluation as threatening their face. Down to this path, the need for face protection burdens the students and make their fear for negative evaluation even more severe.

Confucius proposes the maxims of modesty to discourage the shining in front of others (Wang, 1984; Liu & Littlewood, 1997). To avoid infringing on the demand of modesty, Chinese students might remain silent, even if they confidently know the answers to a teacher's question. Modesty, a sense of perfectionism and face protection, all contribute to the pattern of passive participation observed in Chinese students.

These four features have established strong connections with each other. They can react with their internal connection to aggravate the external interference in the socio-cultural setting. This will eventually reflect in the students' anxious behaviours. The submissive way of learning underlines the perseverance and diligence in repetitive memorisation of language rules with a focus on accuracy, leading to an excessive sense of perfectionism. Perfectionism requests the pursue of perfection in one's performance, which tightly connects with self-esteem. However, making mistakes is evitable in the process of learning and using a L2, and accepting error-corrections is necessary to make progress to perfect L2 performance (Wang, 2006). Perfectionism

is therefore unavoidably at cost of face loss, self-image and confidence on this occasion. This partially explains Chinese students' reluctance and avoidance in oral English tasks, as a form of self-protection to prevent themselves from damages of being anxious in feared situations (Wallace & Alden, 1997).

In sum, the existing literatures have highlighted that: socio-cultural factors contribute to trigger the internal psychological sources of ESA to Chinese students; in the meanwhile, the socio-psychological sources of their anxiety also cause the external pressure in teacher-student interaction and class procedures.

B. Teacher's belief on learning, teaching and teacher-student interaction

Similar to the belief in learning, the understanding of teaching from the perspective of Confucian traditions also focuses on the respect of authority. Teachers in China believe in their roles of being a vessel for authoritative knowledge in teaching (Hu, 2002; Wang, 2006; Hui, 2003, 2005). This leads to a teacher-centred mode where teachers have the power way over students, as the most frequent reality in the classroom (Wright, 1987). The transmission mode of IRF (Initiation, Response, Follow-up) teaching is still true in today's English classes at Chinese university, whereby the teachers rely on this mode to reinforce their sole legitimacy as knowledge providers (Xie, 2009).

A hierarchical relation between teachers and students is assured, as Confucian requires students to not to challenge their teachers (Hu, 2002; Wan, 2001). Teachers lecture at the centre. Asking questions is usually allowed after the class, because in-class questions are considered interruptive and disrespectful (Liu & Littlewood, 1997). Given that Chinese students normally have large classes, there are fewer opportunities for classroom interaction and students' practice.

Furthermore, Confucians value the teacher's role as critical to students' performance for polishing their skills (Jin & Cortazzi, 1998; Hui, 2003). In other words, teachers are considered as part of the painful process of achieving progress in learning or perfection.

From primary school to university, the atmosphere of learning is serious and formal with rare communicative teacher-student interactions. There might be some pretentious "questions and answers" interaction between the teacher and the students, fixing on the content of textbooks or the grammar exercises. But there are none activities for communicative competence. The tension is created as a result of the highly un-balanced relationship between teachers and students.

Chinese students are often anxious during their oral English performance, because their subconsciousness believes that teachers are looking for the flaws in their performance, not mentioning that they might already be under the stress of perfectionism and face protection.

C. Chinese education system

The Chinese education system is heavily examination-oriented, which might be partly responsible for an endorsement of teacher-centred classrooms and the hierarchical teacher-student relationship. This format of educational tradition has been derived by Confucianism for over a thousand years, and is still influencing the government officials to recruit candidates with such morals and virtues (Hui, 2005, Wang, 2006).

Among all kinds of mid-term/final-term exams at different levels in Chinese schools, the most essential one is the national college entrance examination, which takes place every July. Like in Japan and South Korea, the competition is heating up year by year while an increasing amount of candidates are squeezing themselves in first class universities (Sudworth, 2012). In 2015, 9.4 million Chinese high school students sat this tough university entrance exam, while at least 2 million of the students were rejected from college (Jackson, 2015).

The reason for sitting such a notoriously tough exam is that attending higher education, in China as elsewhere, has always been considered an effective way of raising one's social and economic status, and a promising career future with security as well (Wang, 2006). Parents and the whole family are very much concerned about their children's records in public examinations (Wang, 2006, Hui, 2005).

This highly selective examination-orientation has decided backwash effect on classroom procedures. Teachers are required to focus on helping students toiling on the exam treadmill, and the students need to be cooperative and obedient to these trainings that are specifically designed for mastering exams with excellent scores. The situation is not drastically different at university, because the education system still grades students' accomplishments by scores in black and white paper tests. These records determine the admission to graduate schools, and to the employment market later.

Chinese students thus are under a lot of pressure from the beliefs in submissive learning, perfectionism, face protection, the maxim of modesty and the examination-oriented system. When any of these factors are combined, the students' anxiety become more disturbing to their L2 performance.

2.3. The concept of Chinese students' ESA

The learners' beliefs and teachers' beliefs in learning and teaching contribute to the non-communicative nature of English language class in China. Communicative competence was described as the learner's capacity to communicate effectively in culturally significant settings (Hymes, 1974; Rivers, 1983). It is not necessarily connected to an individual's actual language proficiency, because students who perform well on tests of language proficiency are not always capable of carrying on a conversation in that language (Savignon, 1983). The focuses on memorising linguistic basics, rules and drilling exercise in the English education in China reflect the mainly purpose for paper-based examination preparation. Studying in a traditional English class, most Chinese students are ignorant of when and how to apply these knowledge into communication, except for a high grade on basic linguistic knowledge.

The fact of being a mono-lingual society adds extra disadvantages to the practice of oral English in terms of the exposure to the target language for its use (Gao & Li, 2014; Rao, 2013; Hu, 2010). This reality damages the opportunity for Chinese students to develop their oral English skills, which are supposed to facilitate their communicative competence. In other words, they simply lack the experience in oral English practice.

Hence, to conceptualise the type of anxiety this research is concerned with, the Chinese students' ESA can be refined based on Horwitz et al's concept of FLA,

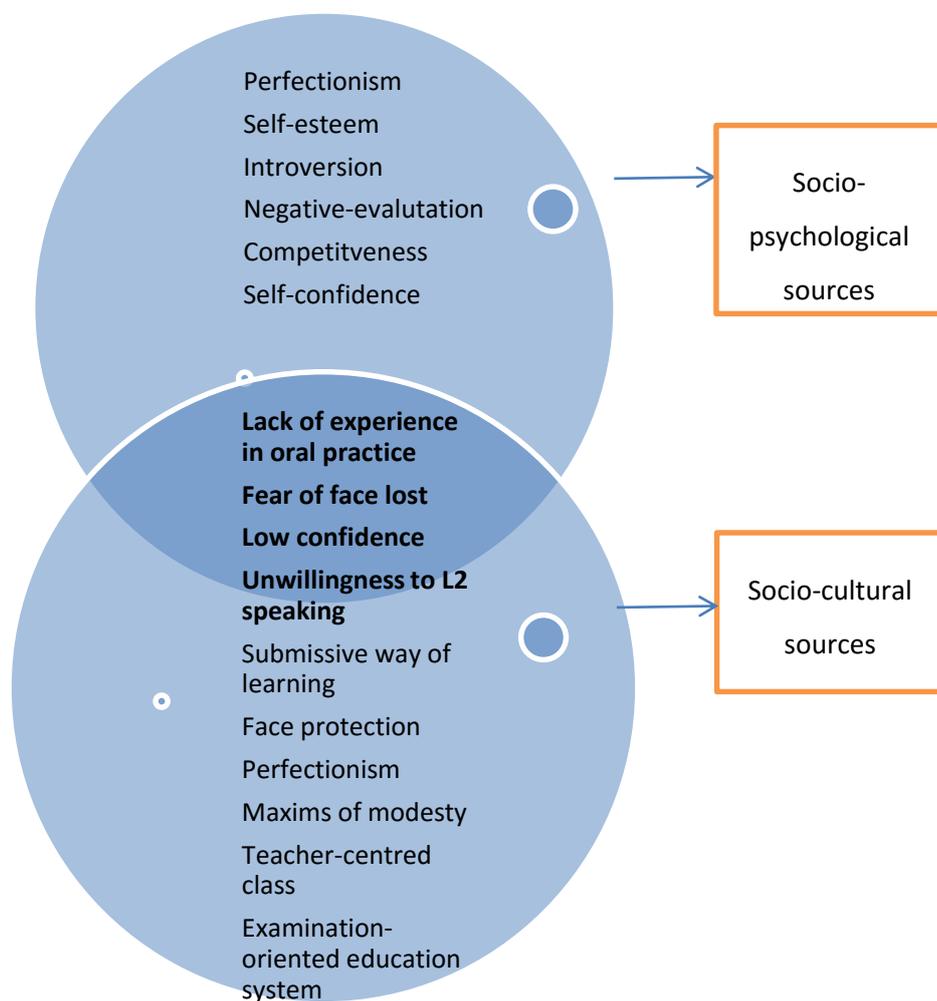
as a situational-specific complex of self-perceptions, beliefs, feelings, and behaviours related to classroom English learning arising from the lack of experience in oral English practice due to the uniqueness of the language learning and teaching practices in the Chinese EFL context.

2.4. Chinese students' ESA: a theoretical framework of vicious cycles

The Chinese students' ESA, as showed in Diagram 3 & 4, is the product of the interaction between the socio-psychological and the socio-cultural factors .

The cluster of socio-psychological factors of ESA includes personality, perfectionism, self-image/self-esteem, negative evaluation, competitiveness, self-confidence. The cluster of socio-cultural factors, in contrast, contains the submissive way of learning, face protection, perfectionism, the maxim of modesty, the teacher-centred classroom culture and examination-oriented education system. The interaction of these factors is seen in the four overlapping factors: lack of experience in oral English practice, fear of face loss, low confidence and unwillingness to L2 speaking.

Diagram 3. The overlapping factors of ESA



Those factors in the overlapping section (in dark grey) stand for the key sources of Chinese students' ESA, not only because they are included at the intersection between the socio-psychological and socio-cultural sources, but also because they share the similar components to initiate the vicious cycle of ESA.

Diagram 4. A vicious cycle: intersections between socio-psychological and socio-cultural sources

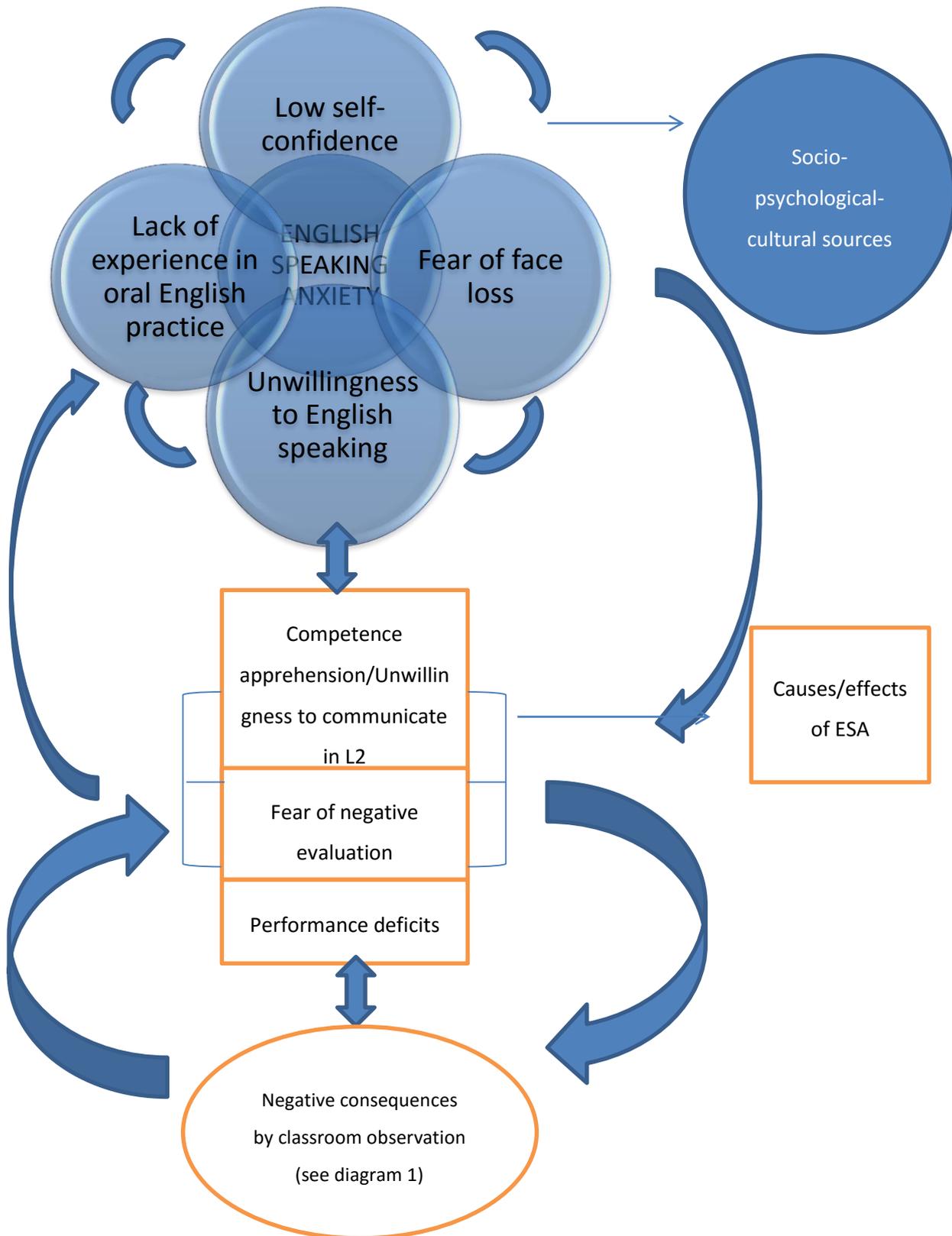


To zoom on the internal relation of these factors, Diagram 4 highlights the intersections of these groups in the middle circle: fear of negative evaluation, fear of making mistakes, self-image, perfectionism, negative self-evaluation and self-esteem. It is not necessary to appoint any one of these four sources as the initiator of the cycle. However, a lack of experience in oral English practice can initiate the ESA in a teacher-centred, non-communicative classroom, while the examination-oriented education system, a submissive way of learning and the maxim of modesty can deteriorate such lack of practice. Low self-confidence occurs due to the lack of practice and

the fear of negative evaluation, negative self-evaluation, fear of making mistakes, self-esteem and/or introversion. As the face protection has a strong force on Chinese society, the need for preventing one's self-image and self-esteem from face loss is reflected in the fear of making mistakes, fear of negative evaluation, fear of imperfection and over-corrections. The interest in class engagement can be greatly affected by negative evaluations, mistakes, peer pressure, competitiveness, face loss, maxims of modesty and a submissive way of learning in a teacher-centred, and examination-orientation classroom. With the unwillingness to speak English as the consequence, practicing or accumulating experience to use English turns out to be much less promising on these conditions.

The vicious cycle of "lack of experience in oral English practice → low confidence → fear of face loss → unwillingness to L2 speaking" can be embedded into the macro framework with the cause/effect of FLA and negative consequences. Diagram 5 offers such a complete framework. Again, this is a cycle which interactively and repeatedly causing the Chinese students' ESA. The lack of practice experience can cause low self-confidence in one's perceived oral English competence, and thus discouraging the willingness to speak English with a strong concern over face protection.

Diagram 5. The theory of vicious cycles of ESA



2.5. Constructing drama approach in anxiety studies

2.5.1. Review of FLA research gap in the Chinese EFL context

FLA research was conducted in various contexts with different types of learners, and most studies have explored the causes, effects, and sources of FLA with classroom observation, e.g. Horwitz, et al., 1986; MacIntyre & Gardner, 1991, Gregersen & Horwitz, 2002 and Ohato, 2005. This trend is also found in the studies with Chinese learners of English, focused on either the characteristics of students' anxiety, their unwillingness to communicate and reticence in class, or a clearer conceptualisation of FLA.

Liu and Jackson (2008) employed a large-scaled quantitative study on the unwillingness to communicate and anxiety of Chinese learners of English at Tsinghua University. By using LCR and LCS scales, they analysed 547 responses of the questionnaires with non-English major students, in order to identify the correlation between the students' UTC, FLA and their self-rated English proficiency (see also Ely, 1986 and Horwitz et al., 1986). The results revealed the general anxiety issues among these Chinese learners with a strong correlation between their UTC and FLA. More than one third of the students experienced anxiety in their English classes, and most of the participants were apprehensive about public speaking or risking the use of their oral English in class. Similar findings were also reported in the case study, in which the most severe anxiety occurred to the Chinese university student when being singled out to speak English or giving presentations (Liu, 2007).

The factors contributing to the reported CA, reticence and FLA have furthered the understanding of these observations. Mak (2011) used a qualitative research to explore the significant factors to cause the speaking-in-class anxiety among 313 Chinese university students in Hong Kong. However, the instrument used in Mak's (2011) study was limited to viewing FLA as an universal concept, without taking account of the cultural specific context of Chinese learners. In the study by Wen and Clément (2003), they extended and amended the heuristic model of WTC by MacIntyre et al. (1998) for reflecting the WTC situation in the Chinese EFL context. With an examination of the basic concept of Confucianism and its teaching classics, they reinterpreted the variables from the cultural values in the individual's perception and Chinese learners' way of English learning.

These studies have one thing in common, that is, they rarely proposed a systematic approach as for the pedagogical practice with specifying a certain EFL context. Some (Liu and Jackson, 2008; Liu, 2007) offered certain strategies for teachers to deal with these students' reticence, anxiety and UTC in English, such as building up their confidence, giving sufficient support and highlighting the significance of speech communication. A few studies mentioned the practical recommendations for teachers to gain awareness on FLA or to create a low-anxiety classroom (Trang et al., 2013; Young 1991; Tsiplakides et al., 2009).

Nevertheless, some suggestions, tips, or a few pep talks for showing support hardly can make a difference on such a complicated issue. The anxiety is deeply rooted in social, psychological and cultural factors. The questions are raised beyond the surface of the suggestions made by the reviewed literatures: how to encourage students to engage and practice? What is needed for establishing a secured, comfortable language environment? What are the risks involved and how to prepare for them? This research will take on these questions as a practitioner to address these concerns.

2.5.2. Review of Stern's position: drama works in psycholinguistics

Susan L. Stern (1980) presented her assumption that drama worked for developing oral communicative competence in EFL and FL classes. Stern reviewed previous work on the use of drama in language education, psychology and speech therapy to evaluate its influence on facilitating L2 communication, heightening self-esteem, motivating learning, and lowering the sensitivity to rejection. In a survey with 24 students, Stern designed the questionnaire to investigate their evaluation on their recent participation in the language classes using drama activities at the University of California. From the responses, several comments were made on an increased self-confidence in speaking English with a decreased feeling of embarrassment in the interesting and enjoyable class. Stern noted that dramatizing communicative events, such as play-acting, could remove some of the emotional burden of genuine communication, yet it still retained the structure for students to gain the necessary skills to develop the burden of full communicative events later in reality. Two out of three teachers commented that drama relaxed their students by enhancing the class atmosphere. The third teacher claimed that drama activities assisted her shy students to lose their inhibitions and to become more extroverted and initiating. They started to respond to dialogue instead of speaking in a low and hesitant voice when being called upon on class.

Although no definitive answer was given to if drama should work for FLA, Stern's work encouraged the current study to take the bold step in assuming the relieving effects of drama approach on ESA. The comments on an increased self-confidence, heightened self-esteem and a relaxed classroom atmosphere have captured the current research interest to investigate if drama approaches can lower the pressure of oral English practice and low self-confidence. This research seeks the answer to the effect of the classroom intervention with the application of drama approach on the Chinese university students' ESA.

2.5.3. Drama and language: performativity of life, self-identity and language

Drama was defined as "a temporary acceptance of an illusion---a closed, conventional, and imaginary world that exists in the voluntary conspiracy between audience and actors" (O'Neill, 1995, p. 45). To O'Neill (1995), the make-believe engagements in drama world concerned objects, actions and situations, the time and space, the roles, and a degree of interaction required for setting up a story, a plot and scenes.

Drama has a deep connection with life. Early in 1969, Goffman was convinced that, drama was derived from life, and life was consisted of drama. We perform in the modern society to properly socialize under specific social norms and conventions in assorted communities they created. To fulfil socialization, the language needs to be properly used with necessarily emotional expressions to function that language in assorted communities. Even a teacher has his/her role in front of the students. Teaching, in its essence, is a performance art which requires the teacher to communicate, entertain and engage in a classroom paradigm. "Roles" are therefore viewed as "performativity", a term to identify every activity an individual performs in a certain set of group as a continuous presence, which has some influence on the current group of observers (Goffman, 1969).

Goffman's (1969) "performativity of life" has laid the fundamental understanding in the practicality of drama to language education. It takes both the physical layout and the psychological aspects in an entire setting of the certain environment a person performs in. This has indicated that the background items, such as the scenery, furniture and décor, can subscribe human actions. These items can also infuse and mobilize the individual's activity accordingly in response to such a setting for fitting into the understanding and the expectation.

From this view, social activities and drama shared a form of dramaturgical quality in people's social interaction (Goffman, 1969). This quality can lead to a sense of identity being established through one's performance according to the requests of that context. Norton (1977) viewed this as "how people understand their relation to the world, how that relationship is constructed across time and space, how people understand their possibilities for the future" (p. 410). Stryker (1968) also postulated this relationship between self and society as the dictator of human social behaviours, which completed the social construct generating from an individual's role during the performance in a certain social context.

This performativity is especially influential on the correlation between language and identity, because it implies the language's power in constructing identity (Pennycook, 2004). Everyone was used to accent, dialect and language variations that would reveal their memberships in particular speech communities, social classes, ethnic and national groups (Edwards, 2009). These clues can render certain personal information in one's speech. In this way, language is salient to identity. The speech, speakers and social relationship are inseparable in linguistic identity (Blommaert, 2005; Chambers et al., 2002; Coulmas, 1997, and Norton, 1997; Jenkins, 2007). Their relation is considered fluid, determined by social variables, and dynamic in constructed contexts (Jenkins, 2007, p. 202). For instance, both writers and actors work on their character's speech with specific linguistic features to establish a new identity through the characters.

Language constructs the connection to self and identity at a social level. Language has its essence in detecting one's identity, and the relationship it has with identity is at central to language studies (Norton, 1997). In other words, language as the necessary facilitator in society glues together drama and performativity through the specifically subscribed setting. A language must be used within a society and a context in our lives (Norton, 1997). Therefore, to utter the proper words in the proper way, language learners need to take consideration of cultural and contextual factors in the specific circumstances in order to function in the target language study for functioning in that target language (Pennycook, 2004).

2.5.4. Drama in FL education

Drama started to play a role in education since the 1930s because of its merits in creating a “real-world experience” from “a make-believe world” that enables “a mode of learning” (O’Neil & Lambert, 1982, p. 11). To Vygotsky (1933), one of the most important social-linguists, the cognitive process triggered under educational contexts could be closely connected with social behaviours, like children acquiring an imitation of a specific action beyond their own current capabilities. The United States and England attempted to integrate the concept of drama and education into the general school curricula for children to experience learning with the understanding of human interactions, empathizing with others, and internalising alternative views through a fictional role-taking and improvisation (O’Toole, 1992; Lutzker, 2007).

The concept of “drama in education” was developed later in the 1950s. The suitability of subjects was extended to a wider variety, because drama could break the subject barriers that may contain music, history, art and so forth (Maley & Duff, 1982; Heathcote & Bolten, 1998; Lutzker, 2007). Drama is considered as the assistance to a learner-focused classroom for stimulating motivation, personal growth of students and establishing the engagement of learning (Weiss, 2007; Donnery, 2010). The educational values are therefore accomplished with the communicative nature among participations, and the cooperation and collaboration in classroom engagement (O’Neill & Lambert, 1982; Byron, 1986; O’Toole, 1992).

The main educational value of drama for language education is considered in its potential to provide a relatively natural language acquisition through communication (Lutzker, 2007). Researchers like Heathcote (1960), Maley and Duff (1982) and Dougill (1987) began to investigate the application of drama in language learning and teaching since the 1950s. For educational purposes, drama games and role-plays were modified as forms of the pedagogical practice, known as the drama approach (Dougill, 1987). Heathcote (1960) designed the approach in reflection to Vygostky’s (1978) emphasis of a student-teacher-student-student interaction for communication and collaboration in FL classrooms. O’Neill (1982) developed the notion of living through language by turning the attention to process drama, embedding language learning in a theme, in groups and without any external audience (Carkin, 2007). The essence of any drama approach is to access a contextual usage of the learnt items through understanding the relation created between the situation and the thought of language during certain plays (Carkin, 2007).

Language educators have designed a range of drama games for students to learn both in and through role-plays, simulations and improvisations, and such an interest in using the drama approach has been thriving since the 1980s in Europe and America (Dickson, 1989; Miccoli, 2003; Matthias, 2007; Brash & Warnecke, 2009). Recent statistics showed that, annually, approximately one million L2 learners in three continents took part in the programmes for producing drama plays in L2 studies (Aita, 2009). Drama has also been used in the English classrooms in Asian regions (Jin & Cortazzi, 1998; Sosulski, 2008). Donnery (2010) organized role-plays in the English class with a group of Japanese teenage students under the theme of “bullying”, and the students accepted such an approach and felt more relaxed in the classroom.

From these previous work, the drama approach in both theory and application has shed some lights on the theoretical and practical plausibility of the present research. The question here is, whether and how to balance the advantages and disadvantages of a drama approach for the purpose of anxiety reduction.

2.5.5. Drama approach for a supportive and relaxed classroom

A. A principle of relief: relaxation with roles

Speaking English in public are reported as the most threatening task to a considerable number of learners of English in China, Japan, Korea, Taiwan and other Asian regions (Saito et al, 1999; Matsuda & Gobel, 2004; Kim, 2009; Pae, 2013; Mack & White, 1997; Shao et al., 2013). The majority of anxious learners fear speaking in public because this draws too much pressure to be oneself (Even, 2008; Stern, 1980). Chinese learners are anxious because of the cultural-inherited customs and beliefs in face protection, perfectionism and maxims of modesty. These concerns can cause more pressure to them wishing to deliver a good performance in public speech. Their self-esteem or self-images are vulnerable when they take any harsh comments on their performance personally, either from themselves or others.

The source of this anxiety roots in the perception of self-image being irreconcilable with the pre-defined standard of expectation in a certain situational specific context. In other words, the pressure can only be perceived when the perception of one’s self-image fails to fit in the pre-defined standards, norms or social conventions in that given context. There are two options to

break this stress: 1), to release one's self-image from the self-restraints as imposed by the pre-defined social expectation; and 2), to replace the pre-defined social expectation with one's own expectation for maintaining the self-image in that given context.

Drama, or drama plays, can satisfy the conditions in both options. Drama can create a feeling of relaxation with roles. Roles in drama are supposed to be fictional. This fictional quality has offered an opportunity for one to experience in life in somebody else's shoes, to feel what this would like to be (Neelands, 1992). Professional actors would need to temporarily give up their own identities in real life and to adopt different identities of their characters in play (Stern, 1980). This would require empathy, a permeability of ego boundaries to fuse self-object by permitting another emotional affective experience of others, which could break the inhibition existed in self-ego of an individual (Guiora, 1972; Stern, 1980). Although the role of an actor is way professional and intensive in drama than that of a language student in a FL classroom, the performer's relaxation can be created with role-playing while escaping from the stress of self-image maintenance. Role-playing in a language class can be adjusted to meet the contextual expectation of a make-believed scenario, or the role-players can accustom the contextual expectation in that scenario according to their own preferences. Dickson (1989) and Sosulski (2008) agreed with Stern (1980) on the relaxation in roles, which put learners in a lower risk of identity exposure, and eased the learners' anxiety by producing an sort of emotional distance from the content of speech.

With fictional roles in plays or games, anxious learners can be relieved from the pressure of taking their L2 performances personally (Mattias, 2007; Brash & Warnecke, 2009). Instead, they can treat their drama plays as a purposeful language activity with the rest of the group members. Role-playing, for example, simulating real life situations with playing out certain planned characters, can help students to practice possible problems of living in the target culture, so to be less anxious about them in reality (Oxford, 1997). Each team member has a part to play in order to cooperate and complete a story with the use of oral English. In this way, the public attention can be equally separated, while the focus of the players are on fulfilling one's part of the play and the collaboration. These can distract the tension from attributing the responsibility of their performance to the roles they are enacted. The students can be set free from their fear of being disapproved or judged, because their temporal roles in drama plays have occupied them to engage more in purposeful tasks than to react to their fears.

B. Interactive communication with communication rehearsals

The advantages of communication and collaboration are widely accepted among researchers (Byron, 1986; O'Neill & Lambert, 1982; Maley and Duff, 1982; Dougill, 1987; O'Toole, 1992; Lutzker, 2007; Carkin, 2007). Among all types of drama activities, Scarcella's (1978) concept of "socio-drama" has been seen as especially effective in ESL classes to develop necessary skills for social interactions. The students would be asked to discuss a definable problem in a real life situation and improvise a story (Scarcella, 1978). In this way, students gained the knowledge of vocabulary, grammar, and coping strategies during the simulated communication, in order to motivate themselves to make clear meanings in the target language (Stern, 1980).

This is envisaged to create opportunities for practising and thus enables a growth in the experience of practice for later social interactions. Such a practice can reflect Ellis' (1993) concept of practice, in terms of developing proceduralised implicit knowledge from the L2 acquisition standpoint. Nevertheless, the emphasis of this practice is to rehearse the interaction through simulated communication to reduce the pressure of genuine acts of communication as in line with Stern's (1980) proposal. In this study, this practice can be therefore referred to as the "communication rehearsal".

This interactive communication intends to turn the traditional way of English learning into a more communicative way of learning, cooperating and practising on language knowledge for dramatizing activities. It can increase communicative interaction among participants in performing drama activities. To illustrate with a restaurant scenario, learners who play guests, waiters and managers are all communicatively involved in that context. They can make conversations and exchange ideas before playing activities. In this way, the opportunities of language practice can be increased in a more communicative way, rather than sitting in for grammar drills or vocabulary exercises.

Language is the most recognisable element of drama as a means of media for expression, purpose and communication in that situation (O'Toole, 1992). Also, drama enables the language to be used for realising human actions in a background setting (Goffman, 1969; Norton, 1997; Pearson et al., 2011). This connection between language and drama can provide language learners with the use of the target language forms and units of meaning within an established context (Dougill, 1987; Broner & Tarone, 2001). This is helpful to identify "adaptability, speed of reaction, sensitivity to tone and anticipation" (Maley & Duff, 1982, p. 7). Therefore, the students are able to

make sense of the meanings and the appropriateness of language choices in that context (Weiss, 2007; Sosulski, 2008).

Learning through the contextualised language knowledge gives learners the chance to jump out of the guided dialogues and the clearly controlled patterns of speech in the traditional structural language classrooms, and to understand and practice the use of language through more effective communication in real world (Dougill, 1987, p. 5; Davies, 1990; Matthias, 2007; Nelson, 2011). The effectiveness of communication can be enhanced through additional emotional expressions. The emotional expression assists to the mutual understanding between conversation participants, especially when experiencing the difficulty due to the lack of language competence. When a learner lacks a particular word, a use of facial expression can help to gain an understanding of his attitude and thought.

C. A supportive environment for students' collaboration

Using drama in learning and practising the language can be fun and enjoyable to FL learners (Miccoli's, 2003; Donnery, 2010). In Dewaele and MacIntyre's (2014) recent study, enjoyment and playfulness are reported to offer a safe psychological base in order to explore an unfamiliar linguistic and cultural world. Experiencing enjoyment and playfulness in language can also be facilitating for learners in terms of fostering social bonds among them (Fredrickson, 2001).

A supportive environment can be formed through friendly cooperation among students and support from the teacher (Jensen & Hermer, 1998). Such an environment is the facilitator to enhance the communicative interaction regarding to learning, practising and participation.

Working within a drama approach requires the participants to interact and negotiate with each other for meaning, and to also produce and contribute in the target language (Even, 2008). When cooperation supports the productive learning experience, self-confidence can be enhanced through the group or pairwork (Jensen & Hermer, 1998; Gubbay, 1979; Burden, 2004). Drama activities enable this friendly collaboration since the agreement among the group members is fundamental before any assorted competition or interaction happens (O'Neill, 1995). In Miccoli's (2003) study, the group of Brazilian students of English was reported to have growing patience and mutual assistance during the cooperation for drama activities.

The teacher also needs to establish a friendly, supportive relationship with students in a more learner-centred class. If a teacher creates an enjoyable context, learning is likely to be facilitated

for the students (Dewaele & MacIntyre, 2014). Teachers perform a critical role in this cooperative relationship to provide students with both technical and mental support, in order to stimulate an effective cooperation among students. To do so, a teacher needs to provide a classroom layout with space and movement for a drama play, to make a considerate plan with the suitable topics and challenges for the students, and to give clear instructions with double checks to see if they understand them (Maley & Duff, 1982; Borge, 2007; Byron, 1986; Kutch, 2010).

D. Creation of interest

The idea of drama can be attractive to students because of its format and materials. Drama modifies the real context and creates a fictional network that demands a massive investment of language use and development (Byron, 1986). The scripts used in the TV shows can be useful as they should be grammatically accurate and culturally, contextually consistent with the development of characters in the respects of personal emotion and individual motives (Kutch, 2010). Actors play their characters with the dimension of non-linguistic elements and combine their facial expression and body language for the audience to make sense (Aita, 2009; Küppers, 2011). These non-linguistic elements contain the cultural aspects through the way the language is used (Jin & Cortazzi, 1998; Sosulski, 2008). The multiple-sources of material from mass media are essential in executing the drama approach, because they enlarge the chance to motivate the students to engage, to get involved, and to be interested. Watching these shows in the target language makes it possible for the imitation, such as the ways the characters use that language, their intonation for an emotional need, and the tone of voice according to the need of feelings, like a live lecture for teaching pronunciation and intonation with subscribed contexts (Dickson, 1989; Miccoli, 2003; Even, 2008).

With the images, audio tracts, stories with turns in plots, drama turns a simple classroom into a three-dimensional live show. The drama plays mean to provide the use of the target language with the purpose to communicate and to function in the stories or scenarios. Every discussion among the students about drama plays is also purposeful for understanding, learning and practicing, such as the watched videos, the linguistic content in them, the characters' features, the plot, and the plans for their own drama plays, etc. Getting students to be interested is so important that it can be the first milestone to help anxious students become relaxed and to distract their fear or anxiety.

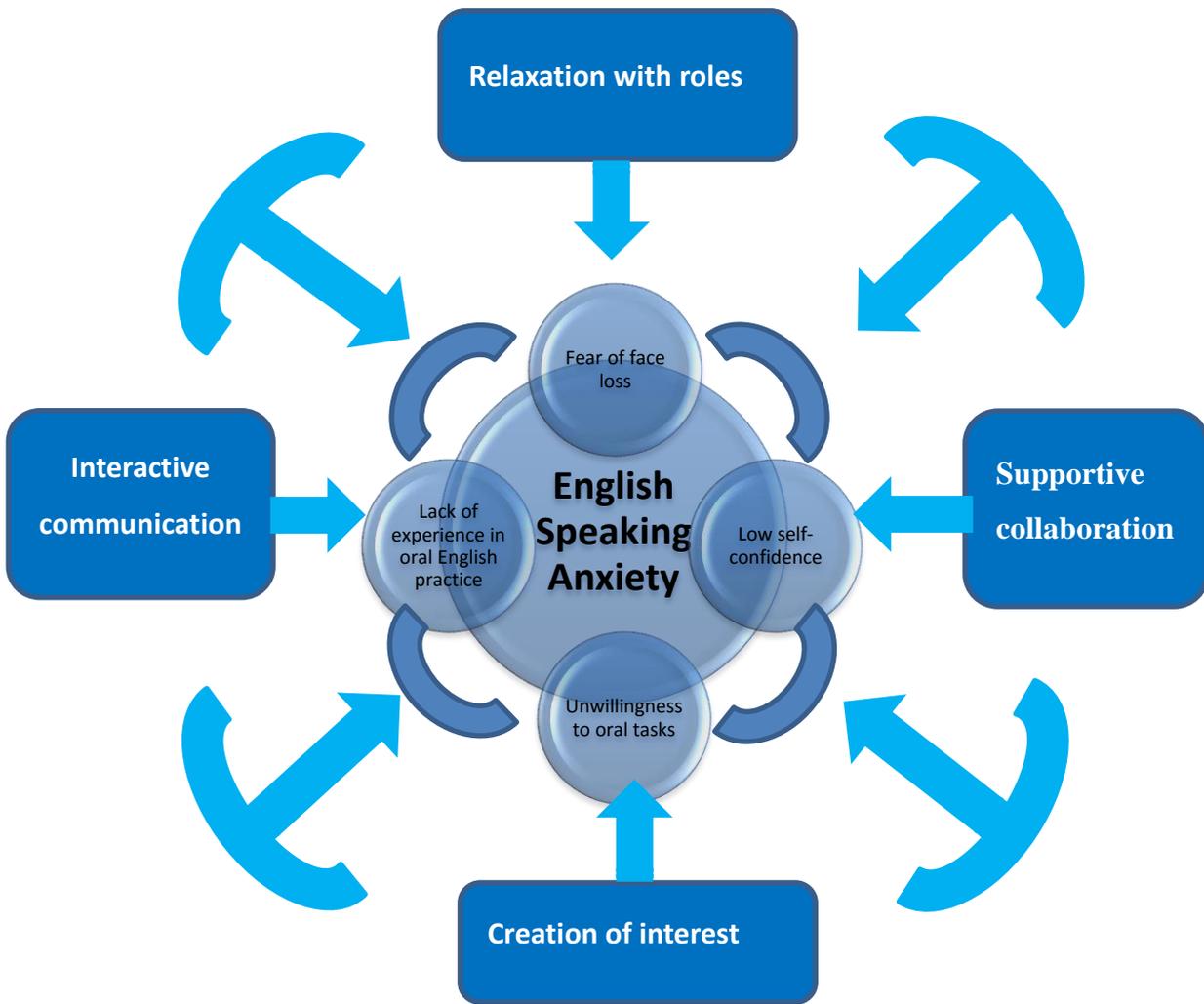
2.5.6. Summary: the potentials of drama approach

Based on the literature review above, I would argue for the potentials in the application of drama approach for ESA reduction. The benefits include the communicative interaction with the relaxation with roles, communication rehearsals among students, cooperative relationships among the students and the teachers, and creation of interest. Indeed, these four potentials are specifically helpful to reduce the effects of the key sources (fear of face lost, low self-confidence, lack of experience in oral English practice, unwillingness to English) on Chinese students' ESA.

Diagram 6 in below summarises the potential of a drama approach to reverse the vicious cycle of the key sources of Chinese students' ESA. The inner cycle is illustrated in diagram 4 as the intersection of socio-psychological and socio-cultural sources of ESA. All these factors can be interactively influential to each other by causing more anxiety with certain patterns of repetition.

The outer cycle consists of the four potentials above, and these can be flexibly interactive as well. In theory, the creation of the relaxation with roles can help relieve the stress coming from the socio-cultural and socio-psychological factors as fear of face loss, maxims of modesty and FNE. The cooperative environment can be created for students to gain confidence in using their oral English. The students' interests in engaging in the class can increase their willingness to practice and speak English as to promote task engagement. Then the communicative interaction with repeated communication rehearsals can prompt more opportunities for practice.

Diagram 6: The potential of drama approach in reversing the vicious cycle of key sources of anxiety



2.5.7. Managing the risks in the application of drama approach

The operator of any drama approach should take the responsibility for keeping the plans focused on establishing the potentials. It is even more important to be aware of the risks in applying a drama approach in an unpredictable FL classroom. An anxious learner may feel insecure in spite of the cooperative support. He/she can be too stressed to participate in any classroom activity, or to be interested in any kind of communication or interaction. Teachers have to be sufficiently sensitive to the classroom atmosphere as well as to the students' emotional changes with class processing. Therefore, the way to approach this drama course concerns with the proper techniques, the careful class procedures and the communicative teacher-student interaction.

A. The sensitive issues in language identity

Drama in nature connects to language, and in turn, identity. The quality of drama enables certain positive influences on learning language, for example, providing the sense of safe identity with roles. This safety sense, however, cause possibly confusion in the recognition of self-identity, leading to the fear of losing one's native identity, and the discomfort of imitating emotional expressions from native English speakers.

When conceptualised identity emerges from outside ourselves on the basis of difference between L1 and L2, a new form of identity can be generated via the learning and using the L2 (Kerby, 1997; Vogler, 2000). All languages are different in certain linguistic and cultural aspects that it takes efforts to handle and get use to the differences. Consequently, performing, or mastering a L2 means a comprehensive acquisition, understanding and use of that language. It requires massive investment in processing the traditional and contextual factors by uttering rights words under the right circumstances (Pennycook, 2004). This explains why role-playing is challenging for language learners. These criteria of learning and using a L2 can aggravate the learners' stress or anxiety, regardless of their language proficiency or task difficulty.

The other problem is about the switch of cultural identity. Cultural identity is inferred as the understanding between the language learners and the target group members based on a certain set of cultural characteristics (Norton, 1997; Bianco et al., 2009). The French learners in Spielmann and Radnofsky's (2001) research were reported as experiencing a phenomenon of wearing different "masks" in different language performances. Similarly, Chinese participants of English

students were observed as being more open and aggressive when they spoke English than they were when they spoke Chinese (Bianco et al., 2009). These open and aggressive features seemed absent in the ordinary communication conventions of Chinese; instead, they rather related to a generalization of native English culture as “outspoken, individualistic, or emotion discharging” (Gao, 2009, p. 107).

The theory of cultural identity has been frequently challenged by some researchers. Gao (2009) argued that there was neither a clear list for defining cultural identity, nor for changing a learner’s personality or establishing a virtual identity out of the individual. The operational definition of “cultural identity” is vague at best. There is no unequivocal set of traits to characterise a “Chinese identity” or an “American identity”, because human-beings share bias and the subjective ways of feelings and opinions (Wales, 2009). There is also no proof of the linear cause-effect relation between language learning and identity changes.

To this research, the loss of native identity is unlikely to occur in a monolingual classroom with Chinese adults over a period of only ten weeks in an English class. Neither the personality nor cultural identity is likely to be dramatically changed by participating in a series of drama games in some English workshops. Gao (2009) clearly pointed out that a bilingual community is absent under a purely, monolingual education context. This fits the description of an English class in the Chinese EFL context.

Furthermore, a form of identity via the use of L2 tends to arrive at the point when a learner possesses highly advanced language proficiency of the L2. The cultural identity especially applies to the bilinguals who are able to master the systems of two languages. None of these would be the features of the participants for the current research, especially considering their struggles with their anxiety regarding the use of their spoken English. Whatever level the participants perceive their English proficiency to be, it is almost impossible to be qualified as the sophisticated, skilful and native-like English speakers like the bilingualists.

This small possibility of losing native Chinese identities, in fact, does not negate the potential of the safety sense with the roles in drama plays. A language ego is unlikely to form during the performance for certain dramatizing activities. However, there are still substantial differences between participating in drama activities and non-drama activities. Different from making a English speech, drama activities ask students to act some roles which are different from their current identities as students. Also, the language in use needs to agree with the on-going context and story.

B. The sensitivity issue in emotional expression

Learning and using a language should include the engagement to practice body language in order to help understanding the meaning through the target language practice (Kress, 2003). Drama activities in essence ask for certain elements of acting, including facial expressions and body language. While the emotional expressions can be universally recognized for a range of emotions, the intensity in these expressions varies on individual, cultural and national levels.

The recognition and perception of universal human emotions were established since 1969, when researchers, like Ekman and Friesen (1986), endeavoured in the interpretation of facial expressions of emotion among people in the widely divergent cultures. Ekman and Friesen (1986) found the six basic emotions of human-beings as the truly “pan-cultural facial expression”, including anger, fear, surprise, sadness, disgust, and happiness as the truly (p.160). These emotions claim no difference in how these emotions are judged as a function of either age or educational level (Ekman & Friesen, 1986). These basic emotions are able to be perceived across various cultures because of the shared biological functions among people (Russell, 1994). Except for “contempt” and “disgust”, Matsumoto (1990) clarified that “the universality of facial expressions of emotion is no longer debated in psychology” (p. 195).

Universal emotional expressions can help a language learner to perform the target language with the general emotions. Because of this recognition of basic emotional expressions, students can perceive the overall similarity of emotions from both the actors and the normal native English speakers via TV shows, movies and the mass media. The more they perceive the ways of these expressions, the less they may be panic about acting or imitating these emotional expressions.

Some may argue that acting may impose extra pressure on learners, because learners are not professional actors who are skilful at dealing with the identity and emotion transaction in a play. Both formal acting and informal role-playing require a fundamental ability to project in various fictional contexts by pretending to be another person with some different personalities (O’Neill, 1995). Language, roles and identity is inextricable connected with each other in all cases (Brash & Warnecke, 2009). To make a role alive, the performers in a drama has to deliver in full dimensions, in order to give the authenticity to that portrayed identity.

Indeed, role-playing in one’s L2 is stressful. The very sound of the English language feels alien to most learners (Schmidt, 1998). Conversing the L2 play through sounds and improvisation would be difficult at least, given the difference in the ways of emotional expression, speech rhythm, and shaped face (Boal, 1992). For instance, shyness is promoted by a host of Japanese cultural

conditions that both females and males express the affection to another through being shy (Henderson & Zimbardo, 2001). If a Japanese student is asked to act aggressively in such an expression for affection, he/she may find that an huge embarrassment.

In spite of cultural and linguistic diversity, human beings share a general likeness in ways of emotional expression under the function of biological effect. However, some scholars suggested that, there are cultural variations and dimensions in relation to both the perception and the expression in these universal emotions (Vogler, 2001; Matsumoto, 1993; Marsh et al., 2003). In fact, people's sensitivity to the subtle difference in facial expressions and the information in these expressions about nationality or culture have been demonstrated in many studies (Marsh et al., 2003). One research investigated the judgement of emotions across cultures, and it found that people from foreign cultures had difficulties in differentiating nonverbal communication signals (Marsh et al., 2003). In Izard's (1971) large-scaled research, non-Americans generally were more accurate with emotional recognition than some other subjects, such as the Europeans, the Japanese and the Africans in the empirical data results, rating as 83% for the Americans, 75%-83% for the Europeans, 65% for the Japanese and only 50% for the Africans.

Later, several other researchers explored the substantial difference between the Western and the Eastern emotional expression codes in the interpretation of emotional intensity (Matsumoto, 1993; Soto et al., 2005; Chen et al., 2005). Matsumoto and Ekman (1989) noted that, firstly, Japanese would reduce their emotional expressions in a social context comparing to Americans; and secondly, Japanese attributed less intense ratings to emotional expression than Americans (Matsumoto & Ekman, 1989). Matsumoto (1993) then confirmed the Asians' low intensity-judgements and displays in the rating system. Soto et al (2005) carried out their study with the Chinese American and Mexican American college students, and found that the Chinese American experienced less emotion and the level of physiological response than the Mexican American. They (Soto et al., 2005) concluded that the emotional responding was at least susceptible to the difference brought by culture.

These findings lead to the popular interest in exploring the particular Eastern and Chinese cultural impact on the reduced intensity rating of emotional expression (Potter, 1988; Bond, 1993; Matsumoto, 1993; Chen, et al., 2005; Soto et al., 2005;). According to these studies, there are two prominent causes for Chinese to suppress their emotional expression in a social situation: a sense of collectivism in the social relationships and a restraining norm for maintaining the self-image.

The one feature commonly associated with Asian groups is the emphasis of collectivism and the intragroup harmony, rather than the individualism and the freedom highlighted in Western or American culture (Matsumoto, 1993). This collective framework has determined the orientation

of operating the interpersonal interactions and relationships in all kinds of social contexts in the Chinese society, which requires the principle of avoiding interpersonal conflict to a maximum (Chen et al., 2005). This principle, in turn, attaches to a Chinese's emotional experience wherever there is a need to distort or modify his/her emotional behaviours, for the sake of not endangering the social relationships with others or in a group, and the social order (Potter, 1988). Such a principle is already seen in the group of socio-cultural factors, such as face protection and a cultural element of power distance in the sense of harmony maintenance. This low individualism is inferred from the following example: less intensity of anger can be aroused because of a personal attack about one's capability from the boss in the internal department than from a junior in the outer department (Bond et al., 1985).

The inhibition of emotional expression explains the low intensity rating of emotional expression among Chinese as a significant result from the collectivism. There are cultural codes for encouraging a nurture of non-emotional state of mind. Japanese are trained to control their emotions and to inhibit the emotional expression on purpose, in order to avoid the shame of violating the social protocols of Japanese society (Henderson & Zimbardo, 2001). Confucianism asks Chinese people to suppress their feelings and emotions for being "an emotionally appropriate self" in both public and private, such as restraining the negative emotions like anger or sadness (Potter, 1988, p. 184). This is because, restraining one's emotions to a less substantial level or discouraging expressions of extremes is for the pathogenic concern with the health of the normal body functions (Chen et al., 2005).

These reasons behind the intensity in emotional expression here are to offer the direction to take control of these pointers in the application of the drama approach. Drama approach can provide students with ready-made solutions to their problems in real life (Milroy, 1982). We all have multiple roles in the daily life that we can flexibly transcend from one role of a superior for making the decisions to a subordinate for carrying out the commands (Maley & Duff, 1982). It is fair to think of a reasonable extension of the natural diversity of roles in ourselves.

For educational purposes, the stress of acting in a L2 can be reduced by adjusting the level of task difficulty, such as changing themes and contents accordingly to students' preferences. Thus, participants will be allowed to use whatever ways concerning the emotional expressions only if they feel comfortable. Their opinions on how they want to deliver their act or emotions are also highly respected. They have their right to abort the action if they do not feel up to the challenge.

C. Managing the issues in classroom procedures and teacher-student interaction

In the classroom setting, there are always concerns over the classroom procedure and classroom interactions. Firstly, before students are interested or feel secure in the classroom, the unwillingness to participate in drama activities due to shyness, low self-esteem or discomfort is still unresolved (Oxford, 1997). Secondly, certain roles may have less attachment to the students' real roles (detective, lawyer and doctor etc.) in everyday life, and will probably receive cold welcome (Al-Arishi, 1994). Thirdly, the mistakes made by students during the process of plays should not be corrected immediately for the sake of students' self-image; such a consideration, however can cause Chinese students to think of the class being unproductive to make progress through errors (Livingstone, 1983; Xu & Li, 2010).

For an interesting, friendly and supportive English classroom, these problems are manageable by working on the cooperation and the interaction between the teacher and the students. One advantage of drama approach is its high degree of involvement, inviting students' participation with rich opportunities of practice. Chinese students who participated in some communicative language programmes have been reported positively in terms of their adaptation in the learner-centred classroom (Gieve & Clark, 2005; Flowerdew, 1998).

Suitable class procedures and the active teacher-student interaction are the keys to create a friendly, supportive language environment. This will be time-consuming and difficult to predict and control, but the effort will be paid off when the students feeling more relaxed and less anxious.

To start with, the teacher needs to give sufficiently explanation of the class arrangements to the students at the introduction session of the course (Dougill, 1987; Heathcote & Bolton, 1998). This is to inform students with detailed structures in every step of what the teachers would like them to do (O'Neill & Lambert, 1982). The language knowledge for completing the tasks should be accessible, instructed clearly, and having a flexibility to adjust the level of difficulty (Davies, 1990). In addition, the teacher needs to always double check with the students to make sure they understand what has happened so far, in order to provide further mental and technical support (Dougill, 1987). Although Chinese students normally have a low TA, it is not helpful to correct them during their performance on class, considering the possibility of increasing their anxiety. Instead, their mistakes can be pointed out in a friendly way and explained in the weekly report, so to lower the risk of provoking anxiety and yet still satisfy their need for making progress through errors.

The teachers should invest serious thinking in the theme of drama plays and the roles that meet their students' need and interests (O'Neill & Lambert, 1982; Byron, 1986). They need to make the topics infuse in their personal relevance (Kutch, 2010). The teachers can ask about the students' preferences of shows and plays in the introduction class. Then they are able to make some changes in certain contents accordingly. Comedy shows, for instance, would be a safe choice because of its nature to amuse people and the high possibility of reducing anxiety in the FL classroom (Aita, 2009; Brash & Warnecke, 2009).

2.6. Summary and research questions

This chapter has provided some arguments about the construct of FLA and extended it to the anxiety experienced by Chinese students as ESA in the current research context. It also examined some theories to illuminate the socio-psychological and socio-cultural factors of such anxiety with the physiological behaviour underpinning the anxiety construct. The gap in the anxiety studies was identified as a lack of research investment in the solutions through pedagogical intervention, compared to a rich collection of studies on the factors and the conceptualisations of the anxiety construct over the past four decades. As the theoretical framework emerged with the key sources and a vicious cycle of ESA, Stern's (1980) work enlightened this research with its emphasis on the potentials of lessening embarrassment and heightening self-confidence in the drama activities for L2 communication. The drama approach was reviewed based on its status in language education and the potentials of creating a supportive and friendly environment as well as the potential risks in the application.

The sources of Chinese students' anxiety are rooted in their cultural-inherited customs and in their personal upbringing, which can be individually different. Research questions 1 and 2 aim at revealing the underlying factors to cause the participants' anxiety in class:

RQ 1-What are the phenomena indicating the participants' ESA?

a). What are the reactions of ESA exhibited by the participants?

b). What are the behavioural indicators of participant's ESA?

RQ 2- What factors are most influential in affecting the participants' ESA?

- a).What are the common factors causing the participants to experience ESA?*
- b).How do these factors connect to their reactions of ESA?*
- c).How do these factors connect to their physical indicators of ESA?*

The most important concern of this research is taking action to tackle the anxiety, and to find out what influences of this action are on the participants. Therefore, research questions 3 and 4 and their subsequent questions are:

RQ 3- Do participants feel less anxious when and after taking part in the drama approach?

- a). What factors make the participants feel comfortable or uncomfortable?*
- b).How does the feeling of anxiety/lack of anxiety change over a period of 10 weeks?*

RQ 4-How do participants rate their anxiety in drama and non-drama activities?

- a).What factors contribute to anxiety in drama activities?*
- b).What factors contribute to anxiety in non-drama activities?*

The research question 5 and its sub-questions are raised to present the results of this study:

RQ 5- Do the participants' anxiety level reduce throughout the course?

- a).To what extent the group ESA level has changed?*
- b).What is the pattern of the change in their ESA levels?*
- c).What is the explanation for these patterns of change?*

The next chapter will present the design of the overall study and explain how it is combined a mixed method approach in an intervention-based action research to address the research questions above.

Chapter 3: Methodology

3.1. Introduction

The overarching methodology of this study is an intervention-based action research, using combined methods in a specifically designed drama-based English class. This section will present the methodological framework as the ways to answer that question, with its employment of questionnaires, classroom observation, teacher's journals and in-depth interviews. The rationale will be given in terms of how these chosen methods serve the specific research aims. The context of this research will be described thoroughly with the participants' profiles and my role as both researcher and teacher.

3.2. Justifying the methodology: an intervention-based action research

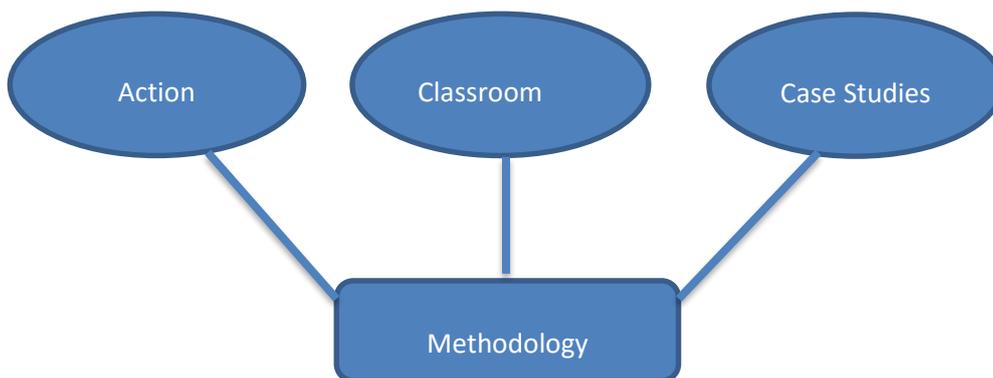
As clarified in previous chapters, as a classroom intervention, the aim of this study is to investigate the changes of ESA levels in a group of Chinese university students in a drama English class. To reflect these changes, both observations and interviews are needed to establish on how and to what extent the participants' feelings toward their ESA levels has changed. This investigation therefore relies heavily on rich and in-depth, descriptive and reflective data, which is mostly qualitative.

Indeed, as an intervention-based research, this qualitative research can be seen as carrying certain features of case studies for some reasons. The present research concentrates on the different levels of ESA as a shared psychological trait among the participants by monitoring each individual's behavioural reaction within the scope of an English class. Indeed, both action research and case studies have been adopted widely in social science, such as in psychology and education (Lichtman, 2013; Schwandt, 1997; Stake, 1995). Case studies are considered as the appropriate methodology for studying a certain human behaviour or trait shared by a group of people for any in-depth examination (Lichtman, 2013). They are shown to be powerful means of providing rich details about "what and how" something has happened with the studied entity (Hamel et al.,

1993). For the answers to “how and why” questions, close-up observations, interviews and field notes are commonly used for evaluating the effect of certain influential variables to the research context (Yin, 1989; Stake, 1995).

However, this study is largely inspired by action research, in term that it shows the priority to make a difference to the ESA through the employment of a specific pedagogical practice. The drama-based language teaching reflects the basic nature of action research, as it looks for a change to the ESA status via this classroom intervention. Generally, scholars in education studies viewed action research to be “self-reflective” and “systematic”, because the researcher’s investment and the inquiry is made on dealing with a specific problem through the practice in a classroom setting (Mills, 2011; Mertler, 2012; McNiff, 1988; Car & Kemmis, 1986). This nature also directs every step of the research design, the methods, the process, and the instruments for data collection and the interpretation of the data. The substantial difference between action research and most qualitative research (i.e. case studies) is that “it is research WITH, rather than research ON” (McNiff, 1988, p. 4). Case studies argue for a non-intentional interference on the part of researchers, while the action researcher is the practitioner research which is being undertaken within the researcher’s own practice (Menter et al., 2012).

Diagram 7. The nature of methodology



With diagram 7, the methodology of this study mirrors the qualities of classroom intervention, action research and case studies. It is therefore defined as a qualitative intervention-based action research with a small group of Chinese university students with the shared ESA. As a classroom intervention in a small-scale group case, the elements of action research in regard to the researcher’s active participation, classroom intervention and improvement in practice were

exhibited throughout the study. These qualities are manifested in the features of “action”, “change” and a “problem-solving” structure throughout this entire research. These features contribute to a methodological paradigm which encompasses the use of mixed methods in a special, progressive cycle, with the recursive action of “reflection” appearing in each of the following four stages: studying and planning, taking action, observing and reflecting.

The discussion will start with justifying the nature of the action research. It follows by explaining how its qualities fit into the methodological framework for this study. The combined methods are coined in the research progress as a cyclical, recursive model. These methods are mixed to triangulate the interpretations of the data, including questionnaires, observations, teacher’s journals and interviews.

3.2.1. Elements of Action Research: practitioner, participation and improvement

The term “Action Research” was coined by the social psychologist Kurt Lewin to describe a special form of research. Such research connects the experimental approach of social science to address real problems through social practice in the 1940s (Lewin, 1946). Lewin developed the theory of action research as an interlocking action-reflection cycle of planning, acting, fact-finding or observing and reflecting (McNiff & Whitehead, 2002). The research approaches in the education realm, the organizational and the socioeconomic developments have undergone constant changes within the ongoing reflection and practice, such as action inquiry, action science, participatory action research and so forth (Schwandt, 1997).

McNiff and Whitehead (2005) revised the concept of action research as a common-sense approach to professional development which enables the practitioners to create their own theories of practice, or to improve practices through investigating and evaluating their work. As such a recognition relates to practice more than to knowledge creation, action research has recently been referred to as similar to the practitioner research particularly as in carrying out systematic enquiry in an education setting (McNiff & Whitehead, 2005). The practitioners who undertake their research in both researching and practicing are being referred as the “teacher researchers” (Menter et al., 2012).

Action research has been thriving among educators since 1970, because of the qualities to enable teachers as practitioners to actively participate in their research practice for improvement. McNiff (1988) recognized the practicality of action research, as it met a teacher’s need to seek changes in

a taken-for-granted situation of his/her own class and to research with his/her own practice. For practical purposes, action researchers engage with their participants in a collaborative process to connect the problem with solutions.

Mertler (2012) summarised several expert sources in a list of the characteristics of action research. It has highlighted four aspects to the field of education: 1), educators participate in the research process; 2), it is practical to classroom teachers with direct access to the research findings; 3), it is a cyclical and active process that is subjected to amendments and developments; and 4), it works on the creative solutions to a specific education problem.

The fundamental quality of action research is about the participation. It is the degree of involvement and influence that the researcher has on the on-going research. The distinction between “participation” and “involvement” is made in the ownership, which involves the way this research is conceptualized and practiced in the production of knowledge and the improvement of practice (McTaggart, 1997). Qualitative research such as case studies, target at a detailed and in-depth understanding of a phenomenon being studied, and they have very little control over the events being investigated (Yin, 1989). On the other hand, action research arguably wishes to make some changes in their social practice, as in the program they designed. This subsequently requests the collaboration of both parts in the research to maintain the maximum interaction. Action research works on a two-way flow of information rather than a one-way flow of information with the researchers being passive receivers of information (Johnson, 2008).

The present study is carried out with the carefully designed drama approach “on” and also “with” a group of Chinese university students with ESA. The key word here is “practice”, as it expects a substantial amount of educational intervention and researcher participation in the process. The researcher is the designer, the conductor and the teacher for this study, both researching on and actively participating with this group of students. Such the active participation fills in every corner of research process, including the planning and conducting, the presence as a teacher, the modifications on the lesson plans in accordance to the changing situations, the constant classroom observation and the field notes as the reflections. All these roles point to the main purpose of exploring any connection between the application of the drama-based approach and the changes in the ESA level. It draws to evaluate on what works in reducing such anxiety, what doesn't and how influential this application or action is.

As the drama-based language teaching been considered a classroom intervention, the active participation of the researcher inevitably interferes with the process of research execution and results. From the perspective of data collection, the instruments which reflect this intervention and are capable of tracking the changes of the ESA include: questionnaires, classroom

observations, the teacher's journals and in-depth interviews. The interpretation and the analysis of data also need to account for the influence from researcher's participation during the process of data collection.

The researcher's participation and classroom intervention purposefully aim at bringing further implications for improvement in the China EFL pedagogy. All action research aims at improvement and involvement (Carr & Kemmis, 1986; Wikinson et al., 2004 in Marks and Yardley, 2004), especially to the educators as the facilitators who are meant to look for improvement of the classroom practice or the school improvement (Parsons & Brown, 2002; Mertler, 2012; Wallace, 1998). One of the potential benefits of this research is to share its results out of applying the drama-based pedagogy on anxious Chinese university students.

Therefore, the present study is fundamentally inspired by action research. It shares the elements, evidenced in the researcher's active participation in a classroom intervention, and the intention for making improvement in practice. Three key elements are emerged to refine the methodology framework: "action", "change" and a "problem-solving" structure. In other words, it aims to implement an "action" on the problem of ESA for a "change" under a "problem-solving" construction.

3.2.2. Key features of the study: action, change and a problem-solving structure

A. Take an "action"

The term "action" in action research asks for an active interaction of both researchers and participants to satisfy the research concern over "what to do for a change on the issue of research". This action of course involves in a series of unforeseeable problems throughout the research process. The key to integrate research and action in practice is perceived as the position of action research (Somekh, 2006). McIntosh (2010) suggested that action research should aim at closing the gap between the researcher and the researched.

Action research is used for investigating the professional experience in the light of analysing the practice that unites researchers and participants in a single community (Winter, 1996). This requires the researcher to approach the subject of the study from a shared philosophy within a mutually supportive environment (Morton-Cooper, 2000). Teachers, and in particular, students

are empowered in all phases of the action research for working on a solution (Esterberg, 2002). This means to make the real efforts, as in the essence of practice.

The practice in action research is conceptualised by Elliott (1993) as a situational understanding. It is established through data collection and the interpretation with both personal reflection and self-evaluation that link in with the practical aims (Elliott, 1993). This special understanding is influenced by the unpredictable results caused by action strategies, and it moves the researcher forward to issue further actions on the observation and reflection. This is the reason why action researchers are commonly referred as practitioners (Elliott, 1991).

This study launches an action to provide the researcher with an opportunity for not only research, but also for practice as a teacher with her students. The researcher is allowed to: 1), access first-hand data; 2), to detect and witness the issue of anxiety with the participants; 3), to observe and reflect on the participants' reaction; 4), to interact with the students for action strategies as in the class activities; 5), to dig into each participant's unique nature in regard to his/her anxiety in-depth; 6), and finally, to evaluate the effectiveness of the used action strategies.

Within the cyclical loop of the action research process, more actions will be taken as a result of the emergence of new problems in any or all stages of planning, implementing, observing and reflecting. Indeed, this classroom-based action research is qualitative in nature for the purpose of ESA reduction through a drama English intervention. Its process is conceived of as more cyclical than linear. This relationship is also shown in the qualitative studies when new information often surfaces as data, which will raise more questions than answered (Freeman, 2009). However, it is the essence of such "action" that creates a clear distinction between action research and the other qualitative research. Action research exists to act on the new questions raised during the research process with reflective modification and evaluation, rather than to focus on describing the newly emerged data or discussing the possible actions which should have taken for that data.

B. Take action for a "change"

The element of "change" is meant to respond to the recursive problems and the active involvement with action strategies in the entire research process. The "action" in the action research implies "change" in the system in which people, or a group people live (McNiff, 1988). Since 1980s, Somekh (2006) focused on the change or the innovation in relevance to the introduction of informational and communicative techniques into the setting. Such the innovation

should be at play in the quality of the knowledge it generates. The inference of “change” can be the capacity that action research as the methodology of choice has for social scientists to transform the social practices constructed in their lives (Sommerkh, 2006). This means that, the purpose of action research is to change the existing patterns, rather than to identify and/or maintain them (Winter, 1989).

The “change” in action research is also pertinent to the methodological principles of action research: a spiral cycle, featuring in the repeated reflection and practice throughout the research process. From McNiff’s (2003) perspective, action research involves the knowledge that is developed as the new situation-understandings, which are emerged from the never complete but constantly shifting changes. According to Sommerkh (2006), this can actually integrate the definition of action research and the methodological principles. Firstly, a series of flexible cycles are involved in planning and carrying the action strategies for data collection. These strategies reflect on any changes in the process, make further decisions to intervene for up-to-date outcomes, and analyse and interpret of these data. Secondly, a high standard of reflexivity and sensitivity is required in respond to the unpredictable changes and to mediate the whole process. Thirdly, the mutual support and the appropriate contribution of individuals should be maximized in the partnership of the researchers and the participants.

With regard to the change in the course content, the lesson plans and the implementation of the drama approach are expected to bring some differences to the traditional English classes in China. In principle, the drama-based approach as a type of communicative language class intends to offer students more chances to practice their language skills and should encourage task involvement (Andrews, 1983). These benefits have been discussed earlier in the literature chapters, focused on the repetitive practice of language use, the rehearsals for communication and the interactive communication. Reducing the students’ anxiety requires a reformed pedagogical practice in this research context, because the traditional classes under the influence of Chinese educational culture have encouraged passivity, resistance and reticence for decades.

Taking some different approaches should be the option to initialize this “change”. Change is a necessary feature of action research (Mertler, 2012). This is not to assume that every result out of the application of this change will be positive. Action research is particularly easy to be bent by the unpredictable situations arising from the research process. In the spirit of improvement in practice, however, action research enables the active participation, the interaction, the reflection and the modification that help to cope with these unpredictable situations. In order to reduce the intensity of ESA, this drama-based oral English class aims for making changes to the general passive role of Chinese students in a traditional class, known for offering inadequate speaking

opportunities (Cheng, 2000; Liu & Littlewood, 1997; Liu & Jackson, 2008). Launching this research with the different pedagogy also means to answer the increasing voices about asking for more opportunity to practice and communicate in English (see chapter 1: Lam, 2002; Liu, 2005; Gan et al., 2004). The most important matter here is that the nature of action research makes this “change” possible, thus leaving the space for improvement, or at least, modifying for improvement.

C. A problem-solving structure

The structure of this action research incorporates a “problem-solving” pattern, as it proposes to take advantage of the drama approach for improving the problem of ESA. Action research usually starts with an interest in a specific problem of a certain group (Wallace, 1998). It proceeds with constant exploration solutions (McNiff, 1988). Esterberg (2012) underlined the essence of action research both in the “process” and the “outcome”, which is especially the case with the participatory action research, where researchers and participants work together in a program for making recommendations for practice (Bogdan & Biklen, 2007). In Lewin’s (1946) cyclical model, data collection served to identify problems and hypothesize the solutions, which would occur during both the research plans and execution. The validity of the hypotheses could be then examined based on the impact of launching these research actions.

This does not necessarily guarantee a straightforward, simple connection between the problem and the proposed solution in every social situation. The action research process involves the sequential actions in a cycle of testing, reflecting, developing and evaluating for improvement (Somekh, 2006). Under such a context, problem-solving does not merely outline an overall structure, but indicates a series of both predictable and mostly unforeseen problems that will occur in the spiral of interlocking cycles.

This problem-solving pattern is recognized in this study, when a special design of an oral English class is an option to tackle ESA, which gives the research a starting point. This macro schema of the problem-solving structure, as in the ESA reduction, also contains the new problems-modified solutions as the micro patterns. Anxiety is not predictably stable throughout the instructional context, and the changes in the participants’ ESA levels may vary due to different actions on the original plans. Modifications will be made accordingly, and this fashion is likely to appear in the loop of each stage during the entire research process.

3.2.3. Mixed methods

Action research invites a diversity of methods for data collection in order to satisfy the complex interference caused by the researcher's active participation. Accordingly, it can be either quantitative, or qualitative, or both (Esterberg, 2002; Schwandt, 1997). However, when the purpose of action research is to change the identifiable patterns of the research subject, it is likely to be small-scale (Winter, 1989). Common instruments include observation, interviews, empirical work and researcher-written or/and subject-written cases and accounts (Schwandt, 1997).

This study aims to assess the influence of applying a drama approach on the ESA level in a small-scale English class. So, the collaborative partnership between the researcher and her participants in every step of research process needs rich description and reflective notes for an in-depth analysis. The changes in the participants' ESA level are likely to be reflected in their performances on class and their comments on their experience with this course. A large proportion of data therefore will be qualitative, in terms of illustrating "how", "why" and "what is this about" (Gorard & Taylor, 2004; Sheperis et al., 2010). On the other hand, quantitative methods are needed for this study to determine the "what" and "how many" for measurement and variables (Sheperis et al., 2010).

Both qualitative and quantitative tools will be applied in this research concurrently, which include: questionnaires, classroom observations, the teacher's journals and semi-structured interviews. More weight will be given to the qualitative data for capturing the participants' ESA status before, during and after this course. These data will also reflect their experiences and attitudes toward this drama class. A classroom setting contains a series of variables that connect to one another, such as the class content, the class procedure, the students' personality, the network among the class members and so on. Likewise, the classroom observation with the researcher's journals on the basis of her observation is at the centre of recording and documenting the data for further analysis on how and why a certain pattern of (anxious or relaxed) behaviours emerged. In-depth interviews are also needed for accessing the participants' attitudes, opinions and reviews of their experience with this class.

On the other hand, the pre-assessment of the students' ESA levels will be collected by questionnaires and the results will be calculated accordingly. Basic counts of number, length, frequency and time duration of the observed behaviour patterns as potential indicators of ESA

will be included in the data from classroom observations. These counts are open to confirmation with the participants, regarding their status of anxiety during certain important occasions. Thus, these quantitative counts are also essential to process with the interpretation of the qualitative data collected through classroom observations, the journals and the interviews.

There are several arguments in favour of using mixed methods research in action research. Firstly, this type of research has been existing as a new paradigm since the early 20th century (Sheperis et al., 2010; Tashiakkori & Teddlie, 1998). This is a critical improvement in the realm of education research (Gorard & Taylor, 2004). Not only do mixed methods assist in the clarification of difficult questions with a richer dataset, they also enable researchers to use two different types of data to verify findings at cross-points (Sechrest & Sidana, 1995). These benefits also contribute to the methodological triangulation, a term that refers to the complementarity brought from both methodological sides of the results with the indication of the existence of some new evidence (Gorard & Taylor, 2004).

Mixed methods are employed in this research, because of the need to caption the participants' responses, reactions, performances, attitudes and feelings toward their ESA. These data should be obtained as sufficient as possible to enable the interpretation and the analysis of such a situational specific anxiety with the on-going context. Also, for data triangulation, obtaining data from different sources at different perspectives offers a more accurate picture of a phenomenon (Bailey and Nunan, 1996, Richards, 2003). With both the qualitative and quantitative instruments, data can be gathered in a process to provide critical reviews (Stake, 2006). It can reduce the researcher's bias and aid credibility, transferability, confirmability and dependability in qualitative research (Mackey & Gass, 2005).

Findings from these different sources can be complementary to each other. The questionnaire is specifically designed to gain a general understanding of each participant's ESA condition as the referential evidence. To keep track of the potential changes in ESA on class, classroom observation needs to focus on both the descriptive data of the participants' reaction and the counts of the anxious behaviour in number and frequency. The researcher's journal is for recording certain important moments noticed in class as the cross-reference to the changes in ESA within the contexts. Such contexts include the first-hand observation, personal comments, self-reflections and modifications. Interviews can provide the convergence of results, verifying with all the data sources above from the participants' thoughts on their experience.

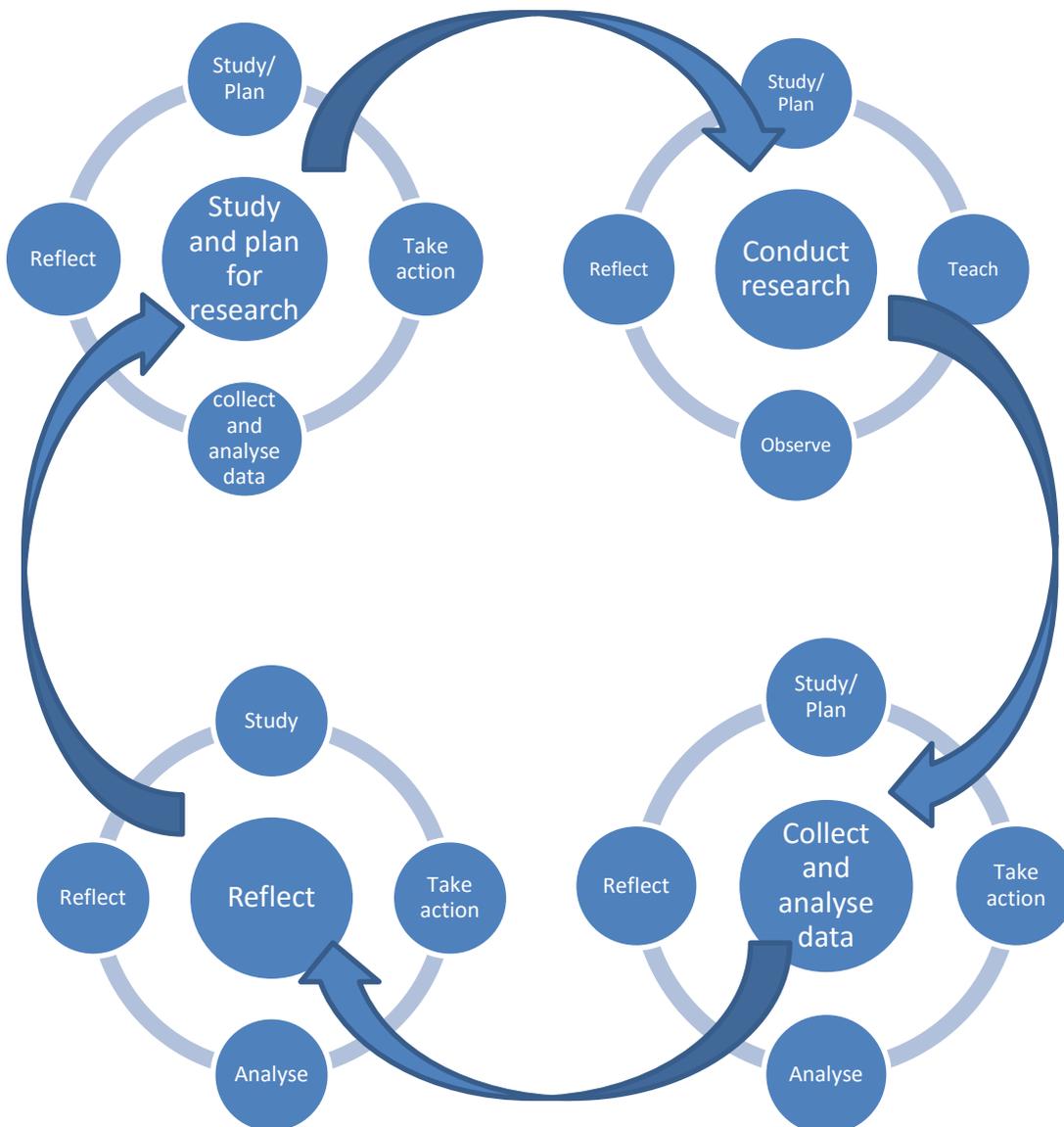
3.2.4. A cyclical, progressive model

The process of action research is incorporated with diverse methods to form a framework to proceed in a cyclical fashion (Johnson, 2008). Somekh (2006) has constructed this cycle that interweaves data collection, interpretation and the analysis with the repeated planning, acting, observing and reflecting through the research process. Despite the minor differences, there have been a number of models to illustrate this spiral structure. These models include Lewin's (1946) "fact finding-planning-taking action-evaluating-amending the plan" model, Stringer's "look-act-think" cycle, Richards' (2003) "planning-acting-observing-reflecting", and Riel's problem-solving spiral model of "studying and planning-taking action-collecting and analysing evidence-reflecting". All these models share the similar elements: "plan", "act" and "think" (Mertler, 2012).

The present research sees its "problem-solving" construct in the progressively cyclical process with the recursive planning, acting and reflecting. The terms used in Riel's (2007) model are adopted to represent the research process for this study. It describes the relationship both between the researcher and her participants, and the teacher and her practice. It also illustrates how the methodology is united in the different stages of the research process. The research process starts with studying ESA and planning a study on this subject. It moves onto conducting these plans with suitable methodology, analysing the collected data, and finally reflecting. As a teacher, this process goes through successive cycles of planning, acting, reflecting on the observations and developing the new plans (Mertler & Charles, 2011).

Having applied the principles of those models from previous work, diagram 8 shows a reformed version of a progressive model with the repeated micro cycles embedded in the macro cycle for this research process. On the macro level, this research process will be a "studying and planning for research-conducting research-collecting and analysing data-reflecting" model. With "conducting research" as on the micro-cycle, it is a classroom-based intervention which needs careful course plans, teaching, observations and reflections on the course. In this sense, this cycle can also be zoomed into each lesson unit in a recursive cycle: planning for lesson(s)-executing the lesson plan (s)-observing on and off the class-reflecting on the what, why and how modification has made to react to the ongoing context of the class.

Diagram 8. Description of the present research process: a cyclical, progressive model



As action research opens to unpredictable situations in the process, this cyclical model keeps moving progressively for reflecting on the modifications with these circumstances as a coping mechanism. McNiff and Whitehead (2002) identified that, “reflection on action is an inherent part of an action research methodology” (p.18). It will repeatedly appear in each phase of the process. While the entire framework is more likely to move chronically from “study and plan” to “reflect”, the micro cycle surrounding each phase will not necessarily follow a fixed order. In other words, the reflection in the outer cycle represents more of a phase status to the entire research process, whereas the action of reflecting may occur at any point during each phase.

At the early stage, the research plans are formulated through the repeated studying, planning, piloting, and reflecting on what has been done, in order to revise the whole research plan. Such a process is repeated during the execution stage in terms of modifying the lesson plans as reflection. With data collection and analysis, the researcher still needs to reflectively go through the findings to scrutinize the interpretation. At the final reflection, the study, action and analysis are integrated into the previous reflections at different stages to critically review and evaluate the whole project.

3.2.5. Mixed methods in the “problem-solving” framework

Mixed methods used in this research are embedded in the interlocking of the spiral loop. This section will focus on illustrating how those chosen instruments work within the cyclical model.

A. Studying and Planning: pilot studies

There are issues to be considered at the planning stage of action research, even prior to the investment in the decision-making about the methodology, such as the questions about the recruitment of participants, ethical issues, risks, research equipments and so on. Action research has an advantage in its flexibility of the methodological application and of acting on the unpredictable situations. But this does not prevent the research process from the occurrence of the unpredictable changes.

Piloting is therefore recommended as much as possible by action researchers in order to prepare for the real unpredictability (Mills, 2011; Stringer, 2007). Piloting is of the most importance to this research, because of the uncontrollable variables plus the changeable quality of these variables with any contextualised factor in reality, such as participants’ personality, class procedures, types of tasks, class contents, syllabus topics, participants’ relevant experience in the past. The list can go on.

Three pilot studies were conducted in different formats and for different purposes. Piloting helps to finalise the methodology by testing alternative instruments such as focused group interviews, surveys and open-ended questionnaires. The researcher also accumulated the experience of field

work, the developments of research skills, the application of data collection tools, the improvement in instruments, teaching strategies, and especially of using drama techniques, the design of class content and procedure, and data analysis skills.

Table 1. Overview of pilot studies

Pilot study	1 st	2 nd	3 rd
Instruments	Survey, open-ended questionnaire, English drama workshop (playing games with emotion), interview	Questionnaire, English drama workshop (script drama-play), focused group interview	Questionnaire, in-depth interview
Time	2 hours	3 hours	1.5 hours
Participants	Don (Male) Cathy (Female) Juya (Female) Researcher	Henna (Female) Cloud (Female) McKey (Female) Iris (Female) Researcher	David (Male) Shawn (Male)

Table 1 briefs the three pilot studies. The first pilot study was a drama-work shop with two female Master students and one male Master student at Southampton University. A short version of survey with open-ended questions was used for gathering the participants' attitudes toward their English anxiety and the relevant information regarding the reasons behind such anxiety. The drama games were used to test a general acceptance of drama approach as adult students. A one-to-one interview was conducted with Cathy for collecting her opinions with this experience. Results confirmed the value of researching ESA, showing that all participants had experienced ESA at different levels during their daily communication. The warm-up drama games received a warm welcome among the participants, suggesting the plausibility of using a drama approach for adult students.

The second pilot study invited four Chinese female students from the pre-session course at University of Southampton to join in a lecture-seminar class. This pilot study used the questionnaire adapted from the FLCAS. Scripted role-playing and drama games were used as the students' task. A focus group interview followed after the workshop. This group interview exposed the drawback of losing potential data from the quiet speaker, Cloud. However, the findings were useful to develop the questionnaire by showing the need to add more inventories about classroom-based risks and cultural influences. Findings from the observations helped to verify the repeated patterns of behaviours as indicative of the anxiety status, such as closed body gesture, crossing arms, stretching legs and avoiding eye-contact.

The main goal of the third pilot study is about the preferred qualities in a drama English teacher to the Chinese male university students. Two students from Glasgow Law School volunteered in the semi-structured interviews. It was revealed that teachers with the personal charisma would be attractive to students. Also, being their friend should be the key to achieve the success of drama English classes.

Each pilot study reflected the cyclical model on the micro-level: studying and planning, acting, collecting and analysing data and reflecting. Earlier piloting assists to make improvements in the later piloting, so to eventually benefit the official research execution to deal with the unpredictable situations. Through repeated reflections on every piloting, the choice of instruments was finalised. The instruments were revised at and after each piloting and evolved to be more validate to serve the research purpose.

B. Taking action: questionnaires, lesson plans and execution

Action is taken accordingly to all the previous studies, pilots, plans and the justification of methodology. This action refers to the execution of research plans both in the methodology respect and in the field work. There are three methodological phases to conduct this research: familiarity, English drama course and reflection.

At the familiarity phase, questionnaires will be given to participants for gathering a preliminary data from their position with a scale of comfort level of using spoken English on class. Questionnaires are considered to gather straightforward information about respondents (Gorard, 2003). It is also an efficient way to inform the participants about the study, its content, motivation and the instructions for respondents (Saris & Gallhofer, 2007). Generalised statistics related to the

degree of participants' ESA can be calculated based on the result from the survey. According to the experience with the first pilot study, interviews were not chosen on account of the sensitivity of anxiety to participants and their knowledge on the matter as well. Instead, open-ended questions are included in the questionnaire to guide participants to elaborate on their personal experience.

As regards the drama-based class, the principle concerns the research purpose as to help the students relieve their ESA. This drama approach intends to realise the benefits of distracting the self-image pressure and transforming the rigid student-teacher stress (Stern, 1983; Taylor and Walford, 1972). This class cares about the students' feelings in all drama games and activities. It respects each participant's decision on how to deliver their performance for these tasks. The standard of language use and decent class content will be fulfilled as the obligation for a language teacher. The language materials are chosen carefully without containing sexual, violent or other negative information that can be offensive to the students. They are also encouraged to use their own language, and such freedom applies to make changes in scripts, roles and stories.

Based on the literature and the pilot studies, a variety of drama-based activities are selected for this class. Drama games and drama plays, i.e. role-playing, will be used most frequently. Role-playing was questioned for its validity and ethics in social research. Because of the potential deception designs to complicated interactions in its procedures, anxiety reduction may only occur as a temporary flick (Ginsburg's, 1978). Nevertheless, the use of deception is epistemologically and methodologically unsound to a context of classroom research (Forward et al., 1976; Cohen et al., 2007). Simulation, or imitation, is a universally and instinctive mode of human behaviour (Taylor and Walford, 1972; Goffman, 1969). The simulation used in this drama approach requires students no more than their willingness of participation.

C. Collecting and analysing: classroom observation and teacher's journal

The stage of collecting and analysing data relies mostly on classroom observations and the teacher's journals. As part of the cyclical model within the pedagogical frame, these actions serve for reflective teaching to develop critical reflections on modifying the teaching strategies. Within the methodological framework, data collection and analysis serve to the cross-reference of the evidence in the target ESA performance.

Data collected from classroom observation can be beneficial to further data analysis in both perspective from a researcher and a teacher. The observation as a teacher will start off in the class. The partially systematic observation is arranged before the interviews for cross-checking the ESA status with participants. It also helps the data analysis, as long as the target clips contain the information that is of interest to this research, i.e. the evidence of ESA changes.

Similarly, the teacher's journals including the records of class contents, procedures and the students' reaction will be used for both reflective teaching during the research and the reflective evidence of ESA performance during the data analysis. Parsons and Brown (2002) considered this reflective teaching as the practice experience that can assist to both the theoretical lesson developments and the analysis of the lesson's effect on learning (Parsons & Brown, 2002). This educational reflection is encouraged by Adelman (1997) that, teachers can track through stages of the self-monitoring of their practice to be aware of the effects of their teaching practice, both intended and unintended.

D. Reflection

Action research is a type of structured reflection (Wallace, 1998). As identified in Diagram 8, reflection is the essence of the cyclical, progressive model in the research process. It refers both to the final phase of the research process and to the reappearing action at each phase. It helps to establish the actively critical analysis about in what ways personal values and assumptions have moulded the action strategies and the effect on the quality of research (McIntosh, 2010).

As the reflection at the final methodology phase, in-depth interviews will be used to collect the data for the participants' opinions, attitudes and evaluations on their experience of ESA with this drama English class. In-depth interviews are valued by qualitative researchers, because they are widely adopted to explore people's feelings, emotions and their stories on an individual basis (Hennink et al., 2011). They can lend meanings to the observed experiences of these people. In turn, It helps a more complete understanding of an incident by taking account such "lived" experience, instead of misinterpreting the observed phenomena (Sherman & Webb, 1988). Each participant will be interviewed after this course. This data will be used to analyse the ESA changes throughout the course with the data from questionnaires, classroom observations and the teacher's journals.

Reflection is an integral part of the systematic process (Mertler, 2012). It is used to facilitate the researchers' roles in both pedagogical and methodological practice. With an "insider-role" as the teacher, reflective teaching occurs when the modifications are made to the original lesson plans according to the need. This is based on the observation and the reflective journals on the ESA status in class. These modifications then surface as the new data for data analysis. As to perform the "outsider-role" as a researcher, reflection can put the interpretation and analysis in perspective by integrating the data received from the participants, observations and field notes. All the reflections are led by the research purpose for critically reviewing of the relation between this drama practice and the ESA performance. With such reflection functioning in both roles, the experience of this teaching and research practice can be fused into methodology, thus maximising the strength of the cyclical model to approach a systematic data analysis.

3.2.6. Research instruments

The instruments and the techniques used in this study were refined in light of the three pilot studies.

A. Questionnaires

Questionnaires are believed to be efficient instruments to gather a large amount of information that can be quickly and readily processed (Dörnyei, 2003). A questionnaire can include the form of closed-ended questions that are more suited to research in which hypotheses have been formulated (Offiong, 2013). It can also contain the open questions that require respondents to answer in their own words, which can serve as a basis for exploratory research (Brown, 2009). Comparing with the in-depth information that interviews can provide, however, the well-documented psychometric reliability is difficult to achieve in applied linguistics data obtained from questionnaires, due to the superficial data obtained from questionnaires (Dörnyei, 2003).

The use of questionnaires is adopted here because they can yield factual, behavioural and attitudinal data about the participants' beliefs, experiences and attitudes toward their ESA. The questionnaire is composed of three parts: the background information, the survey as the Oral English Anxiety Scale for Chinese Learners (OECASCL) on their attitudes toward the use of spoken

English, and the additionally personal comments or concerns (see Appendix 1, 2). This version is finalized on the considerations from both the theoretical analysis on the potential causes of ESA, and the empirical results from the pilot studies.

The first part of questionnaire collects brief information about the participant's self-valued English proficiency and the frequency of the use of their spoken English. The second part is OECASCL, which contains 55 five-point Likert-type statements to gather participants' attitudes and experience with using their spoken English in class. A Likert scale is employed for measuring the level of stress, which asks for expressing the degree of agreement/disagreement with the issues in response (Tashakkori and Teddlie, 1998). This survey is developed specifically for this research context by adapting and combining relevant items from: "FLACS" (Horwitz et al., 1986); "Language Class Risk-Taking Scale (LCR)" (Ely, 1986); "The State-Trait Anxiety Inventory (STAI)" (Spielberger et al., 1983); "Unwillingness to Communicate Scale (UCS)" (Burgoon, 1976); and "Language Class Sociability Scale (LCS)" (Ely, 1986).

All the 33 items of FLCAS are included in this survey, because it has been used as a rigorous, reliable and valid tool or in combination with other tools for measuring FLA in many studies (Horwitz et al., 1986; Liu & Jackson, 2008; Matsuda & Gobel, 2004; Toth, 2008; Phillips, 1992; Rouhani, 2008; Sparks & Ganschow, 2007; Takada, 2003; Tallon, 2009; Yashima et al, 2009; Gregerson, 2005, 2007; Kitano, 2001; Arnold, 2007). FLCAS describes the feelings or behaviours of FLA learners exhibiting in class. Only a small proportion of inventories in these chosen scales were used to suit the specific features of ESA in Chinese students. The survey is divided into 10 sections by different factors: socio-psychological factors ("making mistakes", "self-evaluation", "competitiveness", "self-image" and "personality"), external factors ("learner-teacher interaction", "classroom procedure", "class content" "tests" and "native speakers") and contextual factors from Chinese cultures ("face-protection", "insider-effects" and "maximum of modesty"). Open-ended questions are arranged in the last section for any other relevant information revealing the individual differences in their cases of ESA. The pre-interviews was ruled out for replacing these open-ended questions, due to the excessive workload complained by the participants in the first pilot study.

Thirty minutes are allocated prior to the course for administrating this questionnaire to be independently completed by each participant. Both a Chinese and an English version are available to the participants to minimize any language problems with the questionnaire. As the participants in the pilot studies usually have some questions about the questionnaire, I will be present to offer assistance if required.

B. Teacher's journals

The researcher will keep journals for another qualitative data after each lesson, in order to reflect on the implement of drama techniques, students' reaction, teacher-student interaction and anything related to the substantial changes or interesting moments about ESA. This instrument is also selected because of the reflectivity on the formulation of the class procedures, the pedagogical approach and the changing research process as an action research. Therefore, the drama techniques will go through modifications with the following strategies.

The strategy for applying drama activities should be taken step by step, from the gentle introduction of the idea, from the warm-up exercises with guidance, to some simple planned-stage performances, to the more naturally improvised type within students' capacity (Dongill, 1987; Maley & Duff, 1982). The teacher's role is crucial in giving clear instructions and helpful guidance, choosing appropriate language materials, and encouraging students' class involvement and supporting them (Dongill, 1987; Heathcote & Bolton in Byram & Fleming, 1998; O'Neil & Lambert, 1982).

With the experience from the pilot studies, the pre-requisite of approaching a group of anxious Chinese students is to build up their trust in the teacher. They should be comfortable to be with and approachable when the students have problems. The selection of the material contents and the format of the class procedures should be thoughtfully planned, based on the students' feelings, interests and task involvement. Class content is considered to work well if it is practical and useful to students in their daily use of English. For instance, the participants were actively engaged in the theme of "doing laundry" during the second pilot study. In contrast, materials that are even remotely linked to sexual or violent content will receive negative feedback. Don (the participant of the first pilot study) frowned at a "pretentious seduce" acting even in a comedy show ("Robbin" in "How I Met Your Mother" trying to "seduce" her boss for clear comic effect).

Drama tasks should make students comfortable at using spoken English. The format of activity is at critical status in both principle and in practice. The collaborative work is also proved to have the relieving effect on those naturally shy, unconfident and uncomfortable students with fear or resistance (Dougill, 1987; Miccoli, 2003; Brash & Warnecke, 2009). So, activities in any form of task should put group work and pair work in priority.

Warm-up games can concentrate on cultivating a climate of trust among group members and in the teacher, too (Küppers, 2011). Dickson (1989) and Matthias (2007) used vocal games for their students to practice pronunciation. They also adopted group story-telling, and non-verbal ones like mime, a practice of gestures, facial expressions and body language to expand the selection (Dickson, 1989; Matthias). Some positive reactions toward drama games were shown in the pilot workshops, like “emotional cards” and “brining a picture to life” (see Appendix 3). Other tasks arranged the students in pair or in group to practice the learnt vocabulary with games.

Drama plays or role-plays as the weekly tasks are suggested to be arranged in latter stages of course, after students gradually rolling with warm-ups and being more confidence (Maley & Duff, 1982). Even though this research claims to respect students’ freedom and cares for their feelings, role-playing in L2 may impose extra pressure on students because of the difficulty in the use of a L2 and in portraying the tune of the English tongue (Schmidt in Byram & Fleming, 1998). Due to the pressure in memorising scripts and making spontaneous speech, this course will arrange the drama plays by the flexibility in the use of scripts, from scripted role-plays, scenario plays, to improvisation. The teacher will also provide technical support, supervision, advice and even a “demo” to lead, to help them lose up before the actual performances. Language materials and the usage of phrases and vocabulary will be taught in the lectures of the week before asking the students to practice in the later seminars. This format has been decided after the second pilot study. Cloud (female participant) mentioned the usefulness of the preliminary knowledge to her relaxation in completing her scripted role-playing. Moreover, supervision was given to every group performer during their rehearsals for scenario plays and improvisations.

C. Classroom observation

Classroom observation occurs during and after the teaching practice. Observation is defined by Cowie (2009) as the “conscious noticing and detailed examination of participants’ behaviour in a natural setting” (p.166). It incorporates a full range of intensive, extensive perpetual and analytical skills in the pursuit of understanding (Richards, 2003). The researcher/teacher can observe this particular context during the interaction with the students. The observations in this class can not specifically pinpoint those identified anxiety indicators in the literature, i.e. stuttering, pausing, avoiding eye contact. Nevertheless, the observations purposefully target at the participants’ reaction and behaviour patterns during their oral English performances, seeking

for the factual clues in both verbal and non-verbal forms, and their connection with the situational, contextual environment.

To observe with the classroom context, the observations will be checked with the interview data from the participants for confirming the noticeable, repeated behaviours. Some behavioural clues have been documented in the literature, such as holding arms, avoiding eye-contact, or frequent body movements and so on (Gregersen, 2003, 2005, 2007; Waxer, 1977; Daly, 1978; Edelman & Hampson, 1981; Schlenker & Leary, 1982; Harrigan & Rosenthal, 2004; Bossona et al, 2004). The others are open to the situational specific contexts in this class. It is common for researchers to discover unexpected phenomena during observation that is potentially of important interest (Richards, 2003). The verbal and non-verbal clues as anxiety indicators can be different due to individual differences, such as personality, and/or uncontrollable variables. Most of observation was made by the researcher. But there can be help from other experts, if tricky phenomena is open to alternative interpretations (Denzin, 1984; Stake, 1995).

The course needs to be video-recorded. The structured classroom observation based on the video-recording is enabled for calculating the times, frequency and time duration of the repeated patterns of ESA behaviour. Structured observation is referred as a form of systematic observation with a specific coding schedule (Richards, 2003). The observation after the course is more “close observation” as to capture the behaviours on a low-inference instrument, instead of “open observation” which mainly describes the setting of the associated environment (Richards, 2003). Within the observed information in the on-going context, each participant could have his/her “interesting moments”. These moments will be selected for detecting and analysing any particular emotional changes in their performances. Those noticed by the researcher will be asked in the interviews, so will those moments specifically mentioned by the participants.

However, the observation process has the high-inference resting in it (Richards, 2003). People’s awareness is involved in studies and the reaction to this awareness inevitably affects the accuracy and the trustworthiness (Rosnow & Rosenthal, 1996). This is why the in-depth interviews step in the next.

D. In-depth interviews

Interviews can offer insights into how the ESA level manifests itself in a participant throughout the course. It can help inform the responses and the discovery received from questionnaires, observations and the teacher's journals. In applied linguistics research, interviews can provide the information about people's experiences, beliefs, perceptions, and motivations if conducted properly (Richards, 2009). With mixed methods, interviews can enrich the interpretation by probing the participants' thoughts and experiences that are used for checking against the observation within the on-going context. However, there are always facts concealed in people's responses. These are known as the "incorrigibles", as a matter of self-knowledge, which is extremely difficult to verify by asking questions (Ayer, 1956; Gomm, 2004). The researcher therefore should acquire the techniques for being a skilful interviewer to become sensitive to the interviewee's background and feelings by asking more open-ended questions (Mackey and Gass, 2005). These skills and strategies were practiced during the pilot studies, which benefited the official interviews.

The semi-structured interview is used. It allows the researcher to acquire the information with the freedom of certain follow-up questions while being guided on the written list (Mackey & Gass, 2005; Wallace, 1998). In this type of interview, the researcher can direct the interview with an agenda (Effiong, 2013). Because of the potentially professional influence researchers have on participants, the researchers can have the largest share in subjectivity during data collection to record, transcribe and interpret of the data (MacKey & Gass, 2005; Bucholtz, 2000). Nunan (1992) pointed out an asymmetrical power relation in the researcher's favour as bias of affecting the interview content. When the interviewer is also the teacher to the interviewees, it generates the asymmetrical relationship between the two parties, as the interviewees may provide the answers catering to the interviewer (McDonough and McDonough, 1997). To reduce such an asymmetry, a good relationship between the teacher and the students needs to be established during the three months' contact in this class before conducting the post-course. The semi-structure interview sheet is a guide which covers some key issues, but the interviews still possibly open up new areas out of the researcher's expectation.

Other alternatives like the focus group discussion are not suitable, because of the group subjectivity that discerns the perspective of a particular group rather than an individual's view (Hennink, 2011). It can be problematic to the validity of data when considering the possibility that, some students remain silent as the quiet speakers pretend to agree under the group pressure. This situation actually appeared in the group interview for the second pilot study. Hanna, Iris and

Cloud barely talked, while Mackey spoke for the group. This can affect the accuracy of data interpretation, or at least cause a loss of data.

The interviews are conducted one-on-one with each participant. The questions for this interview are guided by (see Appendix 4): students' evaluation on the class format, environment, cooperation with classmates, attitudes toward drama activities, experience of difficult moments, over change in ESA, and relevant suggestions on this course. Questions are also be asked for collecting a full response from the participants, if specific interesting moments have been noticed through observation. The researcher will describe the targeted occasions as a form of stimulated recall for reviving their memory, inviting them to comment on the experience.

During the interview, the researcher will initiate the interaction in Chinese as the native language for both parties. The language of interview is decided in Chinese, after witnessing Cathy's troubles in expressing herself in English during her interview in the first pilot study. This was evidenced in the frequency of hesitation and repetition in her speech. Certain technical terms can be used in English if the participants' prefer and their English knowledge permit so, such as activity types, i.e. drama activities, role-play, scenario play, spontaneous speech, etc. These terms will also be explained as much as needed during the interview to minimise the problems with literacy or communication.

3.3. Research questions

Based on the practical purpose of this study, the main research aim is raised as:

To what extent can the drama approach used in this research be influential to Chinese university students' English-speaking anxiety (ESA)?

There are five subsequent research questions to answer the main RQ. All of them are in consistent with the discussions about ESA and the drama approach in the literature. Under the influence from the specific factors identified in the Chinese education culture, the dimension of ESA construct with Chinese students are expected to be different from the FLA construct by Horwitz and her associates. These dimensions are concerned with the behavioural patterns and influential factors emerged in this study. Both the behavioural indicators, the factors and the causes of the ESA are encompassed in the social, cultural and situational context with individual differences, i.e. personality and experience. So, the first area of interest is to identify any relevance between the

exhibited behaviours and the most influential factors to the participants' ESA. Hence, the first two research questions and their sub-questions are:

RQ 1-What are the phenomena indicating the participants' ESA?

- a). What are the reactions of ESA exhibited by the participants?*
- b). What are the behavioural indicators of participant's ESA?*

RQ 2- What factors are most influential in affecting the participants' ESA?

- a).What are the common factors causing the participants to experience ESA?*
- b).How do these factors connect to their reactions of ESA?*
- c).How do these factors connect to their physical indicators of ESA?*

The second area of interest of this research is to identify how and why the participants' ESA has changed under the influence of this drama English course. This is open to different directions to discuss the possible connections, i.e. between a decreased ESA and certain specific features of the drama approach, between an increased ESA and certain aspects of the drama approach, and between the identified factors causing the ESA and the reported advantages of the drama approach. To detect these potential connections, the third research question and its sub-questions ask:

RQ 3- Do participants feel less anxious taking part in the drama approach?

- a). What factors make the participants feel comfortable or uncomfortable?*
- b).How does the feeling of anxiety/lack of anxiety change over a period of 10 weeks?*

For completing and specifying the influence of drama activities, research question number 4 and the sub-questions are to find out:

RQ 4-How do participants rate their anxiety in drama and non-drama activities?

- a).What factors contribute to anxiety in drama activities?*
- b).What factors contribute to anxiety in non-drama activities?*

Finally to give a clear overview, the last question and its sub-questions concern with the patterns of change in the ESA both as to this group of participants and as to the individuals:

RQ 5- Do the participants' anxiety level reduce throughout the course?

a).To what extent the group ESA level has changed?

b).What is the pattern of the change in their ESA levels?

c).What is the explanation for these patterns of change?

For embedding these research questions in methodology, table 2 displays the arrangements as follows.

Table 2. Methodology framework corresponding to research questions

Research question	Research Methods	Data
RQ 1	Questionnaire, classroom observation and interview	Common patterns of verbal and non-verbal behaviours including body gestures and facial expressions. To be confirmed with each participant during the interviews
RQ 2	Questionnaires, observation and interviews	High scored inventories as sources of FLA. Students' reactions to anxiety. To Interview for their reasons of ESA
RQ 3	Classroom observation, field notes and interviews	Relevant behavioural patterns during performance. To be confirmed with each participant by interviews
RQ 4	Classroom observation, field notes and interviews	Comparing the difference in the numbers, frequency and time-duration of certain common behaviours. To be

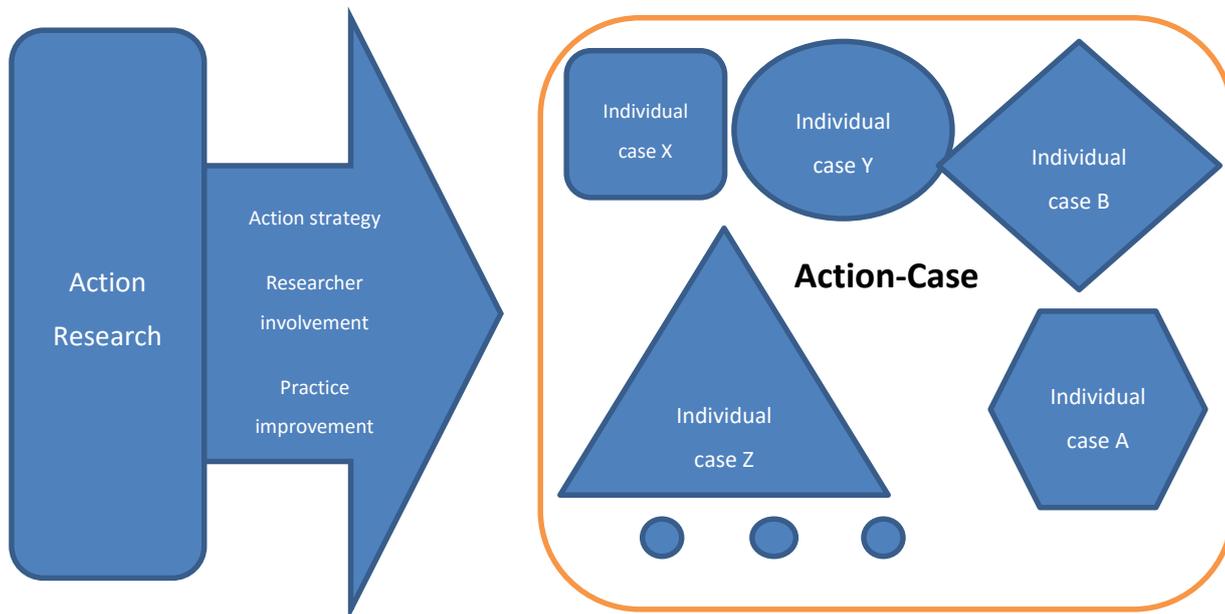
		confirmed during interviews
RQ 5	Questionnaire, observation, teacher's journal, Interview	The ESA performance before, during and after the course. To be confirmed with the students' responses in interview.

3.4. Data analysis

3.4.1. Action-case

The main part of this research is carried out in a English class, which is carefully designed for a group of Chinese students. This group claims their different levels of ESA and hopes for improvement. In this sense, a group case makes sense in a "curriculum practice", evidenced in the observation for student-teacher interactions, student performance and peer environment in the classroom (Yin, 1993). The principle is that "a case study calls for intensive amounts of data about a small number or a single unit of analysis" (Yin, 1993; p. 78). To close up this group case, every participant presents an individual case of ESA with the data of his/her preliminary assessment (questionnaire), the observation of his/her behaviour patterns and the interview for their attitudes and feelings.

Diagram 9. The Action-Case analysis



In Diagram 9, the original action research alters the paradigm of the action strategies and the active participation of the researcher for the improvement of the practice. It creates the individual cases A, B, C, etc as the part of the original action-group case. Each individual case is equally supervised in terms of capturing the changes of ESA through observations, field notes and interviews. The individual cases consist of this small-scaled, reformed, action-case study. It has the merit in analysing and interpreting the entire dataset to enrich the findings in a group case.

To explore the full picture of the data collected with the action, both datasets as a group case, and as the selected narrative cases need to be presented. As a group case, the general trend of change in the ESA status will be analysed to answer the main research question. As reflection to the group result, certain representative individual cases would be selected to offer further insights from the internal sources of dataset. Despite the generally shared ESA, the patterns of the change will be individually different because of personality and personal experience.

3.4.2. Group results

Data analysis for the group results will comply with methodological triangulations. Data analysis will take the subjectivity of interpretation into account to maximally waive the bias. The analysis for the general change of ESA with the group results needs to concentrate on the convergence of data, which should be simultaneously supported from the perspectives of questionnaires, observations, teacher's journals and interviews. The findings will be presented in a qualitative way with the data of field notes and in-depth interviews. A small proportion of descriptive statistics will also be necessary to quantify the target behaviours, in order to serve the descriptive data in an on-going context.

Data from the questionnaires will be quantifiable for assessing the level of anxiety with figures. However, these data are used especially for identifying the more influential causes of ESA rather than merely the analytical statistics. For the survey in the questionnaire, one's preliminary anxiety level is calculated by adding all the items in the five-point scale, with the rules to give 1 to the "strongly disagree" response, and 5 to the "strongly agree". Responses on the negatively worded items would be calculated reversely. The mean value of one's anxiety level is calculated by adding all the "point 3" for selecting neutral inventories, so values above that mean value is considered High anxiety (Hi-Anx), while those below it suggest Low anxiety (Lo-Anx).

As to classroom observations, the patterns of the participants' behaviours will be identified and described within the situational classroom contexts. These patterns will also be confirmed with both the teacher's journals and the interviews. Visual tools such as bar charts, tables and line graphics will be used to give the descriptive statistics in number, frequency and time duration. Video-recordings will be selected in principle to contain the interesting moments for tracking behavioural patterns of each participant, and then to cross-check with field notes and interviews. Transcripts will include the description of body language and verbal cues for indicating possible anxious behaviours.

Data collected from interviews can complete these statistical descriptions by filling up the qualitative description to the figures. The transcripts follow the conventions of which focus on meaning as the evidence of participants' attitudes and opinions. Qualitative analysis softwares such as Nvivo 10 will be used to aid the developments in codes and themes.

3.4.3. Narrative analysis on individual cases

Narrative cases are necessary to enrich group results by detailing individual experiences with consistent situations at different phases of this course. Narrative enables a synthesis of experiences and feelings in complexity and richness to capture the whole story and the important intervening stages (Webster & Mertova, 2007). Narrative analysis is considered especially suitable to reflect such complexity in the process of change. Changes in each participant throughout this course are the consequences of the complexity in the correlational factors of people, activities and communication. This means a great importance to make a meaning through both the participants' and the researcher's experience (Connelly & Clandinin, 1988). The findings pertinent to each research question need to keep their contextual meaning in the process of interpretation (Stake, 2006).

The case analysis is narrative by the timeline of this course in different phases, divided by its procedural features into: 1) the familiarity phase (week 1-week3), 2) the transformation phase (week 4-week 7), and 3) the adaption phase (week 8-week 10). Due to the limited space, only three individuals were selected because of their representative features in their patterns of change in ESA, personality and experience. Each individual case will have 2 to 3 video clips selected and translated for detailed description in the ESA performance. With the identified classroom context at each phase, the analysis will situate these data along with the questionnaires, teacher's journals and interviews to explain the ESA performance in terms of "how" and "why".

3.5. The study

3.5.1. Researcher's role

Having been learning and using English for most of my life, I feel I have sufficient insider knowledge of the problems with the Chinese learners' English and their ESA. As a non-native English speaker, I have been studying in English since 18 year-old as enrolling in the bilingual education at university. I then continued my study in UK for both Master's and doctoral degrees, spending more than 5 years living in English. During the first year of my visit, I had experienced

severe anxiety regarding to use my oral English during communication. My English proficiency should be categorized to be “advanced” as being awarded with “distinction” for my Master’s degree. However, I was aware of the occasional stuttering, sweating and blushing once I started speaking English. I also noticed similar disconcerted traits in many students of mine during the one and a half years of teaching oral English in China.

After realising the severity of this problem, I began to study about FLA to search a practical solution. I have invested massive amount of time watching and learning with English dramas. I also practice what I have learnt with my foreign friends. Gradually, I no longer suffer from this anxiety while enjoying the fun learning and practising my oral English. My experience makes me strongly motivated to adopt the drama approach for oral English anxiety. Therefore in this case, I have an insider perspective.

Although this research roots in my personal experience, I am confident that the data collection will not be interfered with my background assumptions and expectations. It will be a novelty research in terms of its methodology, content and context. The ESA and drama approach are carefully studied, and the instruments have been properly developed through three pilot studies. As far as the institution and the students are concerned, I am an outsider in how to teach within traditional Chinese schools like Zhengzhou University, and I have not met any of my students. I was open to all possibilities of the results of this study, and I was aware that my personal case could be an exception. After all, a three-month course cannot create miracles to achieve what I have achieved with years of efforts.

Even if my case is a rare exception which brings bleak hope of reducing the participants’ anxiety, it is already more than adequate to motivate me devoting in this research. The epistemological orientation of action research can best describe my research roles as a practitioner. It rests on ideas to do with truth and compassionate ways of living, and it goes beyond observation and description for developing explanation (McNiff and Whitehead, 2002).

3.5.2. Epistemological orientation

Action research is primarily regarded as a practical, effective way of communicating research with its role in deepening teachers' understanding, which can eventually bring improvement and change (Carr, 1995). McNiff and Whitehead (2002) saw the learning through action research as a living process. "Truth" can never be determined once and for all (Cherryholmes, 1992). Practitioners reflect their relationship with others, especially that "whether those others have benefited from the encounter" (McNiff & Whitehead, 2002, p.19). They mean to pursue the understanding on what and how to take actions to improve, through honestly critiquing their practice and recognising the strengths and the weaknesses (McNiff & Whitehead, 2002).

The philosophy is resided in pragmatism. Pragmatism views knowledge as an instrument to organize experience and deeply highlights the integration of theory and practice (Schwandt, 1997). It intends to look at what can the research offer from this perspective (Tashakkori and Teddlie, 1998). It is practical to realise what is of value to a researcher, to see the appropriateness in the methodology adoption, and to make use of the results that can contribute to the researcher's value system (Tashakkori and Teddlie, 1998).

From the perspective of constructivism, the situation-specific meanings in particular places at particular times, because the construction of social world is perceived as a series of shared processes through communication and social interaction (Schwandt, 1994; Hammersley, 2013). The foundation of constructivism positions in researching the socially constructed reality, and this means that the true knowledge of a matter has to be pluralistic (Richards, 2003). The class observation in this study has to be coded with the on-going context. Also, the anxious behaviours need to be interpreted with the individual differences or personalities, observations and interviews.

3.5.3. Research context

A. Field work

The field work took place in a well-known university of China, located in Henan province, Zhengzhou city as in the mid-north of the country. As ESA is a common problem in Chinese students as discussed in literature, it is not essential for this research to select a specific institution in order to search for ESA. The more important requirement is the permission to drama pedagogy in a classroom at university. This institution is chosen because of the permission obtained from the dean of Pharmaceutical Science department, professor Zhang, and her generous and supportive gesture in believing the potential benefits of this research to Chinese students.

The research has taken place over a three-month period between February 2014 and May 2014. In China, the spring semester begins from February to June, and the field work should be completed within this time span to avoid the intensive June as the final exam period. After advertising for recruitment, some students came to attend the introduction session for the relevant information about the research and this course, prior to signing consent forms. The questionnaire was administered after finalising all the 13 voluntary participants a week after. The ten-week course therefore began from February 4 to May 2 in 2014. Interviews were conducted after the course with each individual between May 07 and May 13.

This course has proceeded with a weekly topic. Each topic is supported by relevant movie clips, real-life videos and language knowledge. Instruction language is supposed to be English, yet compromised to partially Chinese for assisting the students to understand certain illustrations and explanations about language knowledge, i.e. vocabulary, grammar, semantics, pragmatics etc. The lecture introduces the topic of the week and taught language knowledge with my own designs of visual and literature materials. The seminar class organises the students to practice the taught knowledge in group activities, varying from vocabulary game, drama games to drama plays. Two lessons are arranged in each week with a 2 hour lecture and a 2 hour seminar. The weekly topics are planned according to my understanding of an international student in UK, i.e. shopping, living with roommates, eating at restaurants, travelling, seeking medical help, meeting with professors and using mass media for English. These topics were informed to the participants on the instruction session and then finalised with their interest and agreement. The relevant language materials are gathered from the personal movie collection, the internet search and the language

course books for upper-intermediate level (Clandfield et al., 2011; Cotton et al, 2008; Swan, 2005). The course plan and session plans for the 10 week's time are included in appendix 5, documenting the course content, procedures, themes and material sources. On a weekly basis, each one of these 13 student received a report from me as a summary of their performance with friendly advice for their English learning (see Appendix 6). A total of 117 students' assessment were written from week 1 to week 9, plus one "good-bye" letter in week ten.

The language video materials contain various forms of English movie clips, TV show clips, clips of variety shows and real life video-recordings. One might argue the authenticity in these materials regarding to the genuine communication, because drama and shows on TV mostly follow artificial arrangements for serving the particular contexts. As the extracts of drama and TV shows, the genuineness and authenticity in these videos can be affected to reduce the naturalness as discourse in these communicative unites (Widdonwson, 1978). However, the use of various videos is mainly for facilitating the understanding of how emotions and expressions combine in a given context as to expand the limited exposure of English and the possible ways of communication. These videos will not impose the ways of emotional expression or language expressions on the students for their oral practice, because they are entitled to the freedom of using their own language production for tasks. The real issue is that they may have very limited language items to use. As identified in chapter 2, the uncertainty in communicative interaction can be the origin of the fear and anxiety in oral English practice as a result of lack of communication experience and the exposure of English. The aim of this course is designed for anxiety issues, therefore the use of videos is mainly concerned with creating a relaxed classroom for the participants to understand and practice their oral English.

The classroom was booked in the Pharmaceutical Science Building. It is a classroom used for 60 students to conduct experiments with certain chemistry facilities. Although this classroom did not have a clear classroom layout for movement, students were happy and familiar with this laboratory setting with the sufficient movement for their drama plays. The screen stills in below show the classroom layout and the situation of doing different types of classroom activities, i.e. vocabulary games and drama plays.

Screen frame 1. Classroom layout: lecture 3 on 12 March 2014 from video footage number 20140312185733.MTS



Screen frame 2. Classroom layout: Vocabulary game on seminar 3 on 14 March 2014 from video footage number 20140314190112.MTS



Screen frame 3. Classroom layout: scenario drama play on seminar 4 on 21 March 2014 from footage number 20140321210103.MTS



B. Participants' profile

Participants were in their third year of university, majoring in Pharmaceutical Medicine. They voluntarily joined in this project for improving their confidence in use their oral English. They also showed interests in the drama approach. As a basic requirement for executing the dramatizing activities for this course, participants were required to be able to use English for oral communication, approximately equalling to an IELTS 5.0 in speaking. Students with plans to use English for studying or working were welcome to join in the program.

Originally, 15 students signed the consent forms and were formally recruited, but three of them withdrew from the course after week 3. Insead, Yody joined in the class since week 4. For brief information about these final 13 participants, basic and main features in the personality and their general performance in this class are listed in the table 3.

Table 3. Overview of brief background information about the 13 participants

Name	Basic information and main features
Chris (Female)	Very shy and introverted student. Extremely quiet and basically socialises only with Ruma, Xia and Yan. One class missed.
Fay (Female)	Perky and outgoing. Very active in class. Somewhat competitive. Two classes missed.
Hilary (Female)	Outgoing in personality, but also shy. Passively engaged at the beginning during fixed role-plays, but turned to be active in the end. One class missed.
Jane (Female)	Shy and quiet. Being afraid of speaking in public in general, however very active and positive, and never missed a class. More outgoing toward the end of the course.
Jessica (Female)	Extremely outgoing but sensitive to comments and the class environment. More actively involved in improvisations. Usually socialises with Yody, Peter and Yue. One class missed.

Lucy (Female)	Extraverted personality, but fearful for speaking in public. Gradually involved in role-plays and activities. Three classes missed.
Peter (Male)	Extremely extraverted and outgoing. Actively involved in games and activities, but with fluctuated performance. Missed 5 classes.
Ruma (Female)	More of the quiet type and passive at the beginning, but gradually showed the outgoing and extraverted side as the course proceeds. Two classes missed.
Xia (Female)	Very quiet and terrified during the first three weeks, but gradually relaxed and more active since week 4. Usually groups with Ruma, Chris and Yan. Two classes missed.
Yan (Female)	Quiet and passively involved for the first three weeks, but gradually released the extraverted side of personality toward the end. Two classes missed.
Yody (Male)	Extremely extraverted and outgoing. Joined the class since week 4, but always active in class. One class missed.
Yue (Female)	A little bit introverted and very disciplined. Never missed a class. Very active especially since week 4.
Zhou (Male)	Extremely introverted and extremely quiet and not social at all, however very responsible and disciplined as a student. Never missed a class. More active since week 4.

3.6. Ethics, validity and trustworthiness

Permission to commence this research was granted by the Research Governance Office of University of Southampton, with the case number of 8153, valid from the 18th of December, 2013 to the 17th of May, 2013. With the information sheet (Appendix 7), a brief introduction was held to explain the research aim, procedure, course content, data collection and how the data would be used. Participation was voluntary, and participants were allowed to withdraw their participation from the research at any point. The permission to video-record participants were sought and obtained. Participants signed for the consent form (Appendix 8) before involving in

any research procedure. Instructions were given for completing questionnaires and interviews. Anonymous was assured and participants were referred to as their agreed pseudonyms.

As a small-scale action research, this study focuses on content validity, face validity, construct validity, and possibly, external validity. The construct validity is “the degree to which the research adequately captures construct of interest”(Mackey & Gass, 2005, p.106-119). Action research is accused of being a non-scientific methodology that blurs distinction between theory and practice (Schwandt, 1997). Its research design along with its research questions usually go through continuous changes, so that its research process is unpredictable (Mertler, 2012).

The key to achieve a good quality of research depends on how to use the chosen methodology for constructing the internal validity, the external validity and the reliability through more than one source of evidence (Yin, 1989). The trustfulness in this research borders on its competent practice. The conceptual framework with the action-case methodology has been fully explicated, by presenting its design, process, data collection and data analysis in detail to every procedure of instrument applications, reflections and modifications. The established customs for the interview and the observation transcripts follow the standard conventions for linguistic research. Data is honestly, carefully recorded and documented for transparency and credibility. The interpretation of data incorporates both factual and contextual explanation from the findings of multiple sources for minimizing misrepresentation before any conclusion.

Contrasting to generalise the findings to other relevant populations, this qualitative, action-case study devotes to practice. A small-scale qualitative research is often considered too particular to be generalised (Flyvberg, 2006; Yin, 1993; McIntosh, 2010). In social science, however, nearly all studies proceed in the same way, regardless of the types of methodology (Eisenhart and Towne, 2003). Science begins with the observations laying the theoretical foundation (Morse, 1994). The knowledge of specific, concrete cases and the application of practical strategies for problems relate to a form of cognitive understanding, expressed in principles and theories (Schwandt, 1997). Sufficient information on the case can establish the similarity to those findings which might be transferred (Schwandt, 1995). The inferences drawn from the data in this research serve an experiential way to accumulate the empirical evidence about contextual similarity, the notion of transcontextual credibility elaborated by Greenwood and Levin (2006) and Herr and Anderson (2015). Therefore, the present study is capable of validate its significance to the group of Chinese students as the sample population at least.

3.7. Methodology limitations

The instructional setting is unified, regarding the teacher, institution and students. However, one limitation of this research is the possible bias raised in classroom observations. Various types of bias can mislead the direction of data interpretation, especially like co-operation bias, self-serving bias, social desirability bias, and acquiescence bias (Gomm, 2004). The researcher potentially has the tendency to “see” things that fit the hypothesis or his/her expectancy (Richards, 2003). As to maintain the balance and a close relation between the teacher and her students, no other experts were involved in a collaborate observation. The sensitive issue as anxiety requests the mutual trust between the researcher and her participants as the priority. Although a collaborate observation means for the quality and accuracy of data, the presence of other experts can risk the loss of genuine information due to the asymmetry relationship between the researchers and the participants. Their absence in the situational classroom context also can offset a clear and accurate interpretation as far as the emotional reaction is concerned.

Nevertheless, researchers in educational practice have already been well-informed with the subjective limitations (Mackey & Gass, 2005). Invitation of other experts for discussing alternative interstations on certain tricky phenomena is not denied. Evidence in the emotional changes would be analysed and used only after being confirmed with the participant for clarification in the interview. After all, researchers and participants are human-beings who are born with bias and subjectivity (Richards, 2003). The participants’ subjectivities will be unavoidable intervening to produce certain understandings of an object (Hamel et al., 1993).

The second limitation is about the calculation of the targeted behaviour patterns. Due to the educational research context, the confirmed behaviours signifying anxiety are only identified with nude eyes to count the number, frequency and time duration. Medical instruments or machines to test heart rate, pulse, blood pressure and temperature used in clinical psychology are not applicable in this case. The relevant computer programmes to aid this procedure were not available during the period of this research. There could be marginal difference in the behaviour calculus. Nevertheless, this study is dominated by the qualitative data for offering the explanation on emotional changes through observations and descriptions within the current educational context. This contextual interpretation is beyond the priority of accuracy in quantitative statistics. By a potential compromise with the accuracy of mechanical statistics, this study is competent at displaying this study with the transparency in every step of its process for a more important picture to the whole story.

Finally, there can be other relevant factors to explain the changes in a participant's ESA than the offered and analysed ones within this study scope. Researchers are never able to identify, control and/or prevent every possible factor which potentially distorts data accuracy. It is extremely difficult to control all variables in social science research, intervening variables and moderator variables (Mackey and Gass, 2005). This awareness will be taken account when making the correlations and generalisations from the data analysis.

3.8. Summary and conclusion

This chapter has presented the methodology for this research. The nature of action research is justified in the researcher's active participation, the interference of the research process and the intention for improvement in practice. The three key elements including action, change and a problem –solving construct are also elucidated as the grounds and rationale to launch this research. The cyclical, progressive model of this research process is illustrated with the mixed methods and the development of instruments. After the discussion of research questions and data analysis, the researcher's role, the epistemological philosophy and the research context are specified. Finally, methodology limitations are mentioned and are beart in mind in the interpretation of data. The next chapter will present both the group dataset and selected case analyses.

Chapter 4: Findings

4.1. Introduction

This chapter will present the findings of this classroom intervention. Firstly, it will present the group results of the ESA changes experienced by the participants through the three stages of the study. This is based on an analysis of the questionnaires in the preliminary stage, the classroom observations and teacher's journals in the course phases of familiarity, transformation and adaptation, and the in-depth interviews in the final stage. After the discussion of the group findings, three key participants will be discussed in narrative analysis to provide more detailed explanation on the ESA changes.

For both group results and narrative case analysis, results will be presented by data type according to the analysis of questionnaire, observation, teacher's journal and interview. This chapter will underline the participants' experiences of their ESA within the different on-going contexts through questionnaire results, their physical interaction through observation and the field notes and their perception about the changes in their ESA levels. It will also reveal the role of external factors (teacher-student interaction, student-student interaction, the role of teacher, drama approaches, teaching strategies, classroom environment) in the internal changes of these participants' ESA levels. Chapter 5 will then ensure to synthesize results of all sources and perspectives for developing the full answers to the research questions.

Together, the dataset of group results and case analysis will assist to answer to what extent this drama approach influences the participants' ESA and the subsequent questions justified in chapter 3. These are:

RQ 1-What are the phenomena indicating the participants' ESA?

- a). What are the reactions of ESA exhibited by the participants?
- b). What are the behavioural indicators of participant's ESA?

RQ 2- What factors are most influential in affecting the participants' ESA?

- a).What are the common factors causing the participants to experience ESA?

- b).How do these factors connect to their reactions of ESA?
- c).How do these factors connect to their physical indicators of ESA?

RQ 3- Do participants feel less anxious taking part in the drama approach?

- a). What factors make the participants feel comfortable or uncomfortable?
- b).How does the feeling of anxiety/lack of anxiety change over a period of 10 weeks?

RQ 4-How do participants rate their anxiety in drama and non-drama activities?

- a).What factors contribute to anxiety in drama activities?
- b).What factors contribute to anxiety in non-drama activities?

RQ 5- Does the participants' anxiety level reduce throughout the course?

- a).To what extent the group ESA level has changed?
- b).What is the patterns of the change in their ESA levels?
- c).What is the explanations for these patterns of change?

4.2. Group Results

The group results will focus on presenting the changes in the participants' ESA through tracking their reactions and performances in the different phases of the course. As ESA experiences are reflected in the class engagement and interaction, dataset at all research phases and of all types will be provided, i.e.the questionnaire especially the analysis of OECASCL, video extracts from classroom observation, relevant extracts from teacher's journals and weekly assessments of students, and interviews.

4.2.1. Questionnaires

The questionnaire (see appendix 1) was executed for a preliminary ESA assessment with a general background of one's English learning history, the OECASCL, and the five open-ended questions for any relevant comments on personal specifics. All participants completed the questionnaires, giving a total of 13 responses. The results of these questionnaires assist to answer RQ 1 and 2 about the ESA factors and indicators.

A. Questions for General Background

Four questions were asked: age of learning English, age of learning spoken English, frequency of spoken English practice and self-evaluation on English proficiency and spoken English proficiency. The first two obtained the information about the official spoken English education by comparing the difference between the ages of learning English and of speaking English. Question 3 asked about English speaking experience, like the frequency in practising with English speakers. The last question asked the confidence in the overall English competence and the four separate abilities (listening, reading, writing, speaking), ranking from "poor", "OK", "good" to "very good".

Table 4: General Background of English Learning History

Name	Age of Learning English	Age of Learning Spoken English	Spoken English practice off class (ES friends/frequency)	Self-evaluation on Overall English Proficiency	Self-evaluation of Speaking ability
Chris	11	14	Yes/Occasionally	OK	Poor
Fay	12	12	No	OK	OK
Hilary	11	12	Yes/Occasionally	OK	Poor

Jane	10	10	No	Good	OK
Jessica	7	16	Yes/Occasionally	Good	OK
Lucy	14	20	Yes/Occasionally	Good	OK
Peter	13	13	Yes/Occasionally	OK	Poor
Ruma	10	10	No	Poor	Poor
Xia	14	17	No	OK	Poor
Yan	12	12	No	Poor	Poor
Yody	5	5	Yes/Once a week	Good	Good
Yue	9	13	No	OK	OK
Zhou	8	9	No	OK	OK

Table 4 describes the general background of the participants' English learning history which helps reflecting the length of their spoken English studies, level of practice and the perceived proficiency in their use of English and spoken English. Responses from these students showed a lack of focus in the spoken English education, a lack of spoken English use and low confidence in English speaking abilities.

Firstly, the spoken English education was given less attention in their English studies. This is consistent with the similar situation with the oral English class reported in Lam's (2002) study. 7 out of 13 participants started the official English education later than their spoken English education at school, i.e. Chris (age of official English education at 11/ age of spoken English education at 14), Hilary (11/12), Jessica (7/16), Lucy (14/20), Xia (14/17), Yue (9/13) and Zhou (8/9). Very noticeably, Jessica (7/16), Lucy (14/20) and Yue (9/13) had at least 5 years' gap. The other half of them began to learn spoken English around the same time of their official English education, i.e. Fay, Jane (10/10), Peter (13/13), Ruma (10/10) and Yody (5/5). 10 participants started their spoken English education in their teenage years, and some were already in their late teens, i.e. Jessica (16) and Xia (17). Yody was the earliest English learner among these participants when he was 5. He was the only participant learning his spoken English before primary school. In contrast, participants such as Xia and Lucy were the oldest English learners who did not began their English study until 14. Lucy only started her spoken English study at the age of 20.

Secondly as the demonstrated monolingual society of China, participants rarely had the experience in using their spoken English outside their schools. Their spoken English practice was fairly limited after English class, except for Yody, who reported his weekly English communication. 7 participants i.e. Fay, Jane, Ruma, Xia, Yan, Yue and Zhou had no English speaking friends, and only 5 participants i.e. Chris, Hilary, Jessica, Lucy and Peter had “occasionally” communication with their English-speaking friends.

Thirdly, most of the participants were not confident in their English speaking abilities. The majority of participants assessed their spoken English ability less satisfied, or as disappointing as the overall English proficiency. 7 students i.e. Chris, Hilary, Jane, Jessica, Lucy, Peter and Xia considered their spoken English ability less advanced than the overall English proficiency, rated usually “poor” versus “OK”. Ruma and Yan were the least confident toward their English ability as assessing both as “poor”. Comparatively, Yody was the most confident participant evaluating both of these abilities as “good”. Fay, Yue and Zhou ticked “OK” in their responses to both overall and spoken English proficiencies.

B. Results of OECASCL

The OECASCL assists to answer RQ 2 in terms of the most important factors to cause ESA. It also establishes a preliminary ESA level as the referential base to compare the extent of changes for RQ 5 and 6. In total, all the 55 items were divided into 10 sub-categories of the socio-psychological and socio-cultural sources and arranged as following: learner-teacher interaction (item 1-7), classroom procedure (item 8-15), class content (item 16-19), making mistakes (item 20-29), self-evaluation (item 30-36), competitiveness (item 37 and 38), self-image (item 39-42), personality (item 43-48), Chinese cultural context (item 49-53), native speakers (item 54 and 55).

Results of the preliminary ESA experience were counted with both the estimation of each participant’s ESA level by their OECASCL scores and the inventories scored as and above 4. Based on the standard calculation for FLCAS used in many previous research (see Horwitz et al., 1986; Liu & Jackson, 2008, Mak, 2011), the estimation of degree of ESA was computed by adding up the ratings of all the 55 items. Responses are coded as: “strongly agree” = 5, “agree” = 4, “neither agree nor disagree” = 3, “disagree” = 2, “strongly disagree” = 1. The participants’ responses on the negatively worded items or meanings (item 6, 13, 18, 19, 21, 22, 25, 34, 37, 38, 47, 51, 52, 53, 54, 55) should be calculated reversely to reflect decreasing anxiety (Sparks & Ganschow, 2007; Piniel, 2006). Also, the inventories with high scores were organized in table 5 to reveal the most

common and frequent factors to this group of participants' ESA.

Hence, the higher the calculated score, the higher the ESA level indicated by that report. The mean value is calculated as 165 by summing up the scores of all neutral inventories (55 times 3), scores ranging from 55 to 275. Accordingly, there are four groups for estimating different degrees of anxiety: individuals who scored 55-110 are considered not anxious (No-anx); low anxious (Lo-Anx) scores 110-165; high anxious (Hi-Anx) scores 165-220; extremely anxious (Ex-Anx) scores 220-275.

Table 5: Degree of ESA and its relevant factors

Name	ESA score	Significant relevant factors with high scores (factor:item)
Chris	169 (Hi-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), and difficulties in understanding the teacher (1,5);</p> <p>Classroom Procedure: feeling tense on class (8), being called on (9), speak without preparation (10), getting left behind (12) and presentation (15);</p> <p>Class Content: unfamiliar topics (16);</p> <p>Making Mistakes: avoiding the risks of making mistakes (22-25);</p> <p>Self-evaluation: anxious about performance (31, 32) and preparation (34), less confident in spoken English ability (36);</p> <p>Competitiveness: constant comparison with peers (37), feeling inferior than other students (38);</p> <p>Self-image: not being understood by peers and the teacher (41, 42);</p> <p>Personality: shy (46), nervous when talking (48);</p> <p>Chinese Cultural Context: not being understood because of partners' limited proficiency (50);</p> <p>Native Speakers: communication (54), around native speakers (55)</p>
Fay	195 (Hi-Anx)	<p>Learner-Teacher Interaction: difficulties in understanding the teacher (1, 2, 5), answering questions without preparation (3), fear of error-correction (4) and negative evaluation (7);</p> <p>Classroom Procedures: being called on (9), speak without preparation (10), presentation (15);</p> <p>Class Content: unfamiliar topics (16), losing interest (18);</p>

		<p>Making Mistakes: avoiding the risks of making mistakes (20-23), overwhelmed by rules (26) and words (27); noticing mistakes (28, 29);</p> <p>Self-evaluation: anxious about performance (32) and preparation (34), less confident in spoken English ability (36);</p> <p>Competitiveness: constant comparison with peers (37);</p> <p>Self-image: fear of losing face (40), not being understood by peers (41) and the teacher (42);</p> <p>Personality: perfectionism (44), nervous when talking (48);</p> <p>Chinese Cultural Context: uncomfortable to speak English with Chinese students (49), not being understood because of partners' limited proficiency (50);</p> <p>Native Speakers: communication (54); around native speakers (55)</p>
Hilary	156 (Lo-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), and difficulties in understanding the teacher (1);</p> <p>Classroom Procedures: feeling tense on class (8), being called on (9), speak without preparation (10), getting left behind (12), presentation (15);</p> <p>Class Content: unfamiliar topics (16), losing interests (17, 18);</p> <p>Making Mistakes: avoiding the risks of making mistakes (20, 21, 23, 24);</p> <p>Self-evaluation: anxious about performance (30, 31) and preparation (32, 34), less confident in spoken English ability (35, 36);</p> <p>Competitiveness: constant comparison with peers (37);</p> <p>Personality: perfectionism (44), nervous when talking;</p> <p>Native Speakers: communication (54) around native speakers (55)</p>
Jane	152 (Lo-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), and difficulties in understanding the teacher (1);</p> <p>Classroom Procedures: being called on (9), getting left behind (12), speak without preparation (10), presentation (15);</p> <p>Class Content: unfamiliar topics (16);</p> <p>Making Mistakes: noticing mistakes (28, 29);</p> <p>Self-evaluation: anxious about performance (31);</p> <p>Personality: perfectionism (44), nervous student in school (47);</p> <p>Native Speakers: communication (54)</p>
Jessica	127 (Lo-Anx)	<p>Classroom Procedures: being called on (9), getting left behind (12), presentation (15);</p> <p>Making Mistakes: avoiding the risks of misusing and making mistakes</p>

(24), overwhelmed by words (26) and rules (27);

Self-evaluation: lack of confidence (30), anxious about performance (31, 32);

Competitiveness: constant comparison with peers (37);

Self-image: not being understood by the teacher (42);

Personality: perfectionism (44);

Native Speakers: communication (54), around native speakers (55)

Lucy	171	<p>Learner-Teacher Interaction: answering questions without preparation (3), and difficulties in understanding the teacher (1,5);</p> <p>Classroom Procedure: feeling tense on class (8), being called on (9), speak without preparation (10), getting left behind (12) and presentation (15);</p> <p>Class Content: unfamiliar topics (16);</p> <p>Making Mistakes: avoiding risks of making mistakes (23), fear of making mistakes (25), noticing mistakes (28, 29);</p> <p>Self-evaluation: anxious about performance (31, 32);</p> <p>Personality: perfectionism (44), nervous student in school (47);</p> <p>Chinese Cultural Context: afraid of being considered as “showing off” (51), distracted by other students’ judgments on performance (53);</p> <p>Native Speakers: communication (54), around native speakers (55)</p>
Peter	177	<p>Learner-Teacher Interaction: difficulties in understanding the teacher (1, 2, 5), answering questions without preparation (3), negative evaluation (7);</p> <p>Classroom Procedure: feeling tense on class (8), being called on (9) speak without preparation (10), volunteer answers (11), getting left behind (12), speaking tasks in pair (14);</p> <p>Class Content: losing interests (17);</p> <p>Making Mistakes: avoiding risks of making mistakes (23, 24), overwhelmed by words (26), noticing mistakes (28, 29);</p> <p>Self-evaluation: lack of confidence (30, 36), anxious about performance (31, 32);</p> <p>Self-image: fear of being laughed at (39) or losing face (40), not being understood by peers (41) or the teacher (42);</p> <p>Personality: shy (46);</p> <p>Chinese Cultural Context: not being understood because of partners’ limited proficiency (50), afraid of being considered as “showing off” (51) or as “pretending to be a foreigner” (52), distracted by other students’</p>

		judgments on performance (53); Native Speakers: communication (54, 55)
Ruma	181 (Hi-Anx)	Learner-Teacher Interaction: difficulties in understanding the teacher (1, 2, 5) Classroom Procedure: being called on (9), speak without preparation (10), volunteer answers (11), getting left behind (12), speaking tasks in groups (13) or in pair (14), presentation (15); Class Content: unfamiliar topics (16), losing interests (17); Making Mistakes: avoiding risks of making mistakes (22, 23), fear of making mistakes (25), overwhelmed by words (26) or rules (27), noticing mistakes (28); Self-evaluation: anxious about performance (31, 32) or preparation (34), lack of confidence (33); Self-image: fear of losing face (40), not being understood by peers and the teacher (41, 42); Personality: shy (46); Native Speakers: communication (54)
Xia	186 (Hi-Anx)	Learner-Teacher Interaction: answering questions without preparation (3), and difficulties in understanding the teacher (5), fear of negative evaluation (7); Classroom Procedure: being called on (9), speak without preparation (10), getting left behind (12), speaking tasks in groups (13), presentation (15); Class Content: unfamiliar topics (16); Making Mistakes: avoiding risks of making mistakes (22, 23, 24), overwhelmed by words (26) or rules (27), noticing mistakes (28, 29); Self-evaluation: anxious about performance (31, 32), lack of confidence (33, 36); Competitiveness: constant comparison with peers (37), feeling inferior than other students (38); Self-image: fear of being laughed at (39) or losing face (40), not being understood by peers (41) and the teacher (42); Personality: perfectionism (44), shy (46); Chinese Cultural Context: distracted by other students' judgments on performance (53); Native Speakers: communication (54), around native speakers (55)

Yan	189 (Hi-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), difficulties in understanding the teacher (1, 2, 5);</p> <p>Classroom Procedure: being called on (9), speak without preparation (10), volunteer answers (11), getting left behind (12), speaking tasks in groups (13) or in pairs (14), presentation (15);</p> <p>Class Content: unfamiliar topics (16), losing interests (17);</p> <p>Making Mistakes: avoiding risks of making mistakes (22, 23, 24), fear of making mistakes (25), overwhelmed by words (26) or rules (27), noticing mistakes (28);</p> <p>Self-evaluation: anxious about performance (31, 32) or preparation (34), lack of confidence (33, 36);</p> <p>Competitiveness: constant comparison with peers (37);</p> <p>Self-image: fear of losing face (40), not being understood by peers (41) and the teacher (42);</p> <p>Personality: shy (46), nervous when talking (48);</p> <p>Chinese Cultural Context: distracted by other students' judgments on performance (53);</p> <p>Native Speakers: communication (54), around native speakers (55)</p>
Yody	133 (Lo-Anx)	<p>Learner-Teacher Interaction: difficulty in understanding what the teacher is correcting (5);</p> <p>Classroom Procedure: getting left behind (12), speaking tasks in pairs (14), presentation (15);</p> <p>Self-evaluation: anxious about preparation (34);</p> <p>Personality: perfectionism (44)</p>
Yue	166 (Hi-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), difficulties in understanding the teacher (1, 5);</p> <p>Classroom Procedure: feeling tense on class (8), speak without preparation (10), presentation (15);</p> <p>Class Content: unfamiliar topics (16)</p> <p>Making Mistakes: overwhelmed by words (26), noticing mistakes (28, 29);</p> <p>Self-evaluation: anxious about performance (32), lack of confidence (33, 36);</p> <p>Competitiveness: constant comparison with peers (37), feeling inferior than other students (38);</p> <p>Self-image: not being understood by peers (41) and the teacher (42);</p>

		<p>Personality: perfectionism (44), nervous student in school (47);</p> <p>Chinese Cultural Content: fear of being considered as “pretending to be a foreigner” (52);</p> <p>Native Speakers: communication (54), around native speakers (55)</p>
Zhou	154 (Lo-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3);</p> <p>Classroom Procedure: speak without preparation (10), volunteer answers (11), speaking tasks in groups (13);</p> <p>Class Content: unfamiliar topics (16), losing interests (17, 18); having a lot of speaking tasks (19);</p> <p>Making Mistakes: avoiding risks of making mistakes (20, 22, 23, 24), overwhelmed by words (26) or rules (27);</p> <p>Self-evaluation: anxious about performance (31, 32);</p> <p>Personality: prefer listen than talk (45), shy (46)</p>

With different levels of ESA, the degrees of ESA include “Lo-Anx”, “Hi-Anx” and extreme anxiety, “Ex-Anx”. According to the coding schema, individuals scored higher than 110 are considered anxious in the current context. The average value of 165 (55 items time 3) is the threshold for differentiating the anxiety types, meaning that scores above it are counted as HI-Anx (LO-Anxs if bellow that value). In table 5, 8 participants i.e. Chris, Fay, Lucy, Peter, Ruma, Xia, Yue and Yan reported being “Hi-Anx”. The rest of others i.e. Zhou, Yody, Jessica, Jane were considered being “LO-Anx”. Fay had the highest ESA score (195) of all the responses, with Yan’s ESA score of 189 seconded to it, then followed by Xia’s 186 and Ruma’s 181. Comparing with this most anxious group (Fay, Yan, Xia), Peter (177), Lucy (171), Chris (169) and Yue (166) are moderately “Hi-Anx”, of whose scores marginally higher than the mean value of 165. For the “Lo-Anx” group, Jessica (127) and Yody (133) had the lowest ESA scores among all the participants. Hilary (156), Zhou (156) and Jane’s (152) scores lingered around the mean value (165) as the “Hi-Anx” boundary.

To answer RQ2, the main column of table 5 has organized those items reporting as the high anxiety-provoking factors with the high scores (4 or 5). The most common sources to cause the participants’ ESA are “learner-teacher interaction”, “classroom procedure”, “making mistakes”, “self-evaluation”, “native speakers”, “self-image” and “personality”. All participants were concerned with the items under “classroom procedure” and “self-evaluation” as anxiety-provoking. 12 individuals considered the variables “learner-teacher interaction” and “making mistakes” as highly relevant to their ESA. However, not all these 7 sources were subsitential

among all the reports. Jessica did not agree with attributing to “Learner-teacher interaction” as the main reason of her ESA. Yody was rather fine with making mistakes and speaking to native speakers. Hilary, Jane, Lucy, Yody and Zhou considered “self-image” less relevant to their ESA.

The reported factors as affecting the participant’s ESA have shown the consistency with the illustration of ESA factors in diagram 3 and 4 (section 2.4). For instance, Zhou was especially concerned with avoiding risks of making mistakes by repeatedly ensuring to use simple words to express uncomplicated ideas with basic sentence structures (inventory D20, 22, 23, 24). He preferred to prevent the potential mistakes for the lower risks in damaging self-image.

Table 6: Distribution of anxiety-provoking factors to the participants’ ESA

Time of votes	Learner-Teacher Interaction	Classroom Procedure	Class content	Making Mistakes	Self-evaluation	Competitiveness	Self-image	Personality	Chinese Cultural Context	Native Speakers
1	error-correction		a lot of speaking tasks							
2		Feeling tense on class					Being laughed at by peers		Preentious “foreigner”; Not being understood by peers at	

									their limited English; "Showing off"	
3	negative evaluation			making mistakes		Feeling inferior than others	Losing face	Nervous when talking ; Nervous student		
4		Volunteer answers; Pair work; Group work						Distracted by other Chinese students		
5							Pressure in preparation			
6			Losing interest	Overwhelmed by rules; Noticing			Not being understood by peers	shy		Uncomfortable around

				mistakes						
7						Constant comparison with peers				
8				Overwhelmed by words			Lack of confidence	perfectionism		communication
9	Answering question without preparation	Getting left behind								
10	Difficulty in understanding teachers	Being called on	Unfamiliar topics	Avoiding risks of making mistakes			Pressure in performance			
11		Speak without preparation; Presentation								

Table 6 provides the distribution of the anxiety-provoking factors in 10 categories. This table shows the popularity and the frequency of certain anxiety-provoking factors from the responses, by counting the times of the votes and specifying what the factors of inventories are. The factors being frequently reported by 9 participants (out of 13) as the high anxiety-provoking sources are distributed in five sources, i.e. classroom procedure, learner-teacher interaction”, “making mistakes”, “class content” and self-image. The most significant factor to trigger ESA is “speak without preparation” and “presentation”, supported by 11 participants. Following are the items received the confirmation from 10 responses: “difficulty in understanding teachers”, “being called on”, “unfamiliar topics”, “avoiding risks of making mistakes” and “pressure of performance”. Furthermore, 9 participants reported high anxiety when “answering questions without preparation” and “getting left behind”.

Partly to answer RQ 2, “speaking without preparation”, “presentation” and “being called on” are emerged as the top 3 ESA-provoking factors, given their heaviest density in the left-end corner of table 3. The factors belong to the categories of “Classroom Procedures” and “Learner-Teacher interaction” support the findings of the anxiety-inducing factors in the previous FLA research (Ohata, 2005, 2006; Liu and Jackson, 2008). By contrast, the factors of “error-correction by teachers” and “negative evaluation from teachers” are shown to be the least threatening ones to the participants. These findings contribute to answer RQ 2.

C. Results of personal ESA experience

In the open-ended questions, participants gave personal details of their own ESA cases in the part 3 of the questionnaire. These comments include the physical phenomena, reasons and the possible occasions to experience such anxiety and any applicable highlights.

Table 7: Specific Information of ESA from participants

Name	Their anxiety Reaction	Their Anxiety-provoking Occasion	Reason	Any applicable highlights
Chris	Turning blank, face turning red, and forgetting about things that were prepared	Spoken English speech, talking with unfamiliar people	Lack of confidence and courage	Worrying about English pronunciation and tone, and the amount of vocabulary
Fay	Face turning red, and feeling very hot	Being called on by the teacher but don't have the answer	Lack of confidence and fear of making mistakes in front of my classmates	Keep thinking one's spoken English is not good enough
Hilary	Forgetting about what was trying to say, and stuttering	Talking to foreigners, some fast speakers, or someone with accents	Limitation in vocabulary	Fear of not being able to speak in English too much as seldom watch American shows and programs
Jane	Stuttering and breaking in voice, eyes frequently averted	Speaking without preparation, and don't have much knowledge about the topic to answer questions	Unsatisfactory listening ability and very shy in personality	Fear of speaking individually, and prefer performing with a group
Jessica	Trembling in voice, and hands turning cold	Getting stuck in the middle of conversation with native English speakers, and giving a presentation in	Shortage in vocabulary, the use of vocabulary, lack of the native English expressions, fear	Sometimes worrying about the unpleasant history and news in the US and UK, such as terrorism, which

		public	of making grammatical mistakes	makes her anxious when talking to the English speakers from these places
Lucy	Getting stiff, shaking and turning blank	In front of a big crowd; when the partner speaks better English than she does; and being afraid of making a fool when not speaking well	Unsatisfactory skills and ability in spoken English, and fear of making a fool because of this	None
Peter	Heart racing, face turning red, stuttering, volume up my voice, inharmonious body gestures, and feeling hot	Answering teachers' questions, speaking in front of a large audience with everybody watching, and speaking without good preparation	Lack of confidence, Shortage in English knowledge, lack of courage and lack of practice	he is not introverted; most of his anxiety comes from the unsatisfactory proficiency in English and my poor spoken English.
Ruma	Forgetting about the words she was trying to say and face turning red	On oral English class and talking to a foreigner	She only speaks English on class, paid less attention to spoken English, and had little practice for it.	None
Xia	Face turning red, heart beating faster and stuttering	Speak in front of many people and talking to English teachers	Shortage in vocabulary and incorrect pronunciation	None
Yan	Hand sweating	Speaking without	Lack of	she is introverted

	and brain turning blank	preparation	confidence and unsatisfactory spoken English ability	in personality and very shy.
Yody	Stuttering, face turning red and stiffed	Speaking in front of a big audience, and giving a presentation	Lack of preparation and the difficulties in pronouncing the words correctly	None
Yue	Turning stiff in person, sentences breaking into pieces and forgetting what to say next	Speaking without preparation, spontaneous speech, when having difficulties in understanding her partner, or when I have no idea with which words and sentences to use.	When experiencing difficulties in understanding during communication, and when she does not know how to express the meaning in English.	None
Zhou	Stuttering or even turning silent	Difficult questions; when being asked to speak a lot	Shortage in vocabulary and lack of confidence	None

In table 7, the common physical reactions of ESA involve verbal and non-verbal clues. Non-verbal clues were added in the answers to the open-ended questions, such as brain going blank, face turning red, feeling hot, averting one's eyes, hands getting cold and sweating, stiff or inharmonious posture, shaking and heart racing. Verbal cues include stuttering, intermittent utterances, trembling voice and becoming louder. Most of these phenomena such as face turning red, heart racing, stuttering, breaking utterances and stiff postures have already been demonstrated in previous research (see Phillips, 1992; Bossona et al., 2004; Gregersen, 2005). Other behavioural indicators which have not been included in table 7 will be discussed with data of observations and interviews in the next sections to shed more lights on answering RQ 1.

The participants have reported additional fears for using their spoken English as in personal cases. Hilary usually fears the difficulty in communicative understanding when having the conversation with fast speakers or the ones with heavy accents. Getting stuck in the middle of conversation with native speakers is likely to trigger Jessica's anxiety. Lucy's anxiety can occur when her partners speak better English than she does. Xia usually can get nervous when talking to English teachers, while Zhou and Fay are afraid of answering difficult questions from the teachers when failing to have the answers.

While "Classroom Procedure", "Class Content" and "Learner-Teacher Interaction" are shown to impose more external stress on the participants, responses here indicate a recognition of internal reasons. Besides the quality of being shy and a lack of confidence, gaps in English language knowledge, spoken English ability and practice are particularly responsible for these students' ESA experiences. Similarly to Peter, the other 10 students admitted their weaknesses in vocabulary, pronunciation, English tone, the use of vocabulary and grammar, native English expressions and storage of English.

This result is again different from the classic FLA domains. The negative self-evaluation on one's language performance has been recognized as the crucial factor to affect FLA (Edelmann, 1992; Baker & MacIntyre, 2003). There is a difference in the negative perception of language competence and the negative assessment for language competent which needs to be proved with more concrete evidence through classroom observation. Nevertheless, it can establish the connection between this psycholinguistic issue and pedagogical solutions, which takes the current hypothesis of reducing ESA in a learner-friendly spoken English class to a more practical possibility. The results from questionnaires partly answered RQ1 and RQ 2.

4.2.2. Classroom observation: familiarity, transformation and adaption

All classes were video-recorded. The observation occurred on site was scrutinized for recognizing the target behavioural patterns with all the video-recordings. The total length of this course was 39 hours and 25 minutes, which gives the length of each lesson approximately 2 hours, adding up to a weekly 4 hours. Due to the limited space, the analysis of classroom observation concentrates on the 10 extracts that are considered as carrying the most relevant information about the research theme, based on the task transcripts and field notes in teacher's journals during the period of week 3 to week 8. Transcription convention is included in Appendix 12. The results

therefore will be presented in both qualitative and narrative manners by the sequential occurrence of important classroom events. These data will incorporate the questionnaire and interview results to reveal the behavioural clues of ESA as for answering RQ1. This also serves to elucidate the changes in ESA levels throughout the course for RQ 3, 4 and 5.

This 10 week's course is reviewed in three identifiable phases, according to the spoken-task difficulty, the flexibility of drama plays, and the students' familiarity and adaptation. The first three weeks, as the first phase, aimed at helping the students to be interested in participating in English speaking tasks with drama activities. The transformation phase took place from week 4 to week 6 as the second phase. This is because the task difficulty was raised to require one's own creation on scripts, and to perform with less help of the prepared notes. The last phase took from week 7 to week 9, asking the students to be more improvisational in either self-designed drama plays or spontaneous discussions without scripts or prepared notes.

A. First Phase of Course: familiarity

Drama classes need to begin with easy topics and simple activities to be gentle and acceptable for students, such as some introductory warm-ups, small exercises and games for vocabulary, pronunciation, phrases and simple expressions (Maley & Duff, 1982; Dongill, 1987; Matthias, 2007). Topics for the familiarity phase were daily use of English for shopping, finding a place to live and solving problems with roommates. The lectures taught relevant information on these weekly topics by using movie clips and real-life videos with the language knowledge emphasized to aid the students' practice on the weekly seminars. Small activities were arranged mostly as pair work or group work in seminars, in order to help the students get familiar with this class and their classmates. Especially for the first two weeks, the students experienced difficulties in uttering full sentences in English, and more than half of the class remained quiet or switched to Chinese for communication. Relatively active students like Jessica, Lucy, Peter, Yue and Hilary, usually stuttered in short and simple sentences during their voluntary speech. Considering the difficulty in creating, memorising and performing their own scripts for drama plays, the weekly drama play for the familiarity phase was scripted role-playing. As the basic practice on the first attempt for this course, it allowed the use of the handouts and sample scripts during performance.

Two activities from this phase were transcribed to analyse the students' interactions and potential anxiety behaviours during performance. The valid video-recordings are limited to those occurred between weeks 3 and 9. The first two weeks and the last week are open to more bias and

therefore are considered as ineffective data. This leaves the transcripts of speaking tasks in week 3 as the legitimate options.

The chosen activities are a vocabulary game, a group discussion and two scripted role-plays. All students were invited to engage in the practice of these tasks so that the findings in reading the data of students' performance can be reported as part of group results. In total, 6 extracts were selected from their original video transcripts.

A (a). Vocabulary Game in Lecture 3

The vocabulary game separated the students into two teams. The team members needed to work in pair, with one paraphrasing the learnt vocabulary or short phrases on game cards, and the other guessing what are on them. Members of each team lined up and took turn in the roles of "describer" and "guesser" within 5 minutes. The task engagement required both pair work and teamwork. Two extracts were selected from this game in seminar 3. The whole session lasted about 140 minutes, starting at 01:17:22 in the footage and lasting 11 minutes and 8 seconds till 01:28:30.

In Extract 1, the examined theme is in relevance to the interaction between two students with different levels of spoken English ability. This extracts starts from Ruma and Chris's turn of "describing and guessing" for team A, including Jane, Zhou, Peter, Chris, Yun, Yan and Ruma. The cooperation of this team reflected the difficulty and certain observable awkwardness in task completion to that of other students.

Extract 1. Ruma and Chris

Footage number: 20140314190112

Time: 01:27:04-01:27:30

- 1 Ruma:((reads the card)) ((looks at Chris)) (3)
- 2 Ruma: one by one (.) word one by one
- 3 Ruma: ((smiles))
- 4 Chris: ((silent))
- 5 Ruma: um (.) 就是我一个单词一个单词的让你猜

Trans I am going to describe this phrase to you word by word

- 6 Ruma: ((right hand waves with smiles on her face))

- 7 ((Other students laugh))
 8 Chris: ((laughs with nods her head))
 9 Ruma: um (.) um, 就是 (.) um=
 10 Trans it is
 11 Ruma: things (1)
 12 Ruma: ((putts her hands down on the right side of her body and waves)) (2)
 13 Ruma: ((laughs)) (.) 然后 ((lifts her right arm and laughs)) (2)
 Trans Then
 14 Chris: up↑
 15 Chris: ((laughs, head down, and covers her face with hands))
 16 Ruma: you and me (.) I have a (.)
 17 Ruma: ((puts both hands on the left side of body and waves))
 18 Ruma: (2) 就 (.) two (.) two (.)
 Trans just that
 19 Ruma: (face turns red)
 20 ((Peter in the back leans forward to Chris and whispers to her))
 21 ((Lucy points her finger at Peter))
 22 Chris: ((head nodding))
 23 Chris: xxx apple
 24 Chris: ((laughs))
 25 Ruma: YEAH YEAH
 26 Ruma: ((laughs hard, head down with hands covered face))
 27 Hilary: ((raises her arms and points at Peter)) 作弊 ((laughs))
 Trans CHEATING
 28 Chris: ((laughs)) ((looks through the pile of cards)) (5).
 29 ((Other students laugh))
 30 Jessica: 他们已经输了
 Trans they already lost it
 31 Jessica: ((turns to Lucy))

Ruma as the “describer” slipped out Chinese in 4 places to complete her job (L5, 9, 13, 18). In line 5, she explained what she meant by “word one by one” in Chinese to Chris as her strategy of giving out the hints after Chris remains silent (L4). After getting the expected reaction from Chris (L8), Ruma mainly used body language in her description of target words, i.e. waving hands and lifting arms (L6, 12, 13). Ruma’s oral English was limited to simple words like “things”, “you and me”, “up” and “two” as in broken pieces of phrases (L2, 11, 16). Frequent pauses were noticed in these broken utterances (L7, 12, 18). The awkwardness occurred when Ruma constantly receiving confused reactions from Chris, and her face turned red (L19). Peter then whispered something to Chris after watching Ruma’s face turning red (20), and Chris finally gave correct answer (L23). As Lucy pointing at Peter (L17) and Hilary raising arms and shouting out in Chinese “cheating” (L27), one can speculate that the content of Peter’s whispering contains essential clues to the final answer. Chris is therefore helped by Peter for giving the correct answer.

Extract 2. Peter and Jane

Footage number: 20140314190112

Time: 01:24:36-01:25:14

- 1 Peter: ((looks for a card)) (4) ((clears throat))
- 2 Peter: (.) you (.) are (.) close to a machine
- 3 Peter: ((waves both hands)) (2)
- 4 Peter: cloth (1) put it (.) WOOH WOOH WOOH WOOH
- 5 Peter: ((right arm rolls circles with smiles)) (5)
- 6 ((other students laugh))
- 7 ((Lucy and Hilary whisper))
- 8 Peter: ((looks at Lucy and Hilary with raised eyebrows and points at them))
- 9 Peter: just (.) that
- 10 Peter: ((laughs and looks straight at Jane))
- 11 Jane: ((laughs, quickly looks at Lucy, Jessica and Hilary and then turns to Peter and
- 12 awaits))
- 13 Lucy, Jessica and Hilary: AH AH AH
- 14 Lucy, Jessica and Hilary: ((laugh)) ((look at each other))
- 15 Peter: ((grabs a piece of his collar))
- 16 Peter: cloth (.) <ipa>waxi</ipa> [(.) cloth
- 17 Hilary:]<ipa> waxi</ipa>
- 18 Peter: ((smiles)) ((looks straight to Jane)) ((grabs that piece of his coat))
- 19 Peter: cloth (.) <ipa>waxi</ipa> [
- 20 Jane: ((smiles))
- 21 Hilary:]看就是因为你发音不准
- Trans she cannot get it right because you are not pronouncing it right
- 22 Hilary: ((laughs hard))
- 23 ((other students laugh)) ((Lucy and Hilary laugh hard)) (3)
- 24 Peter: ((smiles at Jane))
- 25 Peter: <ipa>waxi</ipa>
- 26 Peter: ((grabs the piece of his collar))
- 27 Jane: wa=sher
- 28 Peter: yeah yeah yeah

In extract 2, similar to Ruma, Peter described the word “washer” to Jane with simple words “cloth”, “wash” (L4, 9, 16, 19) and rich body language (L3, 5, 15, 18, 26). The only basic sentence was “you are close to a machine” with three short pauses (L2). He mimiced the loud noise of washing machines while rolling circles with his arm (L4, 5). Peter’s performance received the active reaction from other students (L6, 14, 22, 23). Hilary, Lucy, Jessica and Yue as belonging to the counter team whispered the answers in line 7. Peter heard and told Jane “just that” by pointing to these three girls (L8, 9). The audience laughed during Peter’s performance, especially after Hilary imitating the way Peter pronounced “washer” in line 17, and shouted in Chinese “you are not pronouncing it right” (21).

Although with some communication difficulties in using English for this game, extract 1 and 2 revealed a friendly cooperation in general, evidenced in their active interactions and a lot of laughter. All students managed to complete their tasks regardless of their limited English expression, i.e. using rich body language, getting help from others, picking a easy card, switching to Chinese and using simple words and phrases.. There is also evidence indicating some level of competitiveness from the participants' performance. After witnessing the Peter's extra help for Chris, Hilary, Lucy and Jessica laughed out "cheating" and "they already lost it" (extract 1, L18, 21). Also, students spent a long time on picking a game card, i.e. Chris spends 5 seconds looking through the pile. This broke the random selection as the rule of picking a game card, because they intentionally picked the ones they like, probably easy ones. These students applied various strategies to survive from this game after experiencing difficulty in using their oral English.

A (b). Hilary, Jane, Apple and Jane's group discussion

Group discussion is the other common task which asks students to discuss the topic and language materials for scripted role-playing. This activity is selected because of its non-public display nature that is different from making public speech, i.e. presentation and drama plays. This assists to compare the students' reaction for answering RQ 4.

The 10 minutes' group discussion was assigned on lecture 3 under the topic of "bad roommates". In four groups, students were asked to write down their opinions on paper sheets, and the group leaders reported to the class after discussion. At this phase, group leaders relied on their paper sheets and read them out to the class. The camera moved around the class to record different groups of performance every time. Extract 3 transcribes the discussion between Hilary, Fay, Apple and Jane in week 3. The first 5 minutes was transcribed with the use of both video and audio recordings.

Extract 3. how to spell "stubborn"

Footage number 20140312185733

Time: 00:56:03-00:56:42

- 1 Fay: stubborn
- 2 Hilary: stubborn (.) how to spell it=
- 3 Apple: 我不会写
Trans I don't know how to spell it

- 4 Apple: ((turns to look at Fay))
 5 Fay: ((takes out her mobile phone and looks it up))
 6 Hilary: ((smiles))
 7 Hilary: you can (.) you can write a sentence to (.) to explain it (2) unwilling to
 8 (.) accept (.) others' advice
 9 Hilary: ((holds her chin with both hands)) ((looks at other group members)) (2)
 10 Apple: yes yes yes yes
 11 Fay: I know that
 12 Fay: ((turns to Apple))
 13 Apple: ((writes down)) (2.5)
 14 Appel: s (.) s (.) stubborn (.)字母个
 Tans letters
 15 Hilary: 字母 ↓
 Trans letters
 16 Apple: start (.) start
 17 Fay and Hilary: no, no.
 18 Jane: ((whispers))
 19 Jane: um=lazy
 20 Jane: don't (.) um= don't clean the room
 21 Jane: ((looks at Apple)) (.)
 22 Jane: 不爱干净的 (.) 不干净的

Trans someone who is not hygienic

In extract 3, longer sentences and more difficult vocabulary were noticed instead of the broken utterances and simple words in extract 1 and 2 during the vocabulary game. Although with some repetitions and short pauses, Hilary articulated a complete sentence in Line 7: “you can write a sentence to explain it”. Jane also constructed the short sentence “don't clean the room” in Line 20. However, technical problems such as spelling and translation between Chinese and English were obstacles for these participants. These four girls failed to spell out “stubborn”. Apple directly asked for help in Chinese (L3). Hilary then advised Apple to replace it with the similar expression “unwilling to accept other's advice” (L7, 8). Fay took out her mobile phone and looked it up probably via the dictionary app (5).

Extract 4. How to translate this into English

Footage number 20140312185733

Time: 00:56:56-00:57:38

- 1 Jane: don't=[take shower
 2 Apple:] shower=
 3 Jane: take (.) take shower (.) so (.) so seldom
 4 Jane: ((laughs))
 5 Fay: ((looks up in her mobile phone))
 6 Hilary: the first one= the first one is=
 7 Apple: so (.) so (.) so little
 8 Apple: ((laughs and writes down))
 9 Hilary: you (.) you judge too much

- 10 Hilary: ((laughs and turns to Jane))
 11 Jane: ((smiles at Hilary))
 12 Hilary: ((laughs))
 13 Hilary: 管的不少
 Trans you are very bossy
 14 ((Jane laughs, Apple is writes down the points on the paper sheet, Fay watches Apple
 15 writing)) (3)
 16 Apple: 不频繁怎么说
 Trans how to translate this irregularly into English
 17 Apple: ((turns to Jane, Fay and Hilary)) ↑
 18 Hilary: not (.) not so often
 19 Hilary: ((laughs))
 20 Apple: 第二个改成 not so often 了
 Trans the second one has changed to not so often
 21 Hilary: Ah=
 22 Apple: 好别扭 (.)到底是 not so often 呢=
 Trans this translation is awkward (.) what exactly should it be
 23 Apple: ((smiles))
 24 Hilary: ((Hilary laughs))

Continuing the group discussion with these four women, extract 4 revealed more difficulties in the Chinese-English translation, but some strategies were applied to overcome them. In line 16, Apple asked help for translating “irregular” into English. Fay turned to her mobile phone for help again (5), while Hilary suggested replacing it with “not so often” (18). Apple hesitated for thinking through a proper word (22). During their discussion, Apple almost gave up using her own oral English when experiencing technical obstacles of spelling or translation. She switched to Chinese to ask for help, to discuss and to express her concerns over the phrase “not so often” (16, 20, 22).

Nevertheless, these participants were relatively relaxed in the group discussion, evidenced in the occasional use of Chinese, jokes and laughter. Their interactions are cooperative with some natural follow ups, i.e. Jane and Apple negotiating “don't take shower” (L1-4), Apple and Hilary discussing “not so often” (L17-20), and Hilary joking about Jane as being “bossy” English and Chinese (L9, 13).

A (c). Scripted role-playing

Students agreed to start with scripted role-plays for the first three weeks, practising with the use of sample scripts and handouts from class. Warm-up activities for emotion practice were executed in the first two weeks as part of preparation. On seminar 3, only two groups were available to present their performances, which were group Zhou, Jane, Fay and Apple and group Hilary, Jessica, Peter, Yue and Lucy.

Extract 5 documents Jane and Zhou's play of "dealing with picky roommates". Zhou, Jane, Fay and Apple wrote their script based on the scripts of "The Big Bang Theory", season 2, episode 7 and used them for their role-play.

Extract 5. Having you done cleaning?

Footage number: 20140314190112

Time: 01:44:06-01:44:27

- 1 Jane: ((quickly looks at her notes at hands))
- 2 Jane: dishes ↑
- 3 Zhou: ((stands straight and smiles at Jane with his eyes on her coat))
- 4 Zhou: done
- 5 Jane: laundry ↑
- 6 Jane: ((holds her scripts up in front and reads on it))
- 7 Zhou: done
- 8 Zhou: ((laughs and looks down))
- 9 Jane: floor ↑
- 10 Zhou: done
- 11 Zhou: ((smiles and looks up and down))
- 12 Jane: and the corner (.) OH MY GOD and (.) xxx IN MY HOUSE (.) how do you let that
- 13 happen
- 14 Jane: ((puts down scripts and looks at Zhou))
- 15 Zhou: ((looks at scripts with his head down))
- 16 Zhou: oh (.) don't make a fuss (.) it won't hurt you
- 17 Zhou: ((looks at Jane's coat and then looks at scripts with his head down))
- 18 Jane: ((holds scripts in front and looks at them, then puts them down)) (3)
- 19 Jane: how could be that (.) it's so disgusting

Although Jane and Zhou took a part, a certain level of anxiety was indicated from their performance. Jane played a picky roommate with some intonation rises at the end of "dishes", "laundry" and "floor" (L2, 5, 9). She also exaggerated her tones to express her anger in the character for the disappointing standard of cleanness of the house (L12, 13). Zhou was also expressional in his tone of voice to argue "don't make a fuss, it won't hurt you" to act upon Jane's overreaction on the cleanness issue (L16). However, both of them kept looking at their notes during the performance with less eye contact. Jane used her notes frequently, and read on 3 seconds before uttering her lines (L18). Zhou also relied heavily on notes for his longest lines (L15, 16). He also avoided making eye contact with Jane, and he rather stared at either her cloth, floor, or notes (L3, 8, 11, 15, 17).

Extract 6. The sweet couple

Footage number: 20140314190112

Time: 01:36:04-01:36:49

- 1 Jessica: ((looks at script)) (2)
- 2 Jessica: okay (.) come on (.) baby (.) it's time to (.) to lunch
- 3 Yue: okay (.)
- 4 Yue: ((looks script))
- 5 Yue: I am so hungry ((smiles)) (.) let's go
- 6 ((Jessica and Yue stand up and move away))
- 7 ((Hilary keeps head down and eyes on script during Jessica and Yue's acting, and
- 8 when they have done their part, Peter try to get Hilary's attention by waving his hand at
- 9 Hilary)) (6)
- 10 ((When Hilary does not response, Peter walks to her and pulls a corner of her cloth)) (3)
- 11 ((Hilary smiles and walks to the centre of the stage, keeps moving back and forth
- 12 between the two chairs and smiles)) (3)
- 13 Peter: ((looks scripts))
- 14 Peter: DARLING I am COMING
- 15 Peter: ((comes to Hilary))
- 16 Hilary: ((smiles))
- 17 Peter: ((puts his right hand on Hilary's back))
- 18 Peter: see
- 19 Peter: ((looks scripts)) (.)
- 20 Peter: what I have got for you
- 21 Hilary: ((hunches her back and laughs))
- 22 Hilary: oh sweetie
- 23 Hilary: ((blushes and looks at script at hand)) (2)
- 24 Hilary: your coming
- 25 Hilary: ((looks at script)) (.)
- 26 Hilary: is better than anything
- 27 Hilary: ((looks at script and pats Peter's arm)) (2) ((looks at script)) (1.5)
- 28 Hilary: I miss you so much
- 29 Hilary: ((looks in her front)) (.) ((puts her head on Peter's shoulder))
- 30 Hilary: let me have a look

In extract 6, similar phenomena was also observed in Hilary, Jessica, Yue and Peter's heavy reliance on their scripts and their avoidance in making eye contact with the partners. Yue (L4), Peter (L13, 19) and Jessica (L2) looked at their scripts for every line, and Hilary almost read off the script at all times (L23-30). Heavy reliance on scripts already limited the chances for making eye contact with partners. Hilary inactively interacted with other members, shown in that 12 seconds past while others pulling back Hilary's attention to the scene (L7-12). She occasionally smiled during the performance. However, her body language, such as keeping her head down and avoiding to look at Jessica and Yue, showed a detachment from other participants that she did not even notice them finishing. During the performance, her hunching back and flushing suggested

discomfort (L21, 23). Furthermore, the participants were not fluent in their speech. Jessica paused 4 times in one line “okay come on baby, it’s time to lunch” with occasional stutters (2). Yue paused for sentences as simple as containing three or four words (5). Hilary had longer pauses up to 2 seconds for each (L23, 27).

Overall, the participants gained the familiarity with the class procedure, class content and speaking tasks during the interactions with each other at this phase. Results suggested a more relaxed atmosphere during group discussion and vocabulary game rather than scripted role-playing, given the difference in the students’ interactions, task engagement, pauses and repetitions in speech, fluency, Chinese slip outs and the quality of language output. Confirmation for such suggestion needs to incorporate with further data of observation and interviews in the next a few sections. According to the video footage and the teacher’s journals (see appendix 11), this general practice improvement is frequently noticed in all the participants’ performance on class during the first three weeks. The chosen extracts exemplified the typical moments of the students’ embarrassments and their strategies for dealing with task completion. This contributes to answer RQ 3 and 4.

B. The Critical Phase: transformation of the course from week 4

The less active task engagement was noticed during the familiarity phase of the course, especially with Hilary’s low task engagement, detachment from other group members and her struggles in seminar 3 (extract 6). Based on her reflections, some modifications were needed to relieve such discomfort. Firstly, teacher-student communication was reinforced on top of the weekly assessment sheets on students’ performance through pep-talks to both the group and the individual. Secondly, the fixed scripts used for scripted role-playing were changed into scenario role-playing, which gave students the freedom to create their own stories, lines and characters. Thirdly, the teacher brought more roles in helping with students’ rehearsals and their actual performances in seminar classes, as the coach and sometimes a joined actress. Extracts from the journals are included for showing the transformation brought about by applying these strategies. The transcripts extracted from Zhou, Jane, Fay and Apple’s group scenario play can assist to illustrate such implementations.

Thus, from week 4 onwards, the critical phase as the transformation showed extra technical support for practising spoken English practice and a substantial form of teacher-student communication. As the scenario role-playing being adopted between seminar 4 to 6 as the weekly

task, weeks 4, 5 and 6 are accounted for the “transformation” phase as the second phase of course.

B (a). Teacher-student communication

Seminar 3 was the most stressful time for the students as evidenced in their interviews. This was due to the workshop having to be moved ahead into week 2 for avoiding the electricity disconnection, which caused poor preparation for the scripted role-playing for seminar 3. Secondly, this was the time when Mumu and Yun officially dropped out of the class, so some tension was felt in the course overall. As a result, Ruma, Chris, Xia and Yan cancelled their scripted role-playing altogether in seminar 3.

Considering the general language proficiency of this class, I intended to increase the students’ capacity to handle more complex drama tasks in steps. After witnessing the difficulty in constructing English sentences, I prepared some written scripts of plays as the reference of language materials to give them head start on the role-plays. At that time, no student was able to role-play without scripts, which eliminated the option of improvisation. The plans of self-designed scripts had to be postponed.

The journal extract 1 recorded my sympathy for the frustration these students had for completing the speaking tasks as the first step of strategic teacher-student communication. The extract is taken from my journal after lecture 3, March 12th, 2014. After observing the difficulties Ruma, Chris, Peter and Jane had experienced, i.e. frequent repetitions, pauses and broken phrases in their performance for the vocabulary game and scripted role-playing (extract 1, 2, 5, 6), I realised that I had underestimated that the difficulty of these tasks, resulting in the insufficient support before performance.

Journal extract 1. Sympathy for students’ frustration

Date: March 12th, 2014

- 1 This (reluctance) could be the evidence that most Chinese students would feel to have certain
- 2 difficulties to speak up in English after all. However, the need to stand up and fight against to
- 3 one’s hard feelings toward using one’s spoken English now has seen in one’s motivation in a
- 4 realistic way, depending on how often one needs to use that language.... Maybe to a successful
- 5 language learner, the difficulties one had in the past are fading away as one is still continuously

6 making further progress; however, the basic and simple barrier of getting started to talk can be
 7 much more challenging to less advanced learners than one can imagine, not mentioning this
 8 difficulty to a less advanced learner with certain level of a foreign language anxiety in using the
 9 oral form of that language.

Journal extract 2. Encouragement intervention

Date: March 17, 2014

1 I shared some of my history of anxiety regarding using my oral English to make the point that “I
 2 am your friend, and I have been there and can totally understand your position as a student as
 3 well as the reason you drop this class”. In the end, I commented on every student’s performance
 4 so far, basically compliments rather than harsh comments, because simply I am not looking for
 5 mistakes as we don’t have the test.

For lecture 4, I prepared a short pep-talk to encourage the students fighting against the difficulties they experienced with their use of spoken English. I also shared pieces of my experience during the most difficult time of my oral English learning to show my sympathy for those stressed out in speaking English (L1-3). Moreover, I appreciated all the participants’ effort made in task completion, and complimented each student’s performance in addition to the similar comments in the weekly assessments (L4, 5).

B (b). Teacher as the second-director and coach

Having received some anonymous feedbacks from these participants, there were uncomfortable feelings reported with regard to act out other roles in front of the audience (Journal extract 3, 6-8). I immediately reformed the scripted role-playing used at phase 1 and allowed the students to create their scripts based on their personal preferences and their own language. From the observation in the familiarity phase, I noticed the students’ limit spoken English ability. I then encouraged them to use shorter phrases, chunks and small vocabulary.

I also modified my teaching strategies to give the additional technical assistance during their preparation of the plays. Instead of asking students to do the preparation outside the class, I made extra time to help them rehearse their plays in the seminar classes. Since seminar 4, students started to enjoy my coaching and were more happy and willing to take the challenge.

Journal extract 3.*Date: March 17, 2014*

1 I have included their opinions and respected their choice and made adjustments. This may give
 2 them more of a personal attachment to this course by being an active role to have their own
 3 voices for this course, and in turn for their own benefits... I was able to get students trust to
 4 speak directly about their thoughts and feelings to me. Through this mutual communication on
 5 the point of mutual trust, now I am getting to know the reasons why these students have problems
 6 playing, because this form of “putting someone on the stage” is simply making them
 7 embarrassed ...

These communications and this more facilitated role as a “coach” received positive effects. To some extent marked a turning point in the course, as it was followed by an increase in the students’ engagement and relaxation. For one thing, students felt more respect, as their opinions were taken account in this course (1-3). They enjoyed the freedom in creating their own characters, stories, plots and lines for their role plays. For the other, they were active in rehearsing their plays with my “coaching”. Their increased engagement can be revealed more with the data of interviews

B (c). Results of transformation: Zhou, Jane, Apple and Fay’s role-play

The scenario play in seminar 4 was performed by Zhou, Jane, Apple and Fay. It is selected as the example to examinant the students’ reaction to the genuine teacher-student communication, extra technical support and reformation of the drama tasks at this transformation phase. This is to compare the level of awkwardness during the performance of their scripted role-playing in extract 5.

Extract 7 is taken from group Zhou’s 3 and 11 seconds’ performance in seminar 4. The same group members cooperated again after seminar 3. Firstly, there was no sign of long pause between the exchanging lines. Each character knew well how to play and what to say. Secondly, the participants started to keep making eye contact and interacting with each other (L5, 8, 14, 16, 21, 28, 34). This time, Zhou looked at Jane’s hands instead of her coat (L31).

Extract 7. Hey waitress!

Footage number: (20140321205713)

Time 00:00:02-00:01:00

- 1 Fay: ((raises right hand in the air))
- 2 Fay: hey WAITRESS
- 3 Jane: ((holds notes in her hands)) (.)
- 4 Jane: coming right up
- 5 Apple: ((looks at Jane with eyes open))
- 6 Apple: hey you are slow you know that ↑
- 7 Jane: excuse me Miss (.) what would you like ↑
- 8 Jane: ((looks at Apple and Fay))
- 9 Fay: ((looks at the sheet))
- 10 Fay: hmm= I feel so hungry (.) xxx this menu (.) do you have some xxx ↑ pickles ↑
- 11 Fay: ((looks down at some papers in hands))
- 12 Apple: ((looks at the notebook in hands))
- 13 Apple: I am also thirsty (.) a bottle of xxx (.) thanks
- 14 Apple: ((looks at Jane))
- 15 Jane: I am afraid we are running out
- 16 Jane: ((looks at Apple))
- 17 Apple: oh how BAD this is (.) just some beers and pickles
- 18 Jane: ((writes down the “order” on her pad))
- 19 Jane: okay, the thing you ordered is not xxx (.) maybe you will have to wait (.) um (.)
- 20 wait a long time
- 21 Jane: ((looks at Apple and Fay))
- 22 Fay: okay
- 23 Fay: ((smiles at Jane))
- 24 ((Zhou comes up to the stage)) (2)
- 25 Zhou: ((sits down))
- 26 Zhou: excuse me Miss ↑
- 27 Jane: yes ↑ um (.), and what would you like to order ↑
- 28 Jane: ((quickly looks at notes and then turns to Zhou))
- 29 Zhou: ((reads notebook))
- 30 Zhou: oh (.) I’d like some stir fried xxx, xxx salad (.) a bottle of xxx oh (.)
- 31 Zhou: ((turns to Jane but eyes on Jane’s hands))
- 32 Zhou: could it be better if it there is seaweed soup ↑
- 33 Jane: anything else
- 34 Jane: ((writes down)) ((looks at Zhou))

Compared to seminar 3 (extract 5), participants used more body language, facial expression and tone of voice in performance. Fay, Apple and Zhou played as the “customers” in a restaurant, while Jane was the waitress taking orders and serving. Apple and Fay’s raised hands in the air as the typical sign to call a waitress (L1). Apple showed her anger with her eyes wide open and blamed the waitress for being retard (L5). She also read the “menu” and extends a sound “hmm” to signify that she was making a decision (L10). She highlighted the pronunciation of “bad” to show pity for the dish being unavailable and out of stock (L17). The waitress (Jane) guided her customers to seat, took orders and served the food (L4, 7, 18, 34). All participants were more

fluent with only short pauses and minor repetition (L10, 13, 17, 19, 30). They also used the appropriate tone of voice in speech, i.e. raising the voice to indicate a request of a question.

C. The final stage of course: adaptation

As the course moved toward the end, spontaneity was encouraged by allowing much shorter time for task preparation. The previous vocabulary game was upgraded to sentence games, which asked students to construct their own sentences by using the words on a series of randomly selected cards. The preparation notes and scripts were allowed during the performance of scenario role-playing when necessary. However, the participants were required to be improvisational in their conversations, of which outlines and content were only discussed for 10 minutes on class before actual performance. From week 7, the weekly tasks were different from those sufficient planned drama plays. They were rated as improvisation according to the level of the spontaneous quality required by the conversation. Week 7, 8, and 9 are therefore marked as the final stage, indicating the students' eventual adaptation with this course.

C (a). The team game in lecture 7: constructing sentences

Extract 8 is taken from the transcript for the team game in lecture 7. The game intent a practice of sentence construction with instant responses. After the first student constructed a sentence with the phrase written on the randomly chosen card, the next student used the last word of that sentence as the start word of his/her sentence while also using the phrase on the chosen card. Students took turn and completed this task within 10 minutes. When the time is up, the student who was speaking at the moment lost. He/she then needed to pick a cue card and spoke for 2 minutes on its topic.

Extract 8. Team game: let us help you

Footage number:20140408202233

Footage time: 00:09:58-00:11:58

- 1 Hilary: ((looks at the teacher)) (.) ((reads game card))
- 2 Hilary: you shouldn't let your studies slide
- 3 Other students: slide (.) oh (.) slide
- 4 Hilary: slide (.) yes
- 5 Hilary: ((chuckles, raises eyebrows up and down then sticks out fingers for
- 6 "V" with both hands, waves up and down)) (2) ((looks at Jane))
- 7 ((other students whisper))((Jane reads game card)) (8)
- 8 ((Hilary, Peter and Lucy around Jane whisper to Jane and laugh)) ((Yue, Fay, Jane,
- 9 Hilary, Chris, Xia, Peter and Lucy laugh)) (8)
- 10 Jane: slide
- 11 Jane: ((looks at Hilary))
- 12 Jane: slide
- 13 Jane: ((nods head)) (7)
- 14 ((Peter laugh)) (1.5)
- 15 ((Peter bends over to back row and looks at Jane's game card on the desk; Fay, Hilary,
- 16 Lucy and Chris are around Jane; Zhou plays mobile phone; other students whisper)) (16)
- 17 Jane: s (.) s (.) sliding (.) sliding on the ice
- 18 Jane: ((looks at game card)) (.) on top of
- 19 Jane: ((looks at Peter)) (.)
- 20 Jane: on top of that
- 21 Jane: ((eyes down)) (.)
- 22 Jane: of that (.) you (.) um= you
- 23 Jane: ((looks at card)) (.)
- 24 Jane: you hot (.)
- 25 Jane: ((looks at the researcher))
- 26 Jane: 受伤
Trans hurt
- 27 Jane: ((whisper))
- 28 Researcher: hurt
- 29 Jane: hurt.
- 30 Other students: hurt
- 31 Other students: ((whisper))
- 32 ((Hilary leans over to Jane's shoulder, Jane moves lips and smile at Hilary, and Hilary
- 33 smirks with fingers sticking out as "V" to the camera)) (7)
- 34 ((Chris looks down at notes and touches lips)) (3)
- 35 ((Peter bends over to the back row, looks at notes on Chris' desk)) ((4))
- 36 Chris: ((whispers and smiles at Lucy)) (2)
- 37 Hilary: xxx 一起帮帮忙
Trans let us help her
- 38 Hilary: ((laughs and plays her chair from side to side)) (2)
- 39 Peter: xxx 其实我有个感觉 xxx
Trans actually I have got a feeling
- 40 Peter: ((laughs)) (3)
- 41 Chris: um=
- 42 Chris: ((looks up and looks left with eyeballs moving around))
- 43 Chris: hurting (.) makes me of (.) um= ((looks up)) (4) um (.) sense of
- 44 Chris: ((touches her hair and turns to Jane)) (3)
- 45 Jane: ((shrugs shoulders))
- 46 Lucy: [miserable
- 47 Hilary:] miserable
- 48 Jane:]miserable
- 49 Chris: miserable
- 50 Fay: miserable

- 51 Chris: miserable.
 52 ((Fay, Chris, Peter, Lucy, Hilary, Jane and Yue laugh))

From extract 8, the students' interaction was more active and the classroom atmosphere was more friendly. 50 seconds out of this 2 minutes was used by other students to help the speakers with their sentences. The students around Jane i.e. Peter, Hilary, Fay and Lucy, whispered to help Jane with constructing the sentence with "slide", as she clearly experienced difficulties in that 8 seconds (L10-16). When Chris experienced similar difficulties, other students also offered their help (L35-39). Hilary asked other students to help out Chris (L37). Peter bent over to the back row and whispered to Chris in Chinese (L39). Jane, Lucy and Hilary also filled out the word "miserable" for Chris when she needed help (L46-50).

Jane and Chris still experienced certain awkwardness in this task, with the evidently frequent pauses, launched sound "um", repetitions and long waits. Chris was observed with frequent non-verbal behaviours, i.e. eyeballs' movements, touching her lips and hair (42, 44). Jane kept looking at her card with her head down (L18, 21). Nevertheless, other students helped Chris and Jane with these embarrassments and difficulties, as laughter was noted throughout the game (L14, 32, 40, 52). After Jane completed her sentence, Hilary made cute faces and held her fingers as "V" to show happiness to the camera (L5-6). She leaned over to Jane's shoulder, smirked, and played that "V". Jane then made faces too and smiled back at her (L32, 33).

C (b). Improvised talk by Yue, Yan, Ruma and Fay in seminar 9

The improvised conversation among Yue, Yan, Ruma and Fay is chosen to examine the phenomena associated with the potential self-correction during performance. Toward the end of the course, the participants were more adaptive to handle more natural conversations without the detailed preparation or careful rehearsals. The topic of the conversation was assigned as "talking about your favourite TV show". These students talked about the popular reality show "Dad, where do we go", a TV program about Chinese celebrity fathers travelling with their children.

Extract 9. Which family do you like the best

Footage number:20140425185259

Footage time:02:15:44-02:16:33

- 1 Ruma: ((talking to Yan))
- 2 Ruma: so (.) <ipa>which</ipa> which family do you like best
- 3 Ruma: ((smiles at Yan))
- 4 Yan: ((slightly moves her body from side to side))
- 5 Yan: I think I like the best (.) the girls (.) um (.) as the girls always to do anything (.)
- 6 what other (.) what other boys (.) um can't do
- 7 Yan: ((eyeballs move up and down and around from time to time)).
- 8 Fay: um
- 9 Fay: ((looks at Yan and smiles))
- 10 Yan: It's very xxx (.) do many things (.) very, 嘖 (2.5)
Trans Well
- 11 Yan: ((smiles and turns to Yue))
- 12 Fay: [Yeah it's=
- 13 Fay: ((looks at Yue))
- 14 Yue:] it's (.) in the (.) in the first=
- 15 Yue: ((looks at Yan)) (.)
- 16 Yue: first season
- 17 Yue: ((looks at Yan and Ruma))
- 18 Fay: Cindy [cindy...
- 19 Yue:] Cindy (.) to rely on his father
- 20 Yue: ((looks at Yan and Ruma)) (.)
- 21 Yue: he is (.) oh (.) she is always crying
- 22 Yan: oh yes yes
- 23 Yan: ((nods head and smiles))
- 24 Fay: [she is not used to=
- 25 Yan:] his crying impress me most (.) um= so (.) loud
- 26 Yan: ((laughs))
- 27 Yue: yes
- 28 Yue: ((laughs and looks at Fay))
- 29 Fay: how about (.) how about Angela
- 30 Fay: ((smiles))
- 31 Yue: [Well=
- 32 Fay:] a very cute girl
- 33 Fay: ((laugh))
- 34 ((Yan and Ruma smile at Yue and Fay))
- 35 Yue: poooo=
- 36 Yue: ((puts both hands on the side of her face to describe the size of Angela's face))
- 37 ((laughs out loud))
- 38 Ruma: yeah she is very fat
- 39 Ruma: ((laughs out loud))
- 40 ((Yan and Fay laugh hard))

Extract 9 highlighted Yan's interesting behaviour, possibly attributed to the mechanism of anxiety correction. Yan as the quiet participant, gradually became involved in the task and interacted with her group members. She used simple words in the complete sentences with some repetitions and a few short pauses (L5, 6). She had frequent eyeball movements during her speech (L7) and even spilled out Chinese occasionally (L10). The interesting moment occurred after the long pause of 2.5 seconds (L10), where she smiled and turned to Yue for help with her sentences (L11). She still kept the level of involvement by seconding other's opinions and re-joined the conversation later with occasional laughter (L22, 25, 26, 34, 40).

Yan stumbled but recovered quickly from the awkward moment of lacking certain vocabulary to finish her sentences, because other group members offered their help with her awkwardness. Fay and Yue immediately completed Yan's sentence (L10-16), and they naturally continued the conversation. Fay switched to the new topics to discuss "Cindy" (L18) and "Angela" (L29). Also, Yue made others laugh by exaggerating the size of chubby Angela's face (L36).

Extract 10. How to say "episode"?

Footage number: 20140425185259

Footage time:02:17:05-02:17:40

- 1 Yan: I think (.) I think
- 2 Yan: ((eyeballs move down)) ((looks at Ruma))
- 3 Yan: her father (.) probably is kind of (2) <ipa>cute</ipa> careless
- 4 Yan: ((waves left hand)).
- 5 Ruma: ((nods head and looks at Yue))
- 6 Ruma: careless
- 7 Yue: but in the (.) first
- 8 Yue: (touches face) (2)
- 9 Yue: 集怎么说
Tran what's the word for episode
- 10 Yue: ((turns to Fay))
- 11 Fay: episode
- 12 Yue: <ipa>epi</ipa> episode
- 13 Yue: ((looks at Ruma))
- 14 Yue: he can't cooking (2)
- 15 Yue: (lifts glasses)
- 16 Yue: um=is what a messy (1.5) as (1.5) but (.) um=during the xxx and the end
- 17 Yue: ((waves both hands)) (.)
- 18 Yue: um= he can't care of her daughter (1.5) that perfectly (.) but (.) um=
- 19 Yue: ((turns to Fay))
- 20 Fay: he (.) he made great (.) great process
- 21 Fay: ((looks at Yue, Ruma and Yan))
- 22 Yue: um yes

Compared to their previous drama plays before week 7, there were fewer signs of natural code switching between Chinese and English (extract 5, 6, 7). Switching to Chinese was frequent in non-drama-based activities, i.e. vocabulary game (extract 1), group discussion (extract 3, 4) and sentence game (extract 8). In extract 10, Yue asked help from Fay for translating the word “episode” into English (L9). She switched to Chinese in asking her question, and received the answers from Fay immediately (L10). Yue continued her speech, and naturally followed up Fay during their conversation (L12-19, 20).

Results from these classroom observations partly answer RQ 3, 4 with only a speculation on noticed behaviours without cross-checking with the interview data. Participants experienced three phases of the course with different tasks, from scripted role-plays, scenario plays to improvised plays. From observations, ESA is possibly connects with activitie types, evidenced in that, awkwardness occurred more frequently in scripted role-plays and instant public speech than in scenario plays, improvisation and group discussions. It is difficult to conclude from the observation data if the status of the participants’ ESA is gradually reduced, merely based on the reduction in their repetitions, pauses and stutters during speech. This is because these data need their on-going contexts. Therefore, the interview data along with the narrative case analysis will shed further light on these in the next sections to support the research questions.

4.2.3. Interviews

This section presents the data collected from the interviews with all the 13 participants after the course. These interviews can offer the access to individual perspective on how their experience with this drama English course influences their ESA levels. Each participant was asked 15 questions in the interview sheet (see appendix 4). The following discussion will firstly provide the explanation for the interview analysis. Secondly, it will present the results in accordance with the coding themes. Finally, the patterns emerged from the analysis will be established by incorporating with results from questionnaires, classroom observations and teacher’s journals.

A. Interview analysis

The interview was conducted one-to-one with every participant to obtain information about their attitudes and feelings toward this experience. This helps explaining if the ESA levels have undergone any changes, and more essentially, how and why. For RQ 1, the interview data contributes to verify the reported physical reactions to ESA with their responses to questionnaires and the observed behaviour patterns. It assists to complete the existed results of ESA factors for shedding more light on the answers to RQ2. The data also gives direct answers to RQ3 and RQ4 in terms of the overall feedback for this drama approach, and offers a deeper interpretation of the causes of ESA, i.e. which specific speaking activities are considered more anxiety-provoking. For RQ5, the responses shed further light on to what extent has their ESA levels changed throughout the course. This can also reflect on RQs 1-4.

The interviews commenced in the week after the completion of the 10 weeks' course. The total length of the audio-recordings for interviews was 7 hours and 19 minutes, giving an average length of 34 minutes for each. Individual interviews varied from 21 to 44 minutes. Responses to the pre-determined questions in the interview guide (see appendix 4) constituted the core of data to serve the emerged themes. Nevertheless, the flexibility was applied as the interviewing strategy for the participants to reasonably digress from the core topics if and when necessary. Chinese as the native language for both the interviewer and interviewees was used to conduct the interviews for eliminating communication difficulties as much as possible. The 13 audio-recorded interviews were transcribed firstly in Chinese and then translated into English (see Appendix 9), in order to import the data into Nvivo 10.1 for storage and coding.

To embed the emerged themes in the line of RQs, the trail codes are initially raised from the responses of interviews, in accordance with the behavioural indicators, factors, ESA changes and the attitudes toward ESA. RQ 3, 4 and 5 are especially connected with the extensive set of codes to account for the influence of drama approach on the change in ESA. This is to identify whether such influence on the essential causes of ESA is in association with that change in the ESA level.

B. General feedback

The interview questions 1, 2, 3 and 15 probed the general feedback on this English drama course to answer RQ 3. The responses gave the reason for course participation, feedback on the classroom environment and their attitude toward this experience.

Motivation for participation: There are different reasons motivating their participation in this course. However, all the 13 participants claimed the hope to improve the anxiety issue with using their spoken English. In terms of improving self-confidence, Lucy said that “I want to be more confident and less anxious when using my spoken English, like what this course meant for (transcript 6, L6)”, and Jane said “I joined in the class because...the motivation to try to improve my confidence, as I have always been shy, timid with less courage, also I can’t speak in public (transcript 4, L10-16). When engaging in English conversations with foreigners, Yan recalled that “I met some American at school...I just was not be able to speak (transcript 10, L22-24)”. Similar to Jessica, “I used to talk to foreigners in English, and I felt quite stressful and nervous (transcript 5, L17 and 19)”. Also, to Chris, “I used to be so nervous to use my oral English that I even couldn’t be able to use very simple words to talk to a foreigner... I did not know what to say (transcript 1, L8-11). According to Zhou, he also had experienced anxiety with using his native language, “...I have some anxiety for using my native language as well (transcript 13, L9-19)”.

Most students agreed with the need to practice their oral English as the other important motivation to attend this course. To Chris, Hilary, Jessica, Fay, Peter, Xia, Yan, Ruma and Zhou, the ability to speak English was considered an essential skill to fulfil a better prospect of career. Peter commented that, “I need to practice my English speaking skills for my major... English should be the most important subject to study for my future, and I would like to invest in this (transcript 7, L8-12). Also, Chris added that, “...I think the most important part for learning English is to be able to speak this language (transcript 1, L8-13).” Hilary and Ruma believed in the English profession of the teacher to help them achieve that improvement in practice, as “...the teacher had rich experience living and studying abroad...definitely has something that our teachers don’t, like the accent, and the capability of spoken English and the knowledge” (transcript 3, line 14-17). The need for oral English practice was also substantial to those willing to study abroad in English-speaking countries. Fay, Jessica, Yue and Fay emphasized their concerns to prepare for English tests with this course, “I told you about my plans to take IELTS, and I have the plans to go to abroad for further studies as well...it should be useful for me as well as for passing the test (transcript 12, L10-16)”. These needs were consistent with the reports mentioned in chapter 1 (Gan, Humphreys & Hamp-Lyons, 2004; Lam, 2002; Liu, 2005; Waghann, 2013).

General feedback on classroom environment: Overall, positive evaluations were received from all the participants with the frequent comments such as “interesting, helpful, useful, practical, something new and fresh and delightful”. Responses to the classroom environment were also positive as being referred to as “friendly, nice and considerate”. Participants reported their internal relationships with their classmates as cooperative and friendly, especially for Peter, Xia, Chris, Yue, Jessica, Yody and Fay. Some students cooperated more frequently than with the others based on the closeness of friendship, i.e. Yue, Jessica, Hilary and Yody were already classmates since fresh year. Peter, Zhou and Yody were roommates for three years. However, other students felt alone in the class community for the first two weeks. Lucy barely knew the classmates and felt that “...they were once like strangers to me” (transcript 6, L29-30) at the beginning. Ruma, Yan, Xia and Chris stepped into the class since lesson 2, and they also felt that “they (other students) are from the same community, but we (Ruma, Yan, Xia and Chris) are not one of them, we are the outsiders” (Ruma’s transcript 8, L41-43).

Attitudes toward the experience: Participants revealed that their attitudes toward learning English changed because of their experiences with this course. Their interests for studying English increased with the positive attitude toward learning spoken English in the entertaining process of practising oral English. Hilary, Xia, Ruma, Fay, Peter and Yan came to realise the importance of independent studying and hard working to increasing self-confidence about using their oral English, because “what I have learnt from this fact is that, you can be successful only if you work hard enough, and ‘practice makes perfect’” (transcript 3, L340-341). The appreciation for this course and the teacher’s efforts and charisma was highlighted by some students, such as Hilary, Peter, Lucy and Ruma (transcript 3, L343-344).

C. Attitudes at different phases of the course

Interview questions from 4 to 7 align the coding theme for RQ 3, which seeks to establish the pattern of change in the ESA levels throughout this course. Participants provided their attitudes toward different phases of the course and elaborated with reasons in their responses. Most of the participants experienced some stress to different extent at the familiarity phase, but they were gradually relaxed from the transformation and adaptation phases.

10 out of 12 participants (Yody only attended the course since week 4 therefore is not included in this discussion) admitted that they were particularly nervous about the speaking tasks at the

familiarity phase for the first three weeks. Lucy, Hilary, Yan and Ruma felt strongly about their stress, and Lucy even described it as “killing me” (transcript 6, L53; transcript 10, L59-62). Some reported being stressed by living up to the expectations of this class, i.e. Hilary, Fay, Xia, Lucy, Yue and Jane, such as adapting to class format and too difficult or being too shy to perform speaking tasks in public (transcript 4, L50). Hilary explained in detail that using oral English in class is threatening as it was neither expected nor emphasised in the traditional English classes she had (transcript 3, L78-83):

...asking each one of students to take turn for speaking tasks is what we should do to practice for improvement, but personally I am just not into that format...everyone gets to speak up in a class at university in a foreign country, and I do appreciate that style of class. However, Chinese students have been accustomed to the traditional, passive way of class... listening to the teacher and being quiet without active speech engagement.

Similarly to Fay, she stated that “It was so awkward for me, because I just couldn’t get straight my points, I mean, I knew what I should be saying, I had it, but I just couldn’t say the things I wanted to say in English” (transcript 2, L79-81).

Xia, Chris and Lucy added that they struggled back and forth under the extra pressure for performing English in public. In Lucy’s expression: (transcript 6, L53-57):

I was like ‘oh dear, this is killing me, we have to go up there and play out every week’
...later I got used to it...I am not alone; everybody in this class
has the same experience...yes everyone is looking at me, but I am also looking at
them during their performance.

The other pressure originated from the scripted role-playing during the first phase of the course. Jessica and Yue claimed that they were affected by this type of drama plays with fixed transcripts and developed the negative feelings because of it (transcript 5, L39-41;). They felt restraint to remembering lines, as “everybody is watching” (transcript 12, L116-167). Zhou, Ruma and Hilary added that task preparation as in memorising lines and rehearsals outside the class added more pressure (transcript 8, line 46-47; transcript 3, L67-71). Zhou said that, “I was nervous...I had to memorize the things right” (transcript 13, L66-67).

However, Peter and Chris claimed against the opinions above. Peter underlined his feeling toward the class format to be “free and open” and “totally for me” (transcript 7, L49-60). Chris liked the given materials for the scripts that made task preparation easier for her, because she did not have to look up from the Internet (Transcript 1, L33-36). Nevertheless, they both admitted that

they felt pressured during the performance, also because of public attention and the fear of making mistakes or forgetting lines (transcript 1, L44-45; transcript 7, L60)

Most students were not affected by the withdrawal of the three students, Yun, Mumu and Apple. They expressed their understandings on this fact, such as “people want different things” (transcript 7, L69), “they are not suitable for this course” (transcript 11, L137-138), or “they lack of courage to stay” (transcript 2, L98). Some students felt that they were obligated to fulfil their commitment for this class (transcript 9, L42-44; transcript 1, L51-52; transcript 6, L70-72; transcript 13, L74-76). The others believed in the benefits for their oral English skills (transcript 5, L58-60; transcript 2, L100-101; transcript 11, L139; transcript 4, L64; transcript 7, L71).

However, Ruma, Hilary and Yan admit to the negative influence by this incident. Ruma considered her withdrawal due to the stress of scripted role-playing (transcript 8, L62), but she decided to continue her attendance after she gradually understood this course and then liked it (Ruma’s transcript 8, L68-71). Hilary and Yan were also negatively affected by Yun’s leaving, but they were encouraged by the positive classroom environment with the cooperative and friendly classmates, so they stayed in their participation (transcript 3, L109-118; transcript 10, L66-69).

The participants’ opinions changed during the transformation phase of the course from week 4. 12 out of 13 participations reported the gradual relaxation during their performance in this period. 12 students stated that they were not afraid of making mistakes in front of the classmates, because of the friendly cooperation with classmates, as that “the class has so many fun classmates....it is a training course for English speaking wills with a group of friends” (transcript 3, L125-126; transcript 12, L144-146). They also found themselves adapted the class format, content and procedures that, “the spirit of this class is...simply to speak up” (transcript 7, L82-83). As the drama plays amended to be improvised, Zhou, Jessica and Ruma were especially relieved for the freedom in the use of their own language production without the heavy task preparation (transcript 5, L66-69; transcript 13, L81-87). Ruma explained that (transcript 8, L73-77)

...when we got to do the more flexible drama Plays...when you announced that ‘there will be no homework for next week’, I felt like ten pounds lighter then. Since then, it’s been more kind of an enjoyable time for me...like ‘I am here her fun, not for class’...our studies at school are stressful, but coming to this class make me feel relaxed and enjoyable out of that stress.

The teacher’s support in rehearsals was considered especially fruitful to help the participants feel relax during performance. Chris emphasised that “when you did that coaching work for our plays...and you helped us with the preparation, that is really nice...you helped each one of group for a very long time, that was the most relaxed moment for me” (transcript 1, L147-151). In addition, Fay, Lucy and Xia achieved the improvement in using their oral English and gained more

confidence as the course. “Toward the end of the course, I was way better...I could express myself better, and that is my improvement”, said Lucy proceeds (transcript 6, L81-82). Xia also expressed her excitement about her progress that “I can do free speech without any preparation! So I really feel a sense of accomplishment! I mean, me, I can manage that, speaking directly without any notes. It felt so good!” (transcript 9, L52-54)

Nevertheless, public attention somehow remained an impediment to Lucy and Peter. Lucy admitted that “I still am a little bit afraid of making mistakes in front of them if it’s for formal plays on public” (transcript 6, L47-49). After Yody joined in this community in seminar 4, Peter feared that this “new student” might be judgemental. which made him feel so stressed that he cut down his voluntary answers and sat in the back row instead of his usual front row (transcript 7, L41-44).

D. Drama-based versus non-drama-based activities

The interview question 7 and 8 probe more straightforward information for RQ4 to compare the anxiety-provoking qualities between drama-based and non-drama-based activities. The differences between these two activities types were especially explained as much as needed during interviews, detailed to each individual activity among all the eight types of speaking activities on this class, including spontaneous individual speech, team game, drama games, pair conversation, group discussion, and scripted role-playings, scenario plays and improvised talk.

Overall, six students out of the total thirteen considered drama-based activities more anxiety-provoking than non-drama-based activities, i.e. Zhou, Jessica, Yody, Yan, Lucy and Yan. With the quality of acting, Yan found it difficult to perform drama-based tasks in terms of using facial expressions and intonations (transcript 10, L84-85). Yody claimed that he was more comfortable with natural conversation in English than scripted drama plays (transcript 11, L78-80). He elaborated that (L100-107):

I still feel a bit restrained and uncomfortable for expressing the feelings through my facial expressions and body language, especially in English...the native English speakers are more exaggerated than us in the way of expressing feelings. It feels a bit strange to see their expressions, and it feels even more awkward when a Chinese speaker tries to mimic. We have very different cultural backgrounds...Chinese people may get agitated and raise their voice a little bit, but the native English speakers I associate with are usually more expressive and exaggerated.

Hilary and Jessica concerned with the stress due to the inflexibility of drama tasks, such as memorising lines and performing by plans (transcript 3, L140-142; transcript 5, L80-81). Such an inflexibility added extra pressure on those claiming as perfectionists in their public speech. As a perfectionist, task preparation was still a key step for Jessica to perform scripted role-playing, scenario plays and improvisation. She explained that, "I knew it could be perfect if I prepared first, but I would get more nervous about it" (Jessica's transcript 5, L87-89). Lucy, who also claimed as a perfectionist, especially commented on her stage fright (transcript 6, L59-62):

I was fine during rehearsals, but when I go up there and play to the whole class...I couldn't be able to perform as good as my rehearsals...I practiced some pronunciation and felt good about it in private, but I couldn't duplicate that pronunciation during my actual performance.

Zhou and Yody concerned with group work, because the entire performance of the group could be affected by his potential mistakes which would trigger anxiety (transcript 13, L111-112). It could also be because that "you have to cooperate with your group members, and if you don't work well enough, it may end up awkward" (transcript 11, L126-128).

Spontaneous individual speech, as the non-drama-based type, was ranked as the most anxiety-provoking task by Jessica, Hilary, Yan and Lucy. Except for Yody and Zhou. 8 out of the 13 responded the same answer, i.e. Yan, Lucy, Xia, Ruma, Chris, Peter, Fay and Jane. This was mainly because of the fear for spontaneity and public attention. The requirement for making instant speeches on a random topic was the major source of anxiety for Peter, Xia, Chris, Jane, Lucy, Yue and Hilary. Yue elaborated the high possibility to experience frustration during unprepared speech with unfamiliar topics that (transcript 12, L157-160):

The drama plays can be prepared till you feel you are ready, but for natural speech that needs to come up with something quick, I may be bothered by some vocabulary...I thought I could say something for this, but I am not sure about the English, though the Chinese I know well.

Lucy felt more anxious due to more concentrated public attention without the help from anyone that (transcript 6, L107-110):

I have to take all the stress from the public attention on my own, while I feel more relaxed in a group, as the stress can be separated in this way... you are not the only one to be looked at, and my other group mates can distract that attention on me.

The least anxiety-provoking activities were reported as improvisation conversation, i.e. Fay, Jessica, Ruma, and Hilary, and group discussion, i.e. Lucy, Yan and Zhou. The main reason was given earlier by Jessica, Ruma and Yue, as the freedom to use their own spoken English, and a more cooperative and a friendly classroom.

The anxiety-provoking criteria have emerged from the data in three aspects. Firstly, group work has received different perceptions among the participants, and these perceptions influenced the perception of anxiety-provoking qualities of tasks. The students i.e. Ruma, Jane, Lucy, Jessica, Yue, Chris, Yan, Xia, Peter and Fay found it helpful and relaxed to share the workload and also to separate public attention stress. In contrast, Yody, Hilary and Zhou favoured pair work or individual task which relieved the responsibility for maintaining this image for the team. Secondly, task preparation was the second standard for measuring the anxiety-inducing potentials in drama tasks. Some students preferred using fixed scripts and performing by plans, i.e. Chris, Xia, Yue, Fay, Peter, Jane and Yan, while others felt more relieved in improvisation and spontaneous speech, i.e. Hilary, Zhou, Jessica, Ruma, Lucy and Yody. Lastly was the use of emotional expression. While Chris and Hilary enjoyed playing with emotional expressions in drama games, Ruma, Lucy, Yody and Xia expressed similar concerns over the difficulty in facial expressions and body language for drama plays.

E. Change in ESA level

Responses for interview questions 10 to 13 contribute to answer RQ5 in terms of the change in the ESA levels. Participants described the patterns of change in their ESA levels throughout the course and provided relevant explanations. To trace the evidence in the change, the observed patterns of behaviours as the possible relevant indicators to ESA were specifically asked for verification. The changes in the reported behavioural patterns were asked in interview question 11 and 12 to aid identifying the patterns of change in the ESA levels.

Each participant was asked the questions specific to their personal tendencies in displaying certain behaviour patterns as relevant to anxiety during observations. Participants reported their anxiety indicators in behavioural patterns as: stutters, long pauses, short pauses, stiff face, silences, repetitions, reliance on notes, touch of back-head or hair, aversion of eyes, frequent hand gestures, avoidance of eye contact and a lack of facial pleasantness. Table 8 organises the individual responses for anxious behaviour patterns, most anxious moments and the reasons, and the relaxed moment and the reasons.

Table 8. Participants' anxiety behaviour patterns and memorable moments

Name	Anxious behaviours	Most anxious moment and reasons	relaxed moment and reasons
Chris	Blush, face stiff, long pause, short pause, stutter, reliance on notes	“restaurant” scenario play in seminar 4 Reasons: change of task type	“Travelling” scenario play in seminar 5 Reasons: teacher’s support for rehearsals, good cooperation and friendly classroom atmosphere
Fay	Face still, short pause	“shopping” script role-play in seminar 1 Reasons: poor preparation compared with other groups and not confident	“restaurant” scenario play in seminar 4 Reasons: flexibility in task, teacher’s support for rehearsals and good cooperation
Hilary	Frequent hand gestures, eyes aversion, eye contact avoidance, blush, short pause, stutter, repetition, reliance on notes	“roommate” script role-play in seminar 3 Reasons: inflexible task, poor cooperation, negative task engagement	“travelling” scenario play in seminar 5 Reasons: flexible task, good cooperation, friendly environment
Jane	Stutter, face stiff, long pause, short pause, reliance on notes	“roommates” script role-play in seminar 3 Reasons: first time ever, not confident	“restaurant” scenario play in seminar 4 Reasons: flexible task, teacher’s support for rehearsals, good cooperation and preparation

Jessica	short pause, stutter, face stiff, reliance on notes	“shopping” script role-play in seminar 1 Reasons: first time ever and inflexibility task	“restaurant” scenario play in seminar 4 Reasons: flexible task, good cooperation and teacher’s support for rehearsals
Lucy	“dull look” on face, stutter, short pause, long pause, reliance on notes	“shopping” script role-play in seminar 1 Reasons: first time ever and fear for public attention	“truth or dare” in seminar 10 Reasons: delightful classroom atmosphere and confidence
Peter	Frequent hand gestures, short pause, repetition, long pause, reliance on notes	“travelling” scenario play in seminar 5 Reasons: change of task type and presence of new students	“TV shows” improvised conversation in seminar 9 Reasons: good cooperation, flexible task and friendly classroom atmosphere
Ruma	Stutter, short pause, repetition, blush	“roommates” script role-play in seminar 2 Reasons: inflexible task and poor preparation	“restaurant” scenario play in seminar 4 Reasons: flexible task, good cooperation, friendly environment and teacher’s support for rehearsals
Xia	Long pause, repetition, silence, short pause, reliance on notes	Avoidance of task performance till seminar 4 Reasons: not confident and fear for speaking tasks	“TV shows” improvised conversation in seminar 9 Reasons: confidence through practice, good

cooperation, teacher's support and friendly classroom atmosphere

Yan Back head touch, blush, eyes aversion, reliance on notes, short pause, long pause, repetition “shopping” script role-play in seminar 1
Reasons: first time ever and fear for speaking tasks “Friends” improvised conversation in seminar 8
Reasons: good cooperation with friends, teacher's support and confidence through practice

Yody Hair touch “group discussion” scenario in seminar 6
Reasons: poor cooperation with unfamiliar partners “TV shows” improvised conversation in seminar 9
Reasons: good cooperation with friends

Yue Short pause, long pause, stutter, repetition, reliance on notes “roommates” script role-play in seminar 2
Reasons: inflexible task and poor preparation “restaurant” scenario play in seminar 4
Reasons: flexible task, good cooperation, teacher's support for rehearsals and confidence through practice

Zhou Eye contact avoidance, face stiff, reliance on notes “roommates” script role-playing in seminar 3
Reasons: inflexible task “friends” improvised conversation in seminar 8
Reasons: flexible task and more relaxed classroom atmosphere

Most participants experienced greater anxiety at the early phase of the course and were gradually relieved as proceeding to more flexible type of tasks and a friendly classroom environment in later phases.

All the thirteen students reported a reduction in their ESA level to different extents. Compared to “a little” reduction in Zhou and Yody’s ESA levels (transcript 11, L151; transcript 13, L177), nine directly described their ESA level as gradually and sharply reduced throughout the course, i.e. Fay, Yan, Hilary, Lucy, Yue, Jessica, Xia, Ruma, Jane. Chris and Peter claimed to experience fluctuating ESA levels around week 4, where the ESA levels were slightly increased from the transformation phase of the course. Chris then reported a reduced ESA level when using the fixed scripts than improvising without ones. She recalled two occasions as the most anxious moments, “the first time you asked us to do the more flexible play, the scenario play” (transcript 1, L129), and “when you taught...and asked us to use functional language in our conversations...I couldn’t remember or recite the functional language...I still didn’t know when and how to use it during my speech” (L134-138). Peter’s fluctuating ESA level, however, somehow linked to public attention during the first presence of new students in seminar 4 and 5, as he was afraid of losing face for his self-concerned English use or pronunciation in front of new students (transcript 7, L41-44).

The reasons for their ESA reduction were frequently attributed to the improved fear in making mistakes, confidence and classroom atmosphere. Five students highlighted their decreased fear of making mistakes, i.e. Peter, Hilary, Xia, Zhou and Yue. The typical response is given by Xia, that (transcript 9, L156-158):

I am not afraid of making mistakes anymore, but I used to, and I would stop talking if making mistakes. But look at me now, I sometimes speak English with Hilary for fun, and I want to practice more.

In addition, eleven participants reported that the confidence in using their oral English increased to contribute to the decrease in their anxiety, i.e. Fay, Jane, Lucy, Peter, Yan and Yue. Yue compared her experience of speaking English with foreigners that (transcript 12, L285-289):

I feel less anxious than before. I used to be so jumpy about running into a foreigner and talk to him in English without any preparation, I felt like ‘I was so nervous that I couldn’t be able to understand him’. But now, I am able to calm down, and I can be able to express my ideas with the confidence that ‘I have learnt and practiced well.

Although Fay and Lucy were optimistic about an increase in their confidence and the decreased ESA, the English proficiency possessed by the interlocutors hedged this optimism. Fay estimated that “If I were speaking English with more advanced English speakers than me, I still would feel unconfident” (transcript 2, L211-212). Lucy’s response was consistent with Fay that “I would get nervous if speaking English to those English speakers who are more advanced than me...but if the people I speak to are not as good as speaking English as I am, I will be fine...” (transcript 5, L245-247). Furthermore, all the participants considered a friendly classroom atmosphere as a critical factor for relieving anxiety. As being introverted and extremely quiet for the first four weeks, Chris was gradually relaxed as the classroom environment proceeded to be delightful that, “I noticed that other classmates were all relaxed, funny and natural, so I was influenced by this, and I was able to be more relaxed and say whatever I wanted to say” (transcript 1, L185-186). Yue added that the friendly cooperation would occur on the fine terms of friendships, which enabled a safe language environment for shy learners. She said that (transcript 12, L55-59):

After a few weeks, we have become more familiar with teach other, so we work better with others as a team or a group...when we did that ‘truth or dare’ on the last seminar, the shy girls were not that shy anymore, because I can feel them enjoying this game... they are as high as us.

The word “practice” was mentioned by 10 out of the 13 participants. They linked this word to the decreased fear of making mistakes and the increased confidence. Hilary, Peter and Xia claimed that their fears of making mistakes were improved with the practice in using oral English. More participants contributed the growing confidence to their constant practice in this class, i.e. Hilary, Yue, Fay, Jane, Yan, Ruma, Jessica, Chris, Lucy and Peter. Jessica underlined her improvement in speech rate through practice that (transcript 5, L195-199):

I used to speak really slow. Now I have been working on it with what I learnt from this course. I practiced the skills for speaking more fluently...my listening skills have been improved as well. Now I am able to catch up with foreigners during conversations, and I have become more confident.

F. Triangulation between the three data sets

From the links between the interview, the teacher’s journal and the observational data, three phases of this course are clarified in terms of their different class content, procedures, strategies of task approaches and the students’ reactions reflecting in their ESA levels. All participants’ anxiety began to reduce during the transformation phase from week 4 to week 6, showing their adaptation to more flexible drama plays and more frequent student-teacher interaction and

communication. Ruma especially emphasised her change of attitudes toward this course for the teacher's support at this phase that (transcript 8, L268-273):

Every time I see you writing weekly assessments to each one of us, and I was deeply touched, and kept thinking about your hard-working and your care for us. At first, all I could think about was 'me, me, me' ...doing all the homework... I didn't think about you, about how much you did for us, and how hard that would be...after seeing your comments and weekly students' assessments, I got touched by this...then gradually, my negative feelings were gone.

The data presented from the questionnaire corroborates the data of ESA causes and factors, and the relevant behavioural patterns from the interviews and observations. The overlapping ESA factors in both questionnaire and interview data were, fear of making mistakes, confidence, fear of public attention, students' cooperation, classroom atmosphere, shyness and competitiveness. The behaviours indicating ESA were: stutters, long pauses, short pauses, reliance on notes, repetitions, face stiff, aversion of eyes, task avoidance and avoidance of eye contact.

4.2.4. Conclusion of group results

For the entire group of participants, the ESA level throughout the course was reported as decreasing in overall, with the variation in patterns and degrees. Although scripted role-plays were criticized as increasing work load in task preparation and the fixed script memorisation, this drama approach was considered as capable of offering a friendly classroom environment for practice, effective student-teacher interaction and group cooperation.

The important factors as to trigger ESA were reported as fear of making mistakes, lack of confidence and fear for public attention. These key factors have pointed to this lack of oral English practice as the source of ESA. The friendly language environment was another essential factor to facilitate the task engagement in later phases of the course. It contributed to relieve some pressures during English speaking performance. This is based on the results triangulating between the interview, teacher's journal and observational data, given the positive response to the increased teacher-student communication, interaction and communication from week 4.

4.3. Narrative case analysis: Hilary, Peter and Zhou

As outlined in chapter 3, narrative case analysis is needed to contextualize the change in the individual's anxiety level with the evidence from questionnaires, classroom observations, teacher's journals and interviews, In order to further triangulate group results and bridge the relation between group and individual data. Due to limitation of space, three individuals, Hilary, Peter and Zhou were selected for their representative patterns of ESA changes, personalities and reactions throughout this course. In general, these participants were chosen for emphasising the distinct changes in their ESA levels , special patterns of ESA indicators and the causes among all the participants. Each case will be analysed for the correlation between the ESA factors, behavioural clues and the change in the ESA level to align with all the RQs.

4.3.1. Hilary's case

Hilary's case represents two thirds of this group, showing a substantial transformation from being resistant and anxious to positive and relaxed toward the general oral English performance. Among all the reports for a reduced ESA level, her pattern is considered the sharpest because of such transformation, evidenced in the triangulated data between the interview, the observational and the teacher's journal data on her case.

Hilary has a strong personality as being optimistic and extrovert (Inventory H1, H4). This was borne out in class observations, where she frequent volunteered answers, took on the leader role in her group, and even teased her classmates during activities (Extract 2, L16; Extract 4, L7, L9). Although Hilary usually grouped with Yue, Peter, Jane and Lucy for speaking tasks, she cooperated with almost every student in the class. This supports her extrovert existence. As the familiarity and friendliness grew with the course, she was especially expressive of her opinions and feelings to other classmates and this course.

A. *Factors to cause Hilary's ESA*

Hilary's ESA score of 156 was the highest among all the five LOW-ANX students with their ESA score bellowing the average ANX 165. The questionnaire was used mainly for detecting the potentially ESA-provoking factors. However, analysing these factors needs to take account all the other relevant information released from the observation of Hilary's performance, the teacher/research's journals and her interview.

While claiming herself as a perfectionist (inventory H2), Hilary strongly denied her fear of error-corrections (Inventory A6), negative evaluation (Inventory A7) and fear of making mistakes (Inventory, D9, D10) in her questionnaire. This actually creates an ambiguity in the data, as the fear of making mistakes is *de facto* the major factor to cause FLA and closely correlates with the fear of negative evaluations (Horwitz, 1986; Aida, 1994; Cheng et al., 1999; Gregersen & Horwitz, 2002; Matsuda & Gobel, 2003; Ohata, 2005; Liu, 2006; Liu & Jackson, 2008; Zhang, 2004; Cai, 2010; Mak, 2011), This extreme sense of perfectionism, furthermore, can corroborate the evidence of Hilary being anxious when she starts talking (Inventory H6), which may cause Hilary's ESA in certain social situations, such as talking to native English speakers (Inventory J1, J2, Part 3), being left behind in class (inventory B5), and having trouble in understanding the teacher (Inventory A1).

Hilary eventually clarified this contradiction in her interview and pointed out that the fear of making mistakes was responsible for her anxiety. It was also the reason for the ESA reduction as the course processes (L232-239):

...the biggest change after this course...I am not afraid of making mistakes anymore. I used to be terrified if I made mistakes in my speech during a conversation with a foreigner...I worried so much about being laughed at with something like 'you can't even get this right'...I had the fear to speak up. But in this class, we are encouraged us to speak up, I feel safe to make mistakes...and I have been gaining thick-skinned...if I thought of making mistakes as losing face, I wouldn't have done so many plays.

The other main factor emerging from the questionnaire and the interview was a lack of self-confidence (Inventory E). Hilary never felt sure about herself speaking in English, and reported her English speaking ability as "poor", as herself "not having enough confidence" (Survey part 3) and "not being good at it" (transcript 3, L24). Based on classroom observation especially in seminar 6 and 9 (extract 11, 12), Hilary's oral English ability could be considered as the upper-intermedium in this class. She usually uttered accurate sentences with few pauses and repetitions, compared with students like Peter, Chris, Yan and Xia, who usually used broken phrases with frequent errors.

Thus, Hilary could be either underestimating her actual English competence or having unrealistic expectations of it, which arguably led to a lack of self-confidence, and so to the higher anxiety and the inferior feelings in language performance. This supports the previous studies discussed earlier (see Baker & MacIntyre, 2003; Matsuda & Gobel, 2004; Cheng et al., 1999).

Task preparation was another key factor to affect Hilary's anxiety possibly due to a lack of self-confidence. In line with Liu and Jackson's (2011) findings, Hilary was nervous if being singled out to answer questions on class or to give a presentation with or without preparation (Inventory A3; Inventory B8). Also, the stress from the role-playing was revealed as her "mind goes blank" where there was a need to focus on plans or scripts (transcript 3, L140-142), and even more so in spontaneous speech (L149-151).

B. Hilary's substantial transformation

Hilary experienced ups and downs in terms of the performance of her ESA level during her participation in this course. She remained an anxious and passive student for four weeks. The turning point occurred when she shared her true feelings and frustrations with me after seminar 4.

Hilary's ESA level soared to her highest level during the scripted role-play in seminar 3, described as "the worst experience with role-playing" of the entire course (L87, 88). As showed in extract 6, her passivity was indicated with a cluster of body gestures, i.e. hunching her back, keeping her dead down and turning her back to other group members (extract 6, L4). It took approximately 9 seconds for her partner Peter to get her attention back to their part of play (extract 6, L4-7), plus another 3 seconds to adjust her seat back and forth (extract 6, L8,9). Short pauses frequently occurred at least twice per sentence during her performance, which consisted of reading the scripts instead of interacting with Peter (L14-17). Hilary appeared embarrassed on site as she blushed twice and kept a closed body gesture by hunching her back and lowering her head. She confirmed the observation as indicators of her ESA (transcript 3, L255).

Hilary highlighted this experience of scripted role-play as "the worst experience ever" (transcript 3, L87-89) which resulted in her resistance to speaking English in class. She recalled that (transcript 3, L92-98):

...somebody just did the whole job, the story, the scripts and lines for each role... when I got the story and my lines, I didn't like it at all, as it copied from somebody else's work and it was so tacky and lame. But I couldn't come up with more interesting ideas, and it was not a smart move to change my part, so I just did what they told me to... Although I tried to perform with the body language and all that, it turned out to be not successful at all.

In addition, Hilary's general reluctance for any homework, such as "I really dislike to do homework after the class...I disliked to prepare for the role-playing after the class, and it was a trouble for me" (transcript 3, L66-71), led to the poor group cooperation she had with her group members for rehearsals and her embarrassment in performance.

Hilary even considered dropping the class after the frustration with scripted role-plays. This thought was also affected by the withdrawal of Mumu, Yun and Apple around week 4. She fell into the dilemma between handling the stress, or taking the challenge. Through introspection, Hilary decided to continue her commitment rather than surrendering to her anxiety or some excuses to chicken out. She said that (L109-117):

...those who were still staying in this class, and they were still active, engaged with positive attitude to learn...the other two students left this class for what... were they stressed out, or just an excuse...they don't seem to be hard workers for any other subject... I haven't seen them studying hard with positive attitude...they were just finding excuses to leave, and that's just who they are... I can't let myself follow that path and be that type of people.

After noticing Hilary's struggle, I approached to her through the weekly assessment report after session 4 (see Appendix 10) to express my personal concerns and to encourage her to open up for a talk. Hilary found me in private and talked about her struggles. This talk was reflected in the teacher's journal on March 24 in week 5 (see Appendix 11). She mentioned the influence of the two students' withdrawal on her, her dislike of homework and her bad experience of teamwork. In the interview, she appreciated the personal attention from me as her teacher/friend (transcript 3, L133, 343, 344), and also the cooperation and help from other classmates. These eventually changed her to take positive approaches to work on her stress by continuing her participation (L115-118).

Extract 11 and 12 were selected from Hilary's performance in drama plays in seminar 5 and 9. Compared with her performance in seminar 3 (extract 6), the patterns of change in her behaviours were detected for analysing the connection with the change in her ESA level.

Extract 11. Group discussion on “arguing with your doctor”

Footage number:20140404185142

Time: 01:45:52-01:01:46:38

- 1 Yue: how can this patient achieve what he wants without causing unplea (1)[
 2 Hilary:]
 3 unpleasantness
 4 ((nods head))
 5 Yue: and trying to (1)[
 6 Hilary:] to be patient and doctor
 7 ((looks at Yue and laughs))
 8 Yue: ((looks at the teacher)) ((laughs))
 9 Peter: Okay (.) I have to start
 10 ((laughs))
 11 ((Peter, Hilary and Yue laugh))
 12 Me: Sure what do you think of that ↑
 13 Hilary: Um= personally (1) I think
 14 ((quick looks at Peter)) ((quickly looks at script)) ((tides cloth))
 15 Hilary: (1) we should give the (2)
 16 ((looks aside)) ((waves left hand))
 17 Hilary: um= the (1) doctor the usual attitude (1)
 18 ((looks up in and waves right hand up and down))
 19 Hilary: well (1) you know (1) and the (1)
 20 ((waves left hand)) ((looks at teacher)) ((looks aside))
 21 Hilary: polite (1) and gentle (1) um=
 22 ((counts with fingers)) ((looks up and looks at Peter))
 23 Hilary: the manner to the doctor to tell him the
 24 ((rolls eyeballs and waves right hand)) ((looks down))
 25 Hilary: how we really feel about our body (.)
 26 ((looks at teacher and then looks straight))
 27 Hilary: and how how it is going so just (.)
 28 ((looks aside)) ((waves right index finger)) ((looks down))
 29 Hilary: just usual attitude (.) I think is that
 30 ((nods head)) ((nods head))

From week 5 onwards, Hilary started to engage in the tasks, i.e. in her performance of the group discussion with Peter and Yue in extract 11. She actively cooperated with her group members by quickly responding to them and finishing their sentences (Extract 11, L2, 6) with some occasional students' interaction (L4, 6, 11, 15). Her body posture was half-opened with the stretched legs and the gestures of waving her right hand, These arguably indicated her engagement in task. Although she showed occasional repetitions (L18, 19) and relatively frequent pauses (1 pause /second), she relied much less on the notes (L11) than she did in seminar 3. She confirmed the change in her ESA in the interview, stating that she had opened up to her classmates and been

using simple words and sentence structures to make the communication easier (transcript 3, L257-259, 264-269).

Extract 12. My favourite movie

Footage number:20140425_211507

Time:00:12:13-00:13:06

- 1 Hilary: you wish you get a boyfriend like him okay (.) I got you (.) but I (.)
- 2 ((looks at Chris and laughs)) ((looks down)) ((looks at others))
- 3 Hilary: I listen to all of you (.) and I am very (.) I would be very
- 4 ((touches hair)) ((waves right hand and smiles at others))
- 5 Hilary: ashamed that I know little of the variety (.)
- 6 ((waves right hand)) ((looks down)) ((look aside))
- 7 Hilary: variety of program (.) you know (.)
- 8 ((waves right hand)) ((looks at Peter and Chris))
- 9 Hilary: um= because (.) I am just not so not crazy about the (.)
- 10 ((looks down and aside))
- 11 Hilary: that program always make you onto laugh (.)
- 12 ((waves right hand))
- 13 Hilary: or (.) or (1) something (1) I will just want to (.)
- 14 ((looks at notes)) ((looks down)) (.)
- 15 Hilary: when I am in my leisure time (1) I will see that for laugh (.)
- 16 ((looks at teacher)) ((wave both hands)) ((looks at the other group members))
- 17 Hilary: and relax (.) and I will say (.) what impress me the most is the movie named (.)
- 18 ((smiles)) (.) ((looks up)) ((looks aside))
- 19 Hilary: what ↑ (1) just the meaning is the ((looks up and waves right
- 20 ((looks at right side)) ((looks up and waves right hand))
- 21 Hilary: a faithful dog (.) um= named (.) bahdong ↑
- 22 ((looks up))

Extract 12 recorded Hilary's performance in seminar 9 when she was talking about her favourite movie. After 10 minutes' preparation time, she used her notes only occasionally during the speech (L2, 6, 8) and made more eye contact with other group members (L3, 5, 10). Using simple words and sentences, Hilary offered substantially longer stretches of speech during approximately one minute than when talking about travelling (see extract 11). However in Extract 11, the frequency of gaze aversion (5 times), pauses (26), repetitions (2) and hand movements (6) signalled a change of growth. These revealed that the more increased level of spontaneity of speech, arguably the more frequent ESA indicators.

Table 9. Description of Hilary's body language

Body language	Seminar 3	Seminar 6	Seminar 9
Description	Reading scripts, occasionally making eye contact with partners, blushing, hunched back, head down, legs drawn back, leaning away from her group members at first	Frequently making eye contact with partners, occasionally gaze aversion, occasionally smiling, occasionally hand-moving, half-opened gesture with one arm crossing, and the other holding her notes, back straight and legs stretched out in front	Frequent smiling, frequent pauses and repetitions, frequent hand-moving, occasionally making eye contact with partners, opened gestures with leaning toward her group members, arms not crossed

Nevertheless, Hilary was strongly positive toward her gradual relaxation since week 5 in her interview. Her frequent hand-moving was identified as a possibly subconscious habit (L270-283). In addition, the observation of the changes in her body language was organized in table X, showing how her body posture transformed from a more closed to a more open one.

C. Discussion of Hilary's ESA

Hilary's ESA level was reported as sharply decreased with a substantial improvement in her fear for making mistakes. Hilary's ESA level started to reduce from week 5 because of the effective teacher's support, change of drama task type and a friendly classroom. Typical verbal and non-verbal clues implying Hilary's ESA included gaze aversion, avoidance of interaction, blush, repetition, stutter and pause. The frequency and numbers in stutter, pause and repetition were observed as increased during Hilary's oral performance throughout the course (extract6, 11, 12). These non-verbal clues possibly symbolised an increased FLA level as observed in previous studies (Gregerson, 2005; Gregerson & Horwitz, 2002). However, Hilary claimed being less anxious at

these moments. She only rendered her frequent hand moves as “maybe” a subconscious habit (L280, 281, 283), despite the fact that this was a possible strategy for releasing anxiety for many nervous speakers.

One reasonable explanation can be that, these indicators have little connection to anxiety and may indicate a lack of practice the possible reflection on students’ lack of practice in skills, which has little connection to their ESA. There are indeed many reasons to explain Hilary’s high ESA level in scripted role-plays at the beginning, i.e. frustration with task preparation, non-smooth cooperation within the group and fear of speaking English. Nevertheless, a lack of practice is the fact of her condition of oral English. Her experience with her previous English classes could cause her lack of confidence and fear of making mistakes, and in turn, the anxiety.

Besides being affected by Hilary’s ESA, a lack of oral English practice is potentially linked to both the behavioural clues and her ESA. Hilary never said that her ESA was completely gone, and neither would it be possible for an anxious student to make such an unrealistic announcement after one course. Nevertheless, Hilary’s emphasis on her understanding of practice may shed some light for further discussion (transcript 3, L72-74, 340-341):

You can be successful only if you work hard enough, and “practice makes perfect”...

I hoped that it would be the best if we could have everything done on the class. But that is impossible, because language means practice, and simply taking classes can’t give you the advanced proficiency you want. It takes a long time to be good.

4.3.2. Peter’s case

Compared to the other 11 reports of a straightforward decrease in their ESA levels, only two students claimed a fluctuating reduction in their ESA levels, Peter and Chris. Peter represents such a rarely fluctuating pattern which is of interest to answering the RQ1, 2, 5. His case is special to the analysis of the co-relationship between a lack of oral English practice and ESA. This correlation is associated with other factors to cause ESA which have been presented in the group results, i.e. a lack of self-confidence, worries in self-image, fear of making mistakes and negative evaluation.

Different from Chris’ introvert and shy personality, Peter was one of the most extravert students, i.e. Jessica, Yody, Hilary and Fay. He actively participated in this class. Peter clarified being an optimistic student, who had no sense of perfectionism or proneness of anxiety (Inventory H). He was a class president and a member in students’ union at university. He volunteered being the

class president for this class with his compacity to frequently socialise with other classmates and establish good friendships with them.

A. Factors to cause Peter's ESA

Peter's response to questionnaire indicated an Hi-Anx with the score of 177. The most frequently repeated theme as the factor to cause his ESA was emerged to be a lack of oral English practice. Not only did he admit such an unsatisfied spoken English ability in the questionnaire (Q3, 4), he emphasized how this had made his oral performance difficult that it prevented him from articulating his ideas (transcripts 7, L61-67):

...because of my lack of English skills... I am not skilful enough to speak English well. I think one of the important things for learning English is to memorise as much as you can as your input. I know that I should 'think in English', but I can't... I need to think something in Chinese, and then translate it into English. So, it's always something in between that keeps me from thinking in English, speaking directly in English.

Peter claimed that this perceived lack of English competence caused his's stutters, frequent pauses, long pauses and repetitions. He said that "I stuttered because of lacking of English input, I thought I had it, but I didn't" (transcript 7, L139-140). These verbal clues were considered to reveal more of his unsatisfied oral English skills than his anxiety (L148, 149), while his anxiety possibly led to these behavioural clues (L159-161). Peter listed the non-verbal clues for his ESA in his questionnaire, as heart race, blush, stutters, loudness, stiff in body gestures, and a feeling of increased body temperature.

Therefore, a reasonable understanding to the correlation between Peter's perceived English incompetence, ESA, and behavioural clues is as such. Perceived English incompetence causes physical reactions and then ESA. This perception leads to further fears in using or practising his spoken English (transcript 5, L15, 16), especially when speaking without preparation (Inventory 2, 3; transcript 5, L90-96, 115-117), waiting for his turn being called on to answer questions (transcript 5, L157-159) or in front of native English speakers (Inventory J1, 2). It then affects his fear of negative evaluation (Inventory A7), fear of being left behind (Inventory A1, 2, 3, 5, Inventory B5), fear of making mistakes (Inventory D4, 5, 7, 9, 10; Peter's transcript, L15, 16, 206, 207) and a lack of confidence (Inventory E1, 2, 3, 7, Q3).

Another factor contributing to Peter's ESA was his concern with self-image. Peter highlighted the fear of losing face in front of other students (Inventory G 1-4) or a big crowd (Q2) and interview (L42, 43). This concern also connected to the distraction by the judgemental thoughts of other students in a Chinese classroom (Inventory I5), such as for being judged as showing off (Inventory I3) or pretending to be a foreigner (Inventory I4). The issue with his self-image caused Peter to feel nervous in the presence of the new students around week 4. He elaborated that (transcript 7, L41-44):

I was a little bit nervous when we had new members in our class, in the middle of the course... in week 4, so I was a bit afraid of losing my face because of my oral English...I was sitting in the back row, and not volunteering myself for your questions so much.

B. The fluctuated ESA: from scripted role-plays to non-scripted drama plays

As the course transformed to a friendlier classroom, Peter and Chris both experienced a fluctuating ESA reduction. Their anxiety slightly increased, whereas the anxiety in most students, i.e. Fay, Yue, Yan, Jane, Hilary, Lucy, Xia and Ruma decreased around week 4. Both of Peter and Chris enjoyed scripted role-plays with the help of fixed scripts at the familiarity phase. Chris felt more anxiety due to the upgraded spontaneity in the scenario plays at the transformation phase. Peter, however, was disconcerted not because of the changes masw in the drama tasks, but the presence of the new students mentioned earlier.

To identify the fluctuating ESA level, three extracts were selected from Peter's performance in seminar 3, seminar 5 and seminar 9.

In extract 13, Hilary felt embarrassed for playing the "girlfriend" in the roommate scenario in seminar 3, while Peter actively engaged in his role of the "boyfriend". His open body gestures were observed as indicative to his relax status: sitting back and stretching legs. He constantly smiled, made eye contact with Hilary (L1, 9, 13, 21, 25), and acted out a "chummy relationship" by putting his arm around her (L1) and ticking her nose (25). He seldom paused or repeated in the speech with his scripts. The short lines and simple sentences seemed to suit for his advantages, i.e. "let's have a sweet lunch" (L1) or "take a piece of it" (L10). These simple sentences and vocabulary along with the help of scripts helped with his limited oral English skills. Also, the use of fixed scripts made Chris' performance easier as she simply memorised the items and played out (transcript 1, L121-122).

Extract 13. Peter and Hilary as a “couple”

Footage number: 20140314190112

Time: 01:36:49-01:37:15

- 1 Peter: ((smiles at Hilary and puts right arm around her))
- 2 Peter: let's have a sweet lunch
- 3 Hilary: oh (1)
- 4 Hilary: ((looks script))
- 5 Hilary: chicken and beer
- 6 ((Lucy turns around and looks at Peter and Hilary))
- 7 Hilary: oh (.) I love them
- 8 Hilary: ((looks script)) ((smiles))
- 9 Peter: ((smiles at Hilary))
- 10 Peter: take a piece of it
- 11 Peter: ((quickly looks at script)) (.)
- 12 Peter: it's really delicious
- 13 Peter: ((smiles at Hilary))
- 14 Hilary: ((takes a deep breath at the “food” in hands))
- 15 Hilary: HMM= it's a good smell
- 16 Hilary: ((looks at script)) (.)
- 17 Hilary: it's very nice of you
- 18 Hilary: ((quickly looks at Peter)) um= ((looks at script)) (.)
- 19 Hilary: I prefer you eat first
- 20 Hilary: ((looks at Peter))
- 21 Peter: ((smiles at Hilary))
- 22 Peter: YOU first
- 23 Hilary: ((Blushing))
- 24 Hilary: YOU first
- 25 Peter: ((smiles)) ((ticks Hilary's nose))
- 26 Peter: you first
- 27 ((the audience laughs))
- 28 Hilary: ((blushes and squeezes Peter's arm))
- 29 Hilary: you first ((laugh out and bends over))

After adopting scenario plays since week 4, Peter appeared to be tense especially during his performance with Yue for the travelling conversation in seminar 5. The requirements for scenario plays included creating their own scripts rather than using the fixed samples from handouts. They should also reduce the use of prepared notes during their performance. In extract 14, frequent short (L16) and long pauses (L4, 11, 27) were observed along with the frequent use of notes.

Extract 14. Where did you travel?

Footage number:2014032205456

Time:00:15:07-00:00:16:07

- 1 Peter: look (1)
- 2 Peter: ((waves right hand up and down)) ((waves right index finger))
- 3 Peter: when you go to a local travel
- 4 Peter: ((looks at Yue)) (1.5)
- 5 Peter: you have two choice (1.5) either go to a
- 6 Peter: ((quickly looks down at notes)) (1)
- 7 Peter: museum (.) park (.) and museum park
- 8 Peter:((waves right index finger up and down)) (1)
- 9 Peter: or go to a place
- 10 Peter: ((smiles at Yue)) (1)
- 11 Peter: to watch (2)
- 12 Peter: how (1) s (1) why the how↑
- 13 ...
- 14 Peter: (1) you are so smart (1)
- 15 Peter: ((looks at notes))
- 16 Peter: I (.) playing (.) and (1) paying (1) being (1) the (1) paying
- 17 Peter: ((looks down at scripts)) (1) ((smiles))
- 18 Peter: Zhengzhou
- 19 Peter: (laughs)
- 20 Yue: ((laughs)) oh (.) oh (.) okay (1) I (.) I (.) i guess
- 21 Yue: ((lifts glasses))
- 22 Yue: you had a great time there (.) in there
- 23 Yue: ((looks at Peter)) (1)
- 24 Yue: so what did you do↑
- 25 Yue: ((looks at Peter))
- 26 Peter: you are so smart
- 27 Peter: ((smiles at Yue and slightly raises eyebrow)) (1.5) ((starts looking down at
- 28 scripts))
- 29 Peter: i am paying (1)
- 30 Peter: ((waves right index finger))
- 31 Peter: playing (.) in (.) the (1)
- 32 Peter: ((reads notes with head down while waves right index finger))
- 33 Peter: playground (.) the coast (.) a haunted (.) house (.)
- 34 Peter: ((waves right index finger and reads notes)) (1)
- 35 Peter: around (.) a ro (.) roker (.) the lunch

The other behaviour at high frequency was waving his right index finger during speech (L1, 8, 30, 32, 34). Similar to Hilary, Peter considered his hand-moving as merely a subconscious habit, which started since his high school as a strategy to ease his anxiety for speaking up in class (Peter's transcript, L170-172, 175). Nonetheless, he was open to the interpretation of considering such a "habit" as a potential ESA indicator to reflect his fear for public attention (L177-179).

In contrast to Yue's fluent speech, Peter was only able to finish "when you go to a local travel, you have two choice" (L3, 5) without frequent pauses or reliance on his notes. He repeated the simple sentence "you are so smart" twice in line 14 and 26 to possibly relieve the embarrassment after long pauses. There were several mistakes and broken pieces of phrases or words in his utterances, i.e. "two choice" instead of "two choices", "why the how", "being, the playing".

Peter missed the whole week 4 which was supposed to help him adapt the new tasks (see Appendix 11). He jumped into this type of task in seminar 5 and only had 20 minutes preparing and rehearsing in class. Such an incomplete preparation increased the difficulty in using more complicated vocabulary or sentences with fluency. However, he showed the willingness to engage in the interaction with Yue, by frequently smiling and making eye contact.

From week 7, the final phase of this course was signified with the encouraged improvisation and spontaneity in drama plays with a 10 minutes' preparation. Peter reported an improvement in his from week 6 according to his interview (transcript, L44).

Extract 15. My favourite TV program

Footage number:20140425_211507

Time:00:06:36-00:07:36

- 1 Peter: firstly
- 2 Peter: ((looks down at notes)) (1)
- 3 Peter: my favourite program (.) is (.) running man
- 4 ((Hilary looks down at notes))
- 5 ((Xia and Chris look at Peter))
- 6 Peter: ((quickly looks at notes))
- 7 Peter: I really (.) like (1.5)
- 8 ((Hilary looks at Peter and hands him over a note))
- 9 Peter: like a team (2)
- 10 Peter: ((looks at teacher))
- 11 Peter: I really like (2) Leekuangs
- 12 Peter: ((quickly looks at notes)) (.)
- 13 Peter: very much
- 14 Peter: ((looks at notes)) (.)
- 15 Peter: he is very interesting (1)
- 16 Peter: ((holds chin with right hand))
- 17 Peter: and (1)
- 18 Peter: ((looks down at notes))
- 19 Peter: and make me crazy
- 20 Peter: ((waves right hand with smile and then looks down at notes)) (1)
- 21 Peter: his (.) face (.) his (1.5) impression (2) he want to be
- 22 Peter: ((waves right hand)) (.)
- 23 Peter: serious (.) but (.)

- 24 Peter: ((laughing)) (.)
 25 Peter: interesting
 26 Peter: ((laughs)) (2)
 27 ((The audience laughs))
 28 Peter: and (.) um= (1) um= (1) um=
 29 Peter: ((clears throat and looks at notes))
 30 Peter: and
 31 Peter: ((waves right hand)) (1)
 32 Peter: the program (1) um =(1) and (.) what can see
 33 Peter: ((looks at teacher)) (2)
 34 Peter: it look (1)
 35 Peter: ((waves right hand and looks at notes)) (1)
 36 Peter: it looks like
 37 Peter: ((waves right hand))
 38 Peter: a big bang
 39 Peter: ((touches hair with right hand)) (1)
 40 Peter: in my head
 41 Peter: ((touches backhead with right hand)) (1)
 42 Peter: bang (1) give me very idea of
 43 Peter: ((waves right hand)) (.)
 44 Peter: of (.) give me many ideas (.) and it's very (.) creative
 45 Peter: ((looks at other three group members)) ((waves right hand)) (.)
 46 Peter: it's (.) very creative (1) that's all (1.5) what about you

Extract 15 was originated from the video recording of an improvised conversation about some favourite TV shows or movies by Peter, Hilary, Xia and Chris in seminar 9. Peter missed week 8 and a half week 9 for sickness. This left the available transcripts of him to either his performance in seminar 7 or seminar 9. In this seminar 9, Peter and his group mates performed in their seats, instead of on the “stage”. The pauses and repetitions were still frequent, comparing to the performance transcribed in extract 14. Peter still looked at his notes occasionally, while waving his right hand almost as frequent as previous times (20, 22, 31, 37, 43, 45). However, Peter’s hand-waving did not undercut the reported ESA reduction. The duration of the most pauses shortened to less than 1 second instead of 1.5 seconds. His language production was less broken in phrases but had longer sentences rather than pieces of words. The length of his speech was noticeably longer, indicated a possible increase in his confidence for oral English.

C. Discussion of Peter's case

Peter attributed his ESA reduction to his increased amount of oral English practice, self-confidence and the improved fear of making mistakes (L15, 16, 80-83, L206-211). He commented on his improvement in the ability to produce longer phrases with improved pronunciation that (transcript 7, L206-207, L209-211):

I really have gained a lot of confident...I can speak up and practice, and am not afraid to use my spoken English anymore like before... The biggest change for me is that I am able to speak English in full sentences, not like word by word, but sentence by sentence, and that's why I am more confident... I have improved a lot, especially with my tone of voice and intonations.

Peter's ESA level was lower during scripted role-plays, increased around week 4, and declined since week 6. He preferred drama tasks with flexibility such as scenario plays and improvisation in later classes, yet he still actively engaged in scripted role-playing with a guaranteed use of fixed scripts in performance. Although the frequency of repetitions, pauses and hand-moving failed to decrease during Peter's performance of scenario plays and improvisation in later phases of the course, he was definite about his ESA reduction throughout the course, especially since week 6.

Peter perceived the classroom environment as friendly both during the first three weeks and the last four weeks of the course. He was comfortable with the class in the beginning because he already knew most of the students from his own class. As in his extravert personality, he felt relaxed again from week 6 to week 10, as he got used to the new students and was able to socialise and interact with them. The common ground here was that, Peter perceived this class as comfortable and pleasant during both of these periods. His ESA level increase only occurred between week 4 and 6 when he felt unsafe to perform, due to an threatened self-image as if making mistakes and being made fun of by the new students.

In short, Peter's fluctuating pattern of ESA demonstrated that, learners' perception of their learning context can affect their ESA levels in terms of the amount of L2 practice, self-confidence and learner variables. In other words, the key to achieve a perception of friendly and safe language environment for anxious learners to relax is to create one. This is in line with Dewaele's (2008) findings.

4.3.3. Zhou's case

In contrast to the sharply decrease, Zhou and Yody reported a mild decrease in their ESA levels. Yody only stayed in this class for 6 weeks since week 4, therefore his data was considered insufficient to offer a narrative case analysis. Although both of them displayed the advanced oral English competence, Zhou's case was selected because of the indication in the correlation between his ESA and introvert personality. Zhou confirmed his passive, shy and quiet personality in the questionnaire (Inventory H 3, 4). He admitted a general anxiety issue in not only the use of oral English, but his native language as well (transcript 13, L15-16, 175). Zhou was observed in the classroom with an unlikeliness to volunteer answers or to involve in the classroom interaction with the teacher or other students, unless under the requirements for task completion. Zhou's case is special as he is in the lead of the quiet group, i.e. Chris, Xia and Jane. Also, his mildest ESA reduction can contribute to the variety of ESA construct.

A. Factors to cause Zhou's ESA

Although labelled with a general anxious student and language anxiety, Zhou was tagged as LO-ANX for his OECASCL score of 154. The explanation lies in the especially low scores in the inventories related to negative self-evaluation, self-image, competitiveness, learner-teacher interaction and cultural content. However, the observational data and his interview suggests a different answer.

The fear of making mistakes carried the heaviest weight in affecting Zhou's ESA. Scored 37 out of 55 for the inventory D, Zhou preferred not to risk the odds of making mistakes by keeping his utterances simple with safe choices of vocabulary and syntax. He claimed to be overwhelmed by the number of words and rules of English in order to acquire a perfect language competence. Even though he denied being afraid to make mistakes in the inventories D6, 9 and 10, he admitted this fear in the interview that "If I realise that I have made mistakes, then I will be nervous" (transcript 13, L38, 39). He further commented that his ESA was improved because of the relief from the fear of making mistakes (L246): "My anxiety has been improved. I don't care about making mistakes anymore".

The other co-connected factor of the fear of making mistakes was Zhou's concern with group work. While group work was commonly referred to be effective in relieving the stress to Peter, Chris, Hilary, Xia, Lucy, Ruma, Yan, Fay, Jane, Yue and Jessica, Zhou considered the drama plays in team work as anxiety-provoking. He explained that "I am afraid of making mistakes during group work, and I feel if I screw up, it will reflect poorly on the team image" (Transcript 13, L111-112). Similarly, Yody affirmed his anxiety toward group work, as it took careful preparation and sensitive cooperation to reach to a decent performance result (transcript 11, L117-119). Yody's group discussion with Zhou and Jane was his embarrassment, resulted from the poor group cooperation (L121-122). However, Zhou considered the private group discussion less anxiety-provoking than the drama plays in group for a big audience, because the former drew no public attention to him (L172-173).

In fact, the fear of making mistakes during group work was on the surface level to reveal an actual concern of self-image to a deeper level. While claiming not to be distracted by what others thought of him (Inventory G1, 2, I5), Zhou was affected by the others' perceptions on his self-image. This answered his poor interaction with his partners by avoiding eye contact (transcript 13, L219-221). He got distracted from worrying about the other's reactions, as he could clearly see their facial expressions to infer what these people were thinking, and the pair of his glasses could make that view much more clear (L223-225, L230).

This concern also reflected on the factor of task preparation. Even with thorough preparation, Zhou was still anxious about how his performance would turn out (Inventory E2, 3), not mentioning his panic when speaking without preparation (Inventory B3) or being asked to talk a lot about things unfamiliar to him (Inventory C1, 4, Q3). Zhou took the responsibility to write scripts, story, plots and lines for every group member (transcript 13, L265-266). He usually stayed with the same group members, i.e. Jane, Fay and Peter. Zhou never cooperated with Xia, Ruma, Lucy, Chris and Yan throughout the entire course. These evidences are indicative of a potential intention to assure the protection of self-image in a group or in front of the audience.

B. The mild change in Zhou's ESA

Zhou reported a mild decrease in his ESA level. He commented on his change as “I always have anxiety, but I feel better” (transcript 13, L175). Three extracts of his drama performances at the three different phases of course were chosen to illustrate this mild ESA reduction with the relevant behavioural clues, i.e. avoidance of eye contact, reliance on his notes and less facial pleasantness.

Extract 16. Dealing with picky roommate

Footage number:20140314190112

Time:01:44:06-01:44:29

- 1 Jane: ((quickly looks at scripts))
- 2 Jane: dishes ↑
- 3 Zhou: ((wears glasses))((smiles at Jane with eyes on her coat))
- 4 Zhou: done
- 5 Jane: laundry ↑
- 6 Jane: ((holds scripts in front of her chest and reads))
- 7 Zhou: done
- 8 Zhou: ((smiles with eyes down))
- 9 Jane: floor ↑
- 10 Jane: ((looks at Zhou))
- 11 Zhou: done
- 12 Zhou: ((smiles and looks up and down))
- 13 Jane: and the corner ↑ OH MY GOD and (.) XXX IN MY HOUSE (.) how do you let
- 14 that happen
- 15 Jane: ((puts down scripts and looks at Zhou)) ↑
- 16 Zhou: ((looks at scripts with his head down))
- 17 Zhou: oh (.) don't make a fuss= it won't hurt you
- 18 Zhou: ((looks at Jane's coat and then looks at scripts with his head down))
- 19 Jane: ((looks at scripts and then puts them down)) (3)
- 20 Jane: HOW COULD BE THAT (.) IT'S SO DISGUSTING
- 21 Jane: ((looks at Zhou))
- 22 Zhou: ((keeps eyes down at scripts))
- 23 Zhou: oh
- 24 Zhou: ((looks at Jane))
- 25 Zhou: what should I do ↑

Extract 16 was taken from the scripted role-playing on the theme of “dealing with picky roommate”. Zhou's body gestures were displayed as being half-open, based on his hunching back and lowering head. Despite his fluency in speech, Zhou barely made eye contact with his partners.

Wearing his glasses, he usually kept his head down and fixed on his scripts or on Jane's coat even during smiling moments (L3, 8, 18). Or else, he averted his eyes by looking up and down (L12). Although Zhou used his scripts less frequent than Jane did, he read off it for longer lines "don't make a fuss, it won't hurt you" (L16, 17).

Extract 17. Eating at a restaurant

Footage number:20140321205713

Time:00:01:16-00:01:57

- 1 Jane: ((looks at Fay and moves close to Fay))
- 2 Jane: I am SO SORRY to you (.) and chef is cooking at top speed
- 3 Apple: ((looks at Jane with stiff face))
- 4 Apple: but he ordered later than us↓ (.) it's all your fault↓
- 5 Jane: ((rolls eyeballs and looks at the "menu pad")) (2)
- 6 Jane: okay=
- 7 Jane: ((turns to Apple and Fay)) (.)
- 8 Jane: I don't want to explain myself (.) but what you ordered is prepared fast
- 9 Fay: ((points at Jane with left index finger up and down))
- 10 Fay: YOU ARE SO INCOMPETENT
- 11 Jane: ((rolls eyeballs and looks away)) (2)
- 12 Fay: I will complain your negligence
- 13 Jane: ((stares at Jane))
- 14 Jane: ((rolls eyeballs with raised eyebrows and gets away from Fay)) (2)
- 15 Zhou: HEY (.) we just come for dinner (.) shall we ↑
- 16 Zhou: ((looks at Fay and Apple's cloth)) ((wears glasses))
- 17 Apple: IT'S NONE OF your business (.) also that
- 18 Apple: ((reads notes)) (1)
- 19 Apple: service industry XXX a lot (.) [this is the end
- 20 Apple: ((looks at Zhou))
- 21 Zhou:] COME ON
- 22 Zhou: ((looks at Apple))
- 23 Zhou: DON'T embarrass her (.) she is just a waitress
- 24 Zhou: ((smiles))
- 25 Fay: ((waves right index finger at Zhou))
- 26 Fay: you will never know how she is behind you↓
- 27 Fay: ((looks at Jane and Zhou)) (1) s
- 28 Fay: he always puts (.) an act (.) in front of you↓
- 29 Zhou: YOU
- 30 Zhou: ((looks at Fay's cloth))

The inactive interaction between Zhou and his partners maintained during the second phase of the course. During the scenario play "eating at a restaurant" in extract 17, he still showed a half-open body gesture with the hunched back. Compared to extract 16, the use of his self-designed

scripts was visibly less frequent. Zhou smiled once in line 24, made one eye contact with Apple (L22), and still kept his eyes on either Jane, Fay or Apple's cloth during their conversation (L16, 30).

Zhou's fear of making mistakes affected his interaction with partners. This led to further worries about damaging the group performance if his mistakes were the ones to blame. When concentrating on fixed plans, his ESA level increased for the pressure of fixing on the plans with accurate lines (transcript 13, L180-181): "when doing the role-playing with scripts, sometimes I forget things I planned, and I worry about this. You know, because of this worry, I have to look at my scripts from time to time". Performing with a group, Zhou feared that (transcript 13, L126-127, 227-228):

...I really worry about making mistakes and causing damage for the whole team work...because I was afraid of my lousy performance which would reflect poorly on my team.

Another source of Zhou's pressure was being the group leader for carrying all responsibilities to deliver scripted role-plays for his team. Zhou was the writer of the scripts and the director of the group rehearsals. He realised that not every team player was happy about his arrangements (L265-266). Considering his worries about jeopardising group-image, all of these resulted in his stiff during his performance without effective interactions.

Zhou's ESA started to moderately reduce in the improvised talks from week 7 during the adaptation phase. Zhou became more relaxed in performing improvised talks than scripted role-plays. Similar to Jessica, Yue and Yody, Zhou was fluent in his oral English. Zhou's utterances seldom contained pauses, stutters or repetitions throughout all his performance.

Extract 17. Keep a dog or a cat?

Footage number:20140418211751

Time:00:06:19-00:07:03

- 1 Jessica: well (.)
- 2 Jessica: ((slightly moves body and smiles))
- 3 Jessica: you see (.) I think (.) dog is fai (.) faithfully (.) faithful and (.) I will take a
- 4 dog (.) um = (1) likely (.) some (.) it's (.) it's better if I can have a huge dog (.) like a
- 5 Huskie
- 6 Yody: oh (.) I like a (.) [a golden or silvers
- 7 Yody: ((smiles at Jessica))
- 8 Jessica:] I like he is blue eyes
- 9 Jessica: ((smiles at Yody)) (.) yeah (.) yeah (.) yeah (.)
- 10 Jessica: ((nods head))
- 11 Jessica: how about you ↑
- 12 Jessica: ((looks at Zhou))

- 13 Zhou: ((wears no glasses, smiles and keeps eyes on his knees))
 14 Zhou: I think dog is naive (.) it's simple
 15 Zhou: ((quickly looks up)) (.)
 16 Zhou: it's easy to get along with
 17 Zhou: ((looks at Jessica))
 18 Zhou: than cat
 19 Jessica: ((nods head))
 20 Yody: so (.) what kind of dogs do you prefer (.) the can dog or the bull dog
 21 Yody: ((looks at Zhou))?
 22 Zhou: oh well
 23 Zhou: ((smiles at Yody)) (.)
 24 Zhou: the tiny one (.) maybe
 25 Jessica: oh
 26 Zhou: with the
 27 Zhou: ((looks at camera and smiles)) (1)
 28 Zhou: shallow (1) colour
 29 Zhou: ((smiles at Yody))
 30 Jessica: ((nods head))
 31 Yody: ((looks at Zhou))
 32 Yody: like a cup-dog ↑
 33 Yody: ((smiles at Jessica))
 34 Zhou: (2) oh (.) I think that
 35 Zhou: ((nods his head and looks at Jessica and Yody))

Extract 17 was taken from the improvised conversation about keeping pets between Zhou, Yody and Jessica in seminar 8. Compared to his performance in extract 15 and 16, the frequency and engagement of Zhou's interaction increased, with 4 smiles and 4 eye contacts during his conversation with Yody or Jessica. He also looked at Yody and Jessica during their speech in line 17, 23, 29, 35.

An interesting connection was noticed by comparing Zhou's performances in these extracts: wearing his glasses made a difference in the level of interaction. According to extract 15 and 16, while wearing his glasses, his interaction with his partners was limited to keeping the eye contact with the floor, scripts or someone's clothes. By contrast, Zhou kept making eye contact and interacted with Jessica and Yody without wearing his glasses (in seminar 8 and 9). The presence of his glasses was identified as a key to determine the level of Zhou's interaction with his partners during conversation. When asked in the interview, he confirmed this pattern that (transcript 13, L223-225):

Without the glasses, I can't see people clearly, my view is blurred, so there is no way to know what do they think of me through detecting facial expressions, whether they are happy or not, and then I don't need to care about what others are thinking... I could be better in performance without my glasses.

Playing with his glasses is therefore seen connected to his ESA level. He needed his glasses when confirming fixed lines and plan during his performance in scripted role-plays. He removed them during improvised conversation, as this required no use of scripts. He explained his preference to improvisation that (transcript 13, L81-87, L208-209):

...the role-playing asked us to follow the scripts...so I was afraid of forgetting the things I had planned, and I got nervous because of this. Later when doing the scenario plays and improvisations, I let myself go free, and I knew that even if you didn't say what you had, nobody would notice... I didn't memorize my lines, I simply improvised my part. So there was no fixed arrangement about the amount of speaking a member should have.

Zhou added reasons for his increased interaction with his partners during improvisations that "...if there was a need for me to say something, like the others did more talking than me, I would speak up, and that's why I had to pay attention to them" (transcript 13, L209-211).

C. Brief discussion of Zhou's case

The most important factor initiating Zhou's ESA was the fear of making mistakes, which contributed to the pressure he experienced with task preparation and his self-image in group work. The general anxiety and the native language anxiety were borne out during observation and interview data in his avoidance of interaction during drama plays, especially for the first 6 weeks. Except for speaking tasks, Zhou never volunteered answers in class and rarely talked to other students. Such an anxiety was held accountable for possibly causing and aggravating his ESA. Compared with the anxiety in using oral English, the possible social anxiety was identified from Zhou's data. Zhou's spoken English was fluent with seldom repetitions, pauses or mistakes. However, Zhou dealt with the pressure from the potential judgements of others through avoidance, by taking off his glasses for limiting a clear view so to neglect others' facial expression and physical reaction.

Zhou ESA was mildly reduced during the improvisations in the last three weeks, compared to his higher anxiety during scripted role-plays in the first three weeks. This change strongly connected with his perception of the learning environment. His strategy of removing his glasses and eliminating the distraction from public attention (other students' judgements on who he is and how he performs) was for facilitating himself with the perception of a safe language

environment to perform speaking tasks. Although reported as a Lo-Anx participant, Zhou exhibited the frequent behavioural patterns that suggested his anxiety through a hunched back, avoidance of eye contact and gaze aversion, especially when wearing his glasses. His ESA level reduced as to show in an increased communication and interaction with his partners through the increased eye contact and smiles. He claimed that his anxiety was improved, because “I don’t care about making mistakes anymore” (transcript 13, L246). He also made some suggestions to anxious English learners that “...don’t focus on getting the grammar right” as what he has learnt from this course (L262-263).

4.3.4. Conclusion of narrative case analysis

The presented three individually different cases were chosen, as they were representative of the three patterns of ESA change reported in the larger group results. These cases contributed to contextualise the data of ESA factors, indicators and the patterns of change. Hilary’s ESA reduction was representative to the majority of participants. Her anxiety was sharply decreased, but she reacted extremely negatively toward scripted role-plays during the familiarity phase of the course. As an extravert student with less sufficient oral English skills, Peter represented an uncommonly fluctuating ESA reduction. As a fluent English speaker, Zhou, however, experienced the mildest ESA decrease of all the participants. He was the only participant with the reported general issues with both social and language anxiety. These cases provided the RQ 2, 4 and 5 with a synthesis analysis as to reveal how the learners’ perception of learning setting was intertwined with drama task type, students’ cooperation, student-teacher interaction and the learner variables to influence ESA.

These cases also initiated the discussion on the internal causality between ESA factors and the behavioural clues. All the three participants reported their fear of making mistakes, self-image and self-confidence as the main factors to influence their ESA levels. These were strongly associated with the amount of oral English practice.

4.4. Limitations of data

The questionnaire, observation, teacher's journal and interview data were presented to reveal the important information from both perspectives of group and individual case. However, there were not without some limitations. Responses from the questionnaires can be incomplete to account for learners' perceptions and attitudes (Mackey & Gass, 2005). Also, the responses may be hypothetical as to reflect the real reaction of the participants in a natural setting (Effiong, 2013).

Firstly, the questionnaire indeed included a survey as major part of ESA preliminary assessment for probing possible factors of such anxiety. However, it could not contribute to answering RQ2 which intent to establish the connection between these factors and the behavioural indicators by identifying the influential sources to ESA. Secondly, the use of observations and the teachers' journals offered the perspectives that questionnaires could not capture. However, the correlation between the observed behavioural patterns and the change in ESA could not be established without verifying with the interview and observation data, because they "does not allow the researcher access to the participants' motivation for their behaviours and actions" (Mackey & Gass, 2005, p.176). Thirdly, the interview data was imperative to use in conjunction with other data. The topics for discussion at the interview, were initiated by the researcher. Also, the participants might consider providing the "appropriate" answers because of the fine relationship with their teacher established during the three months. Nevertheless, the participants were allowed to sheer the conversation in their directions which the researcher had not envisaged. Almost half of the claims on their preference was non-drama-based activities. Ruma and Hilary's were upfront about revealing their considerations of withdrawal. Zhou admitted his social anxiety and general language anxiety.

These limitations have been awared in the data analysis. They are actually testimonials to revealing the participants' attitudes, motivations and perceptions with both the group results and the narrative case analysis. Not only the triangulation among questionnaires, observations, teacher's journals and interviews was accomplished, but the narrative case analysis also was carefully fulfilled the on-going context to explain and complete the findings in the group results, in terms of how and why those changes in ESA happened.

4.5. Summary and conclusion

The group findings and the three individual cases were presented to examine the change in the participants' ESA under the influence of this drama approach. They also sought to analyse the relevant factors and the behavioural clues as indications of the patterns of ESA change. The qualitative approach involving the use of questionnaires, observations, teacher's journals and interviews facilitated triangulation for both perspectives of findings. An overall ESA reduction was revealed in different patterns, such as the sharp, fluctuating and mild reduction. The next chapter will draw on these various data sets to discuss the findings of ESA factors, indicators and the patterns of ESA changes in greater detail.

Chapter 5: Discussion

5.1. Introduction

The previous chapters presented the research findings from both the perspective of group results and narrative case analyse in a descriptive manner. In this chapter, the evidence obtained from data of all the four sources, i.e. questionnaires, classroom observations, teacher's journals and interviews will be integrated to address the RQs more directly. This discussion will integrate all the five RQs to explore the merit of this research practice, while the research questions will be sequentially answered. This chapter will construct associations between phenomena of ESA, significant factors of ESA and the corresponding influence on the change in ESA under the drama approach, so as to apply these findings and implications to the EFL pedagogy in China and other similar contexts.

5.2. ESA as exhibited by Chinese students in English drama class

As described in the previous chapter, the participants exhibited their ESA in the three aspects to affect their English learning: unwillingness of undertaking English speaking tasks, reticence and the oral English performance-related anxiety. The decision of which features to include as the evidence of ESA is based on a combination of data from classroom observations, teacher's journals and interviews.

To reiterate the RQ 1:

RQ 1-What are the phenomena indicating the participants' ESA?

- a). What are the consequences of ESA exhibited by the participants?
- b). What are the behavioural indicators of participant's ESA?

5.2.1. Unwillingness of undertaking English speaking tasks

To partly answer RQ1a, the unwillingness of undertaking English speaking tasks was emerged as the major consequence of ESA with different degrees of that unwillingness from the students' behavioural clues. For the scripted role-playing at the familiarity phase, it was revealed that half of the class exhibited reticence and resistance toward using their oral English. Speaking tasks, regardless of their drama-based or non-drama based quality, were met with inactive task engagement to the extent that eleven participants directly admitted their fear for general speaking tasks. Fay and Lucy described their feelings toward being asked to offer oral English performance as “embarrassed” (transcript 2, L60), or “it’s killing me” (transcript 6, L53). Students also displayed reticence and embarrassment with regard to volunteering answers in class, such as Chris, Yan, Jane, Ruma and Zhou. Ruma never volunteered during the entire course, simply because “I don’t feel like answering questions or speaking up in class” (transcript 8, L186-187). These findings corresponded to the causal correlation between anxiety and unwillingness of communication in MacIntyre et al’s (2002) study.

The communicative interaction was hence affected by this unwillingness that further developed to task apprehension or task avoidance. This was considered indicative of a high ESA level, shown in the resistance to perform scripted role-plays, i.e. Hilary, Jane, Yan, Ruma, Xia and Chris. Ruma, Lucy and Hilary resisted performing scripted role-plays, evidenced in their task avoidance, negativity in performance and even consideration of withdrawal. Xia, Jane, Yan and Chris completely withdrew their scripted role-plays in seminar 2 and 3. Hilary was reluctant to prepare for the task with her group and read her scripts throughout her performance. She referred to her performance in seminar 3 as “the worst experience with drama plays” (transcript 3, L87-88). Gregersen and Horwitz (2002) reported similar findings about the rare initiation of conversation and the avoidance of speaking activities in those students experiencing FLA. In contrast, since week 4, the situation of these participants changed dramatically with reduced task avoidance and improved task engagement. This is linked to a decrease in their ESAs, evidenced in data from their interviews. These findings signified a correlation between task unwillingness and ESA.

CA and reticence are connected to the perception of a possibly threatening situation and are seen as side-effects of FLA (Horwitz et al., 1986; Gregersen, 2003). These side-effects were found also by a list of FLA studies in the Chinese EFL context (Hilleson, 1996; Jackson, 2002; Liu, 2006; Tsui, 1996; Zhang, 2004; Liu & Jackson, 2008; Cai, 2010; Mak, 2011). Such unwillingness of undertaking

speaking tasks in this study also supported William and Andrade's (2008) findings about FLA and its significant association with the output stage of language learning among their Japanese EFL learners.

5.2.2. ESA indicators in observed behaviour patterns

To answer RQ1b, the non-verbal and verbal clues of participants' ESA were triangulated between data from questionnaires, observations and interviews. Behaviours indicating the oral English performance-related anxiety encompassed both general and the individual physical symptoms and characteristics, which were identified in body gestures, postures and prosodic vocal indicators. Besides the commonly reported physical symptoms of FLA, such as closed body gestures and poor speech fluency, the findings in this study expanded the understanding of ESA behavioural patterns by analysing the emerged ESA indicators with individual differences in the occurring context. Hilary and Peter frequently waved their hands during the speech, especially for the tasks with higher spontaneity. Wearing glasses directly affected the amount and frequency of eye contact in Zhou's interaction with his partners.

From the data gathered from questionnaires (part 3, Q1), the commonly reported physical symptoms among the participants included fast-rate heartbeats, muscle tension, sweating, hot or cold chills, blushing, cold hands and their mind going blank. Most of these resembles the empirical evidence of anxious patients in clinical psychology studies (Barlow, 1988; Edelmann & Hampson, 1981; Beidel and Turner, 1998; Sanders & Wills, 2003). The feeling of one's mind going blank was connected to the anxiety for language activities. It could lead to a series of anxious gestures and postures which were observed and listed in previous work (Daly, 1978; Richmond & McCroskey, 2000; Knapp & Hall, 2001; Gregersen, 2005, 2007; Waxer, 1977; Schlenker & Leary, 1982; Bossona et al., 2004). The observed behavioural indicators included aversion of eyes, playing with hair, bodily tension, rigid and closed posture, i.e. hunched back, crossed arms or legs, eye contact avoidance, leaning away and fewer facial expressions associated with joy and pleasure.

However, different behavioural indicators emerged from the data under different contexts. This finding aligned with Sanders and Wills (2003), who showed that the symptoms of anxiety were considered subjective to individual differences. Hilary, Chris and Jane were observed blushing during their performance for various speaking tasks in the first three weeks, i.e. scripted role-

plays, cue card game. An analysis of classroom observation also showed that Peter and Lucy were shaking their legs during their scripted role-plays. The majority of participants, i.e. Hilary, Chris, Zhou, Jane, Yue, Peter, Xia, Yan, Ruma and Lucy showed heavy reliance on using the prepared notes and scripts during their performance. These participants confirmed an embarrassment with these observational data. For instance, Lucy referred to her anxiety as being reflected in her “stiff facial expression”. Yan habitually touched the back of her head during the awkward moments in her oral English performance.

Results also expanded new phenomena as to contribute to the non-verbal clues signifying ESA with special individual characteristics, i.e. frequent hand gestures and playing with spectacles. Hilary and Peter were observed making frequent hand movements during long and spontaneous speech, in contrast with a reduced frequency of such phenomena during any short and prepared speech with the use of notes. Although only being admitted as some subconscious habits, the occurring condition of these behaviours indicated a pattern of ESA. That is, their ESA was usually activated when these students felt challenged by the demanding requirements of speech spontaneity and length. To Zhou, the use of his glasses appeared to be connected with his ESA, based on its high relevance to the interaction with his partners during his oral English performance. When wearing his glasses, Zhou avoided making eye contact with his partners during the speaking activities from weeks 1 to 5. He was either keeping his head bowed down or staring at his partners’ clothes during both scripted role-plays and scenario plays. Contrastively, he engaged in making eye contact with his partners during improvisational conversations, after removing his glasses in seminars 7 and 8. This behavioural pattern was explained by Zhou’s concern with self-image, evident in his questionnaire and interview responses. Zhou said that the avoidance of eye contact occurred when a clear view is provided by wearing his glasses. With his spectacles, it was stressful and distracting to see and perceive others’ thoughts, reactions and judgements toward his performance or himself. Without the glasses, a blurry view would release this pressure and in turn increased his communicative interaction (transcript 13, L223-235).

Taking into account observation, interview and journal data, the verbal cues of ESA were identified as stutters, frequent short pauses, repetitions, hesitation phenomena such as “um”, long wait time, trembling voice and speaking in low tone. However, these clues are also needed to be analysed in relation to the on-going contextual factors in classroom setting, i.e. activity types, task difficulty, task preparation, because they can also include fluency as a criteria for an actual language proficiency. For instance, Peter and Hilary were observed having an increased frequency in hand moving, pausing and stuttering during later performances in class, despite the fact that

their anxiety level is reported as reduced. This contradiction showed an importance of collating information from diverse sources to ensure the accuracy in interpreting a specific verbal or non-verbal cue in its contextual setting.

Most of these phenomena have already been demonstrated in previous research (see Bossona et al., 2004; Knapp & Hall, 2001; Effiong, 2013). Yet, the observed and reported frequent hand movements, playing with spectacles, playing with hair and a suddenly increased volume in have contributed to the collection of behavioural indicators to anxiety studies.

5.3. Integrating indicators, factors and consequences

The findings revealed the factors of ESA, its behavioural indicators and the change in ESA status out of this action-drama intervention. This study aims to establish the correlation between the problem of ESA and the influence of the drama approach on ESA. Therefore, the results need to support the clarification of ESA (as defined in chapter 2) and the vicious cycle (shown in diagram 4) as the illustration of its process. It was emerged that, the factor of the lack of oral English experience in practice was the origin of ESA among the participants in this class.

Responses from Hilary, Peter, Yue, Jane, Yan, Yody and Xia indicated their recognition of and criticism on the lack of practice of oral English skills and the lack of communication competence in their previous English classes. As the typical Chinese university students, these participants had experienced neither structured communicative activities nor dramatized activities in their English learning histories. Additional to the lack of exposure of English in a monolingual Chinese society without any experience of residence in an English-speaking community, they seldom had the opportunity to participate in communicative English practice or any make-believe conversation in or outside class. Yody labelled these students including himself as “mute English learners” (transcript 11, L23). The situation was described in detail according to Yue’s experience with traditional English classes and her criticisms of this rigid pedagogy regarding a lack of focus on communication competence (interview 12, L22-29):

...teachers only teach about grammar... grammatical exercise, and rarely let us read or speak. Since my junior high, it was all about reciting the English vocabulary, testing those memorised vocabulary...doing grammatical exercise...when to use ‘which, where’... making you fill out the blanks in a paragraph, and reading comprehension...there seldom was room for speaking skills. The only chance we have got for practising speaking skills was reading the text book out loud before

class... I don't think the things in the text books should work for natural communication.

This supports the previous research on the Chinese students' submissive way of learning English with the focus of authoritative knowledge, linguistic rules and accuracy, rather than developing the oral English skills for communication purposes (Ting, 1987; Wang, 2006; Wen & Clément, 2003).

The key issue with Chinese students' fear of using their oral English lied in the uncertainty of communication and interaction in a conversation, due to the neglected development in listening and speaking skills and the paper-based, exams-oriented English education system. In addition to the disadvantaged mono-lingual society to oral English practice, the exposure to English and opportunities to engage in any form of oral English practice have remained a minimum level. This finding affirmed the association between the lack of oral English practice as the key source of the participants' ESA and the corresponding observation of embarrassment, nervousness and anxiety.

The participants' embarrassment, reluctance and nervousness toward general speaking activities were indicated at the beginning of this course, evidenced in the confirmation of discomfort during performance and the observed reticence, resistance or task avoidance (see Jane, Chris, Xia, Yan, Ruma, Lucy and Hilary). The scripted role-playing used in this phase of the course was intended to aid a lack of experience by handing out some sample scripts to help with their language construction and allowing extra task preparation outside of the classroom. Nevertheless, this learner-centred approach was to some degree an educational shock to them in terms of the requirement of independent learning skills. As a language-learning context in which a great deal of social interaction and communicative activities took place, communicative L2 speaking tasks were considered demanding to students in regard to code complexity, cognitive complexity and communicative stress (Pica, 1987; Skehan & Foster, 2001; Calvert & Sheen, 2014). James (1983) also pointed out the danger of CLT as being extrapolated too readily from the mother-tongue and treating FL learners as if they were native speakers. This transition from being a FL learner in a protected language environment to a FL user in real world was compared to "jumping into the deep end of the pool after having a manual on swimming techniques" (Dewaele, 2001, p.153; Dewaele et al., 2013).

The initial impression with speaking tasks varied from "difficult" to 'it is killing me', by Xia, Yan and Lucy. Hilary, Ruma and Yan once considered withdrawing their participation during week 3. Hilary was extremely embarrassed with her "dreadful" scripted role-playing in seminar 3 with the consistent evidence of blushing, reading notes, hunched back and avoidance of interaction. Hilary

explained her frustration with the adaptation of this class format and role-plays with fixed scripts. However, the real reason was originated in her lack of experience in using and practicing her oral English, which came before her resistance, anxiety and unpleasant cooperation in performance. These findings suggested that lack of experience in practice had great potentials in dictating the discomfort or anxiety toward speaking activities, regardless of any forms of practice or any activity type. In other words, a certain degree of embarrassment in oral English performance was inevitable for these participants at the initial stage of this course even if with extremely careful class procedures and task designs.

Although various speaking tasks were executed, the oral English practice gradually concentrated on contextual conversation rehearsals. These rehearsals occurred after the students had familiarized themselves with use of basic and simple patterns of speech for the first three weeks. This notion was, in principle, a repetitive process of practising and rehearsing the use of learnt language basic patterns and structures in the different simulated, social contexts related to the students. It was not simply to repeat a mechanical practice on language basics to generate output through input preparation. Rather, with the process of preparation, the conversation rehearsal in this research meant to combine the contextual language basics from the videos materials as input for the participants to operate output. It reinforced this practice by repeating it but within different scenarios to gradually complete a communicative repertoire, thereby helping the students to obtain the confidence with the accumulated linguistic knowledge and usage. Since week 4, the drama tasks had been transformed to reflect the authentic social activities which could place the students in more personal-related scenarios, i.e. eating at a restaurant, travelling and having group discussions on class. While the lectures provided the explanation of the usage and drills for the relevant language basics under a given topic, i.e. dealing with bad roommates or impatient waitresses/waiters; the seminars enabled the students to create their stories by relating to these circumstances and rehearsed the play.

Rehearsing was the key process for the students to practice in the simulated conversation and scenarios to reduce the onsite uncertainty and pressure. Different from asking the students to directly practice their oral English, rehearsing the communicative conversations assisted them to deal with the unpredictable situations arriving with the lack of oral practice, i.e. errors, misunderstandings. The mutual trust could be established among performers through conquering the difficulties in communication, and the self-confidence in their oral English skills was able to be improved through the experience gained from such practice. These rehearsals therefore prepared them and stimulated them into a commitment to be successful (Dougill, 1987).

As clarified in previous chapters, the drama activities used in this course corresponded to Maley and Duff's (1978) principle of giving students an opportunity to draw on the natural ability of every person to express him-or-herself through experiencing language in operation. Since week 4, these rehearsals accounted for fifty percent of the seminar time (about 1 hour). 20 minutes were spent on drilling the learnt language basics individually. Another 20 minutes were given for practising interactions with their own language production. The rest of the time were used for rehearsing in groups with the teacher's support in both linguistic and extra-linguistic aspects, i.e. emotional expression, body language etc.

This class managed to amplify the exposure to the target language as for encouraging practice, by adopting English as its main instruction language and using English videos and audios as materials for both lectures and seminars. These practice helped to compensate a lack of experience in oral English communication with high degree of task involvement and interaction. Despite the variety in ESA variables, difference in behavioural patterns, ESA levels and individual personality, all the thirteen participants reached an agreement on the importance of practice to both their ESA reduction and English learning. Yody, Fay, Jane, Lucy and Yan stated that the main reason for their participation was the access to practice. Yody participated on the recommendation of his friend Jessica. He enjoyed the practice with this class that "I wish I joined in from the first lesson...for students like Jessica and me, we love to practice" (transcript 11, L25-27).

In addition, Yue, Yan, Peter and Jessica claimed that, their increased self-confidence, the improvement in their oral English were achieved through practice with this course. For instance, Peter and Xia improved their speech fluency from uttering simple words to more phrases and short sentences. Jessica made progress in speaking speed and listening skills. Peter, Zhou and Hilary's fear of making mistakes decreased with the accumulated speaking practice. Ruma and Hilary even concluded that practice and perseverance was the only means to accomplish their goal of oral English. Yue perceived the repetitive drills of language basics within the contextual, simulated communication as contributing to her oral English improvement that (transcript 12, L38-46):

...we can use the practical things we learnt from this course into performing various activities. Instead of simply knowing the words, we have got the chances to use them. So, now learning the vocabulary does not just mean "to be able to write or read"...now the vocabulary comes with its practical usage in a sentence. So, sometimes when I learn certain words, I will try to trace my memory back that "Miss Li actually has taught us about it, and it can be used in that context". In this way, the study has become more practical to me. If it weren't for this class, I would never know how to manage my spoken English in a practical way in real communication.

Furthermore, the teacher's support in rehearsals was considered of great importance to releasing the anxiety for oral English practice. This was evident in the reports of all the 13 participants about "feeling more confident" in spoken English communication. The teacher's supervision for drama rehearsals were emerged as a contributor of relaxation in task performance, shown by Chris, Ruma, Yan, Hilary, Fay and Jane. Chris as the extremely quiet member in this class changed to become more active from seminar 4 onwards. She particularly felt relaxed during rehearsals with the help of the teacher (transcript 1, L147-148). Before supervising the students' rehearsals, specific elements of knowledge and skills were provided as pre-communicative activities in the lectures, so that the learnt phrases, vocabulary and sentence structures could be used for creating their own scripts. The pre-communicative activities could lower the difficulty of task completion by dealing with part-skills for communication piece by piece (Littlewood, 1981). The teacher walked with her students' through the rehearsals to help with their pressures in solving the difficulties, uncertainties and unexpected situations. The teacher occasionally offered some corrections for the use of phrases or pronunciation and some advice on emotional expressions. In this way, the possible encounters of embarrassment were reduced.

To briefly summarise, oral English practice especially in the form of repetitive drills of language basics within simulated, contextual scenarios is a critical factor to reduce the uncertainty and anxiety during speaking tasks, especially drama plays. The insufficient practice is an origin of anxiety when it concerns speaking task completion. It can lead to potential resistance, reticence or task avoidance. Such negative reactions can be released through constant drills and communicative rehearsals. The amount of the rehearsal practice is the key to reduce their ESA.

5.4. Interaction between socio-cultural and socio-psychological factors of ESA

In consistent with the illustration in diagram 4, chapter 2, the emerging socio-situational and socio-psychological factors are shown to affect the status of ESA under the situational interaction during oral English performance. The findings of this study helped streamline the large number of potential ESA factors into two domains: macro-micro environmental factors in the classroom and self-confidence. To fully answer RQ2, the influence of this drama approach on ESA is assessed by

analysing the participants both as a group and as individual differences. RQ2 and its sub-questions are reiterated below:

RQ 2- What factors are most influential in affecting the participants' ESA?

a).What are the common factors causing the participants to experience ESA?

b).How do these factors connect to their reactions to ESA?

c).How do these factors connect to their physical indicators of ESA?

5.4.1. Socio-situational variables as in macro-micro environment of the classroom

Results obtained from observations, field notes and interviews have affirmed a strong association of the macro-contextual factor of the classroom with the willingness to undertake oral English tasks. The ESA level was reported higher when the classroom atmosphere was perceived as tense in the initial stage of the course than at later stages where the classroom environment was perceived as friendly and supportive. Comments like "speaking tasks are difficult", "I don't know my classmates" and "I hide myself so I won't be noticed by the teacher" are premised on the tension and pressure occurring during the initial phase. The phenomena of reticence, resistance and avoidance for speaking tasks are symptomatic of communication apprehension, as reported in previous studies as part of the FLA construct (Horwitz et al, 1986; Liu, 2009; Liu & Jackson, 2008; Mak, 2011; Toth, 2011). After the classroom environment changed to a friendly community with cooperative and supportive classmates, Yue described the scale of relaxation in her feelings of coming to the class as having fun learning English with a group of friends. This finding echoed the significance of the classroom contextual setting to WTC and task engagement reported by Peng and Woodrow (2010) and Effiong (2013).

The perception of the classroom setting as the socio-situational factor was identified strongly with the ESA level. Such perception was pinned down to specific contextual factors, such as pedagogical methods, topics, interlocutors, group size and cultural background in Cao & Philp (2006) and Kang's (2005) studies. The contextual factors regarding pedagogy involved teaching approaches, classroom procedures and content, which were shown to be the predictors of the participants' ESA. This is relevant to Ohata's (2005) analysis of FLA and associated factors in a classroom setting.

The specific nature of speaking tasks was also identified as having a close relevance to the status of anxiety during performance. Individual speech tasks such as presentation, being called on to answer questions, giving a prepared speech, or performing a group task to the entire class were indices of possible factors to increase the participants' anxiety. Participants' criteria to assess the anxiety-provoking quality in speaking tasks were strongly associated with task difficulty, level of task preparation and group size. Public speech was perceived as stressful due to the focused attention received from the public audience. The spontaneous nature in this form of speech added extra pressure, especially on students who suffered from low self-confidence in their oral English.

In contrast, the format of group or team work can dilute this pressure on a specific individual. Group discussion can provide comparatively private environment without feeling so closely being monitored. The task is considered less challenging as the workload being shared among a group of speakers. The switch to L2 during group discussions or team work was also frequently observed when the participants were having L2 communication difficulties (extract 1,2,3,4). Ruma felt her stress level to be reduced, because of the reduced stress to perform in dialogues instead of monologues. Jane also preferred group work to pair work because of the decreased individual responsibility and a reduced workload (for reports on similar issues with anxiety in L2 speech in public, see Toth, 2010; Pappamihel, 2002; Lucas et al., 2011).

The central question at stake here, however, is concerned with the exact execution of these pedagogical methods and strategies. The decisions for this arguably depends on the students' perception of the teacher, the teachers' characteristics and in which role they take with regard to their students (see also Horwitz, 2008). Peter was very concerned about knowing about the teacher ever since the first lesson, especially in terms of her personality, friendliness, preference in assigning which kind of tasks and her expectations out of him. Quite a few students expressed their appreciation during the interviews about the teacher's support, task supervision, energetic learner-teacher interaction and dynamic communication. Hilary, Ruma, Chris and Yan even credited the teacher's lovable personality for their gradual relaxation and interest to learn and their class commitment. The evidence suggested that the students' perception of teacher's characteristics affected the perception of classroom environment as to whether they could feel comfortable to perform oral tasks. This finding mirrored the substantial factor of "learner-teacher interaction" from the OECASCL results. Effiong (2013) specified the importance of the teacher in his study, where even dress code was taken as a predictor of students' FLA experience in the classroom.

In contrast to the macro-environment in the classroom, the micro-environment created by the cooperation and interrelationship among the students was identified as being equally influential to their anxiety level in performing oral tasks. The micro-language-environment of the students' society was emerged from the observation data, suggested by their seating and grouping as to show a personal preference for cooperation and interaction. The participants usually remained with the same groups for group tasks, such as group Zhou, Jane, Apple and Fay, and group Ruma, Chris, Yan and Xia. The comfortable macro-classroom environment facilitated the students' internal society that manifested in the frequently interactive cooperation and high task involvement in class, i.e. pleasant facial expressions and open body gestures.

The interlocutor of peer collaboration was strongly linked to the perception of micro-language-societies, as the small groups for completing speaking tasks. Even in the late stage of the class where anxiety was reported generally reduced, the random allocation of group members resulted in tension and embarrassment. Yody was embarrassed by the cooperation and communication with Jane and Zhou for their group discussion in seminar 7. He attributed such embarrassment to the mutual difficulty in understanding each other's oral English and the unfamiliarity among the group members (transcript 11, L121,122,152-159), i.e. Yody's use of complicated vocabulary and Jane's failure to understand or follow up the discussion. In contrast, his cooperation with Jessica was smooth and natural (transcript 11,L124-125). Jessica also confirmed this with "my best performance of the dialogue scenario was with Yody" during the travelling conversation (transcript 5, L155-157).

Therefore, traits of discomfort were found when the group format is disrupted. Chris even expressed her objection toward the randomly selection for partners and emphasized that she preferred staying with familiar groups (transcript 1, L109-111). This preference for familiar interlocutors for peer collaboration was also evident in Effiong's (2013) and also in Deawaele et al's (2008) study, where most participants claimed a raised FLA level cooperating with unfamiliar classmates.

What is more, the participants felt nervous for having foreign interlocutorz in conversation. Although there was no presence of native English speakers in this course, eleven out the thirteen participants reported the anxiety to communicating with native English speakers or foreigners in their questionnaires and interviews. The fear of ineffective communication explained their anxiety, especially if experiencing difficulties in not being understood or understanding others, or facing uncertainties as to using the appropriate language in the given context. Similar findings about interacting with foreigners have been reported in recent work of Miyazato (2002), Hewitt & Stephenson (2011), Mak (2011) and Effiong (2013). It was at stake here that the issue of viewing

native speakers or other foreigners as more proficient interlocutors somehow threatened these students' low self-esteem, left them with no strategies for dealing with difficulties in communication.

The contextual classroom setting is shown to relate to the small groups formed among the students. The perception of the teacher's role was affirms a strong association to the further execution of teaching approaches, classroom procedures, class content, activity types and group size reflecting. The factor of classroom environment was also linked to the peer collaboration among and participants. Their anxiety was closely associated with the preference with familiar interlocutors for both speaking task cooperation and performance. These manifestations are connected to the nature of ESA as a form of situation-specified anxiety in different speaking situations thereby adding to the existing evidence of FLCAS measuring FLA (Cheng et al., 1999).

5.4.2. Socio-psychological variables affecting: self-confidence

The emergence of the classroom setting as a distinctive factor to influence the level of ESA entailed a supportive language environment on the micro level, in order to facilitate the collaboration and communicative interaction among small groups. More importantly, it was the perception of such a contextual environment of pedagogical methods, classroom procedures, teacher characteristics, class content, types of speaking tasks and group size that determined the participants' attitude toward further task engagement and ESA. This perception is, unavoidably, subjected to the speaker-internal psychological variables. Relevant factors to the anxiety experienced by the participants were associated with self-confidence in perceived L2 competence, fear of making mistakes, perfectionism, face protection and introversion. Among these, self-confidence was situated in a more special position than the others, in that it directly or indirectly influenced, or was influenced by the other factors.

This finding suggested that, self-confidence as originating from perceived L2 competence can affect the participants' internal psychological status in their use of oral English in class. This lack of confidence initially appeared in the responses of questionnaires from all the 13 participants. They evaluated their English speaking skills as "okay" or "poor". This was also evident in the final interviews with Fay, Lucy, Ruma, Jane, Peter, Xia and Yan. These results established a direct connection between an increased confidence to a reduced anxiety (see also Matsuda & Gobel, 2004).

Nevertheless, a form of competitiveness occurred with the comparison between the perceived differences in the oral English ability among the participants, either based on personal or peer records. Taking Peter's case as an example, he started out with a harsh comment on his English speaking skills as "extremely poor" in the questionnaire, which aligned with his observed less advanced oral English competence through his heavy reliance on notes, scripts and less fluent speech. Despite the fact that in repetitions, pauses and stutters increased in his performance during the last few weeks of the course, Peter was convinced of a reduction in his ESA level throughout the course. He specified in his interview that his confidence increased as a result of his improved oral English ability. Jane mirrored Peter's comments and added that her confidence was even lower under the pressure of more proficient students. When asked for comments on the feelings for the beginning of the course, Jane answered (transcript 4, L49-54):

Researcher: What makes you uncomfortable?

Jane: I wasn't confident about myself at all back then. After joining in this class, I found out that, many of them had done difficult tests for English, meaning they are good at English.

Researcher: So you don't think you are as good as them?

Jane: No, I don't feel as good as them, and I am so not confident.

Xia was also indicated the low self-confidence in her interview, saying that she was "...quite afraid of speaking my English in front of them...being laughed at if I said something wrong" (transcript 9, L26-27). Such peer pressure can be linked to their task avoidance and their being reticent until week 4. The above indices implied that the perceived progress in language ability had a direct connection with a growth in self-confidence originating from the comparison with personal records, regardless of actual language proficiency.

The invisible competition also showed in the form of peer competitiveness, which was identified with a strong association with the status of self-confidence. Five participants directly reported themselves as being constantly competitive about their language proficiency with peers in their questionnaires, i.e. Fay, Hilary, Jane, Jessica and Yue. Fay usually compared her oral English ability with other classmates' for making herself more confident with a feeling of superiority, stating that "I am the best in class". She felt being threatened and feeling anxious if her interlocutor was more proficient than she was during a conversation (transcript 2, L127-128,211-212). Lucy supported this view, saying that "I would get anxious if speaking English to those who have more advanced English proficiency than me" (transcript 6, L244-246). These are the indices consistent with the finding about Chinese students feeling anxious because of the perceived differences in English ability among peers in Yan and Horwitz's (2008) study. From this inter-relationship between and among perceived L2 competence, self-confidence and personal or peer comparison, it was clear that ESA was likely to reduce as the confidence in perceived oral English competence increased.

Fear of making mistakes was indicated as the other ESA-provoking factor strongly connecting with risk-taking and learner beliefs of learning, rather than fear of negative evaluation. Results from both questionnaires and interviews concurred that the fear of making mistakes was probably the most substantial ESA variable. The reports of both high and low anxiety levels correlated the improvement in this fear. Hilary, Yue, Zhou, Peter and Jessica were prone to be embarrassed by their inaccurate use of grammar, vocabulary collocation in oral expression. The fear of making mistakes was consistent with their inclination against risk-taking. Even though Zhou did not directly report a fear of making mistakes in the questionnaire, he scored 37 out of 55 in the “making mistakes” inventory D, indicating a strong preference to use simple vocabulary and syntactical structures. This reflected a safe strategy, arguably aiming to reduce the risk of making mistakes. This finding again supported the learning strategy for English by focusing on linguistic rules with low tolerance of ambiguity (see also Wang, 2006 and Dewaele & Shan Ip, 2013).

Unlike the conceptualisation by Horwitz and her associates’ (1986), the correlation between fear of making mistakes and fear of negative evaluation from teachers did not appear in this analysis. Three participants (Fay, Peter, Xia) acknowledged the fear of negative evaluation from teachers in their questionnaires. However, all of them accepted the error-corrections from teachers. Yue admitted her fear of leaving a negative impression on the teacher because of her spoken English, but this only featured in the first two lessons (interview 12, L67-68). Kurihara (2006) presented similar findings showing learners’ concern more peer evaluation than with teacher evaluation.

Perfectionism as a learner variable was emerged in the results of most participants. It intertwined with the fear of making mistakes to aggravate the participants’ anxiety. As discussed earlier (see section 2.4), the perception of producing inaccurate utterances can jeopardize the principle of speaking “perfect English”. Such an unrealistic standard inevitably can lead to additional pressure, feelings of shame and disappointment. 8 out of 13 participants defined themselves as perfectionists. They were also greatly concerned with the fear of making mistakes. This is congruent with previous research in terms of the positive correlation between perfectionism and fear of making mistakes (Gregersen & Horwitz, 2002; Koga, 2010; Kunt & Tüm, 2010; Liu & Littlewood, 1997). It also manifests the existence of Chinese educational cultural belief in the “perfection of self” reported in other studies (Hui, 2005; Wang, 2006).

Face protection was another socio-psychological variable to show a strong relation with ESA, which mirrors fear of making mistakes, peer comparison and perfectionism, as discussed above. To most participants, i.e. Fay, Yue, Yan, Xia, Ruma, Peter, self-image was of great value in terms of preventing the loss of face being laughed or making mistakes. Ruma’s previous unpleasant

experience was responsible for the perception of her poor English pronunciation. This was relevant to a harsh criticism she received from an English teacher (transcript 8, L14-20):

...I had this teacher commenting on my English pronunciation as exactly the same as your Mandarin pronunciation...I got really embarrassed and humiliated for it, and it had become embedded in my subconscious. So I was so afraid to speak English because of my poor pronunciation.

Peter became quiet since noticing the presence of new classmates in week 5. His fear was also in the exposure of being critically judged for his poor performance in front of an unfamiliar audience.

In addition, the concern with group-image was the other relevant aspect of face protection. Zhou specified his disinterest in group task, due to the extra responsibility and stress caused by protecting the group-image. Any of his mistakes could reflect poorly on the performance and evaluation of the entire group. This finding echoed the conventional Chinese values in maintaining the prestige for both personal and community (see Brown & Levinson, 1987; Flowerdew, 1998; Yu, 2003).

The relevant traits introversion such as shyness and passiveness were reported and observed as heightening the tension in oral English practice. Chris, Zhou, Yan, Peter, Ruma and Xia were shy with regard to L2 oral expression (item H4). Chris, Hilary, Fay and Yan got nervous when they started talking (item H6). Zhou was shy and also preferred listening to talking (item H3). Jane, Lucy and Yue were categorized as nervous students at school (item H5).

These introversion features caused further difficulties in facilitating a supportive classroom environment through task engagement and cooperation. It was evident during observation that students with more extravert qualities, i. e. Jessica, Yody, Peter, Fay, Hilary, Yue and Lucy, were usually more active than those who were shy and timid, i. e. Chris, Xia, Jane, Yan and Zhou. This operationalised the lower number of initiations of conversation, communication and interaction for speaking tasks. Besides having an introvert personality, Jane explained her being a quiet speaker during group discussion as she considered interrupting other's opinions as disrespectful (interview 4, L113-115). Ruma recalled her experience of working with more extravert partners as more pleasant and relaxed than with introvert partners. Yue also found that the interactions were less efficient when dealing with quiet group members who simply watched and listened to what they were told. These findings are in line with other studies, such as Leary and Kowalski (1995), Henderson and Zimbardo (2001) and Dewaele (2005), which found that the introvert qualities display more internal discomfort and external avoidance in communication or stressful situations than extraverts.

Self-confidence in the sense of students' perceived L2 competence therefore was affirmed a strong associate with all the other factors contributing to ESA. Self-confidence also correlated to a sense of competitiveness and fear of making mistakes which reflected perfectionism and face protection or self/group image. An increased self-confidence accompanied with a lessening in fear of making mistakes. Under the influence of Chinese conventional values in learning and socialising, face protection and fear of making mistakes potentially appeared in the learner variables, such as perfection and introversion. These variables also played a role in the performance of anxiety.

5.4.3. Lack of experience in oral English practice as leading the vicious cycle

To answer RQ2b and 2c, the analysis of socio-situational and socio-psychological factors have demonstrated the oral English practice as a key element from the perspective of the interaction between these factors. A negative perception of the classroom environment in combination with a low self-confidence is likely to result in reticence, task unwillingness or avoidance. This is arguably due to the need to protect face or perfectionism from making mistakes, poor performance or pronunciation through eliminating task performance, for the sake of self-image or group-image. This series of negativity can further impede a supportive community for oral English use, effective communication and interaction during peer collaboration. These negative consequences occurring in the individuals' experience with their oral English practice will in turn reinforce the negative perception of the classroom environment.

The analysis above described a vicious cycle which was illustrated in diagram 4 (section 2.4). This vicious cycle had been cultivated in the exam-oriented Chinese education and a monolingual society that nurtured the lack of experience in oral English practice. This lack of experience in oral English practice was emerged from the findings as an initiator of the fear of face loss, low confidence and unwillingness in L2 speaking, to deteriorate into anxiety. In this study, this lack of experience in practice was seen as the originator of low self-confidence, with the frequently reported fear of making mistakes and their low self-confidence, i.e. Peter, Zhou, Jane, Yue, Lucy, Hilary and Xia. Making mistakes caused face loss or embarrassment especially under the public attention in a classroom. Learner variables of introversion and perfectionism could aggravate this fear of making mistakes while reinforcing the awareness of face protection. By avoiding oral English practice, self-confidence and WTC in English were therefore weakened.

With these participants lacking of knowledge for achieving effective oral English communication, the uncertainty and nervousness in using their oral English challenged their willingness to undertaking English speaking tasks. The anxiety level was reported higher especially for the first three weeks than later, i.e. Chris, Jane, Ruma, Hilary, Xia, Yan and Lucy, demonstrated in the observation of reluctance, reticent, resistance and task avoidance. This unwillingness of L2 communication in Zhou, Jane, Hilary, Yan, Chris, Lucy and Xia was commonly associated with some specific behavioural indicators, i.e. avoiding eye contact (Zhou and Hilary), being reticent (Jane, Yan, Chris, Xia) and less pleasantness in facial expression (Lucy). The tension in the oral performance was also detectable through both verbal and non-verbal clues, i.e. low tone in speaking, stuttering, positioning of the head downwards, gaze aversion and long pauses.

Although the degree and the cyclical patterns of this vicious cycle varied among the participants, Hilary's case was of the most representative to manifest the process of her anxiety in terms of how it increased or reduced. In the interview, Hilary was aware of her lack of practice to use her oral English. She attributed this to the negligence of speaking and listening skills in the traditional English classes. While she was motivated to improve her oral English and anxiety with this course, she experienced difficulties in engaging in speaking tasks under this learner-centred drama approach. Compared to her comfort zone of simply sitting back and listening to the teacher in a traditional English class, the variety of speaking tasks, rich opportunities for practice and drama plays overwhelmed her. Hilary admitted that her self-confidence in using her oral English was low before taking the class. The combination of her sense of perfectionism and fear of making mistakes led Hilary to be embarrassed by her oral English performance, evidenced in her reluctance and resistance toward scripted drama plays. Initiated by a lack of practice, Hilary suffered from low self-confidence and face loss in front of the class, which led to her unwillingness in English speaking. This explained her reported high anxiety status during the first three weeks.

The findings above have synchronized the key sources of pressure in the vicious cycle, which are perceived from a socio-situational aspect, i.e. fear of face loss and lack of oral English practice, and from a socio-psychological aspect, i.e. low self-confidence and unwillingness in undertaking oral tasks. Among the situation-specific and socio-psychological factors identified in this study, both the general classroom anxiety and FLA were reflected in the class procedures, peer collaboration, fear of making mistakes, perfectionism, competitiveness, introversion and speaking task type (see also Gregersen & Horwitz, 2002; Ohata, 2005, 2006; Liu & Jackson, 2008). In line with Effiong's (2013) study, the emergence of low self-confidence was identified as a distinctive dimension of the anxiety construct under the influence of Confucian beliefs, while the fear of

negative evaluation, especially from teachers, was absent of its significance to the FLA construct (like Horwitz et al., 1986).

5.5. Drama approach

Both RQ 3 and RQ 4 seek to examine the influence of the drama approach on the participants' ESA. While RQ 3 mainly intends to establish the relationship between the drama approach and ESA through the evaluations from the participants' experiences with this class, RQ4 concentrates on exploring the prominent qualities of the specific drama activities in comparison with the non-drama activities used in this class.

RQ 3- Do participants feel less anxious taking part in the drama approach?

- a). What factors make the participants feel comfortable or uncomfortable?
- b). How does the feeling of anxiety/lack of anxiety change over a period of 10 weeks?

RQ 4- How do participants rate their anxiety in drama and non-drama activities?

- a). What factors contribute to anxiety in drama activities?
- b). What factors contribute to anxiety in non-drama activities?

These research questions are based on the premise that the drama approach contains both advantages and disadvantages to relieving ESA. To answer these questions, the results of interviews and observations are of essence. Some of the analysis offered for RQ1 and 2 will be referenced to fully answer both RQ3 and RQ4, while certain answers for RQ3 and RQ4 will contribute to support RQ 2 where necessary.

5.5.1. Anxiety-reducing elements in the drama approach

The drama activities adopted in this class were shown to enhance a supportive and engaging learner-friendly classroom. This socio-situational variable was indicative of its potentials to reduce anxiety. The participants frequently referred to the drama workshop as “interesting” and “fun to be in”. The use of English movies, TV shows and on-line videos in both lectures and seminars caught the students’ interest in which they understood the pragmatic use and the practice on the learnt items within the given contexts. Hilary expressed her interest in learning English from the TV shows used in the class (transcript 3, L34-36). Drama games such as “playing emotion cards” were a delight to many participants, such as Chris, Yue and Hilary. This finding supported the benefit of drama approach in previous studies, in terms of attracting students in participating and engaging in language practice with the use of images, videos and stories within life-relating scenarios (O’Neill, 1982; Maley & Duff, 1978). This reflected the key element “creation of interest”, proposed in diagram 6 for illustrating the potential of drama approach in reversing the vicious cycle of ESA.

Interview and observation data identified that supportive collaboration was created among the participants under the supportive and friendly classroom environment. The value of this element lies in relaxing the participants’ and establishing their confidence through practice, as shown in diagram 6 (section 2.5.6). All the 13 participants responded well to the drama rehearsals before their actual performances for drama plays. Although Chris was initially stressed by the format of non-scripted drama plays in actual performances, she reported the feeling of relaxation during the rehearsals. Since week 4, the teacher stepped in a more active role to supervise and guide her through these rehearsals (transcript 1, L147-148). As effective communication was achieved between the teacher and her students as the class proceeded, pleasant experiences with more interaction and cooperation between partners were observed during both the rehearsals and actual performances in later weeks (seminars 4 to 10). This finding mirrored the requirement of a relaxed atmosphere for achieving the success of with drama in language teaching. As pointed out by Rivers (1983), a confident working group was only possible when students and teachers knew each other as persons. This positive emotional atmosphere in the classroom was also affirmed to reflect a lower anxiety (Arnold & Fonseca, 2007; MacIntyre & Gregersen, 2012).

Interactive communication was connected closely to the oral English practice highlighted earlier. This was identified from the observation results as the participants’ collaboration in speaking tasks. The sense of communication with CLT is meant to require learners to use their available repertoire of linguistic items and strategies for communicating meanings as efficiently and

economically as possible (Littlewood, 1981). Interactive communication in this study emphasized the practice of communicative competence of speakers. This communication meant for the repeated acts of communication with the use of rehearsed and prepared L2 conversation with their chosen partners. Rather than making instant L2 speech, the students in this drama class rehearsed their conversations by practicing their interaction and communication with their familiar partners. The participants rarely had the opportunity neither to perform communicative tasks in their previous classes, nor to use English in communication in real life. The drama rehearsal therefore provided them with the forum to experience both of them. The practice of such interactive communication is not merely for meanings, but includes paralinguistic communication such as body language or facial expression as to compensate for lack of language ability (Dougill, 1987).

The cooperative environment was the other finding contributing to both a friendly language society in the classroom and the creation of interest for willingness in speaking tasks. Both of them were included in the theoretical potential of drama approach to relieve ESA (diagram 6). After getting interested by the format and materials of the drama approach, the willingness to use English served as the facilitator to the interaction, communication and cooperation within the students' groups. In the second phase of the course from week 4, the interactive communication in students' cooperation for speaking activities was evident during observation, as each student got actively involved in drama rehearsals, even the quiet ones such as Chris, Jane, Yan and Xia. As discussed earlier, the rehearsal practice as in drama rehearsals for drama plays was helpful to relax the anxious nerves before performing the actual plays in seminar classes, i.e. Chris and Fay. This finding lined with the previous studies, such as Maley and Duff (1982), O'Toole (1992) and Lutzker (2007).

Since the course proceeded to its second phase, observation of facial expression of joy and laughter was more frequent in the participants. The game for playing with emotions created positive laughter effects through making different facial expressions and displaying diverse body language. However, laughter also occurred during the difficulty in L2 performance in this study. Yan and Yue laughed about their mistakes or short silence for losing words during the improvised talk about TV programme in extract 9. While embarrassed laughter could indicate or even raise the level of ESA, the majority of participants in this study did not mind laughing at their own mistakes or being laughed at in a perceived friendly classroom. Thus, laughter was found to be lightening the classroom atmosphere, as also reported in Effiong's (2013) study with the Japanese college students.

Therefore, the supportive and learner-friendly classroom environment was established through, firstly, the acceptance and perception of positive qualities in the drama approach and, secondly, the facilitating of interaction and cooperation among the students. With the realisation of an interactive communication and a cooperative learning environment, the macro-contextual setting as in classroom environment and the micro-situational setting as in students' internal relationship have mutually interacted to help these students relax during drama rehearsals. This partially explained and corresponded to the rising confidence reported by all the 13 participants.

All the four potential benefits of the drama approach, i.e. creation of interest, interactive communication, supportive collaboration and supportive language environment, as proposed elements reducing ESA (see diagram 6), were manifested with the results obtained from interviews and observations. The most substantial influence of these positive qualities in drama approach was motivating students to engage in speaking English. Then the supportive classroom environment and friendly cooperation gradually relieved their stress. The absence of exams and self-selection of partners also facilitated such a supportive environment.

5.5.2. Tension in the drama approach between whole-class and smaller groups

The beneficial qualities of the drama approach, however, did not necessarily guarantee a complete absence of tension or difficulties. The stress of completing speaking tasks was prevalent in this group, shown in the fact that the ESA level was reported to be high by 11 out of 13 students at the early stage. This tension was also noticed during the observation in the apparent reticence, resistance or unwillingness to prepare and to perform speaking tasks, as evidenced by task avoidance and long silences after the teacher/researcher assigned tasks. From interviews, the unfamiliarity with the drama approach, task difficulty and problems of expressing emotions in English were revealed as the influential factors to the emergence of tension during the first phase of the course. This finding assisted to answer RQ3b.

The participants experienced an educational shock to some degree in terms of the format and class approach for the first three weeks. The impression with the required oral performance in the form of drama plays was diversive, from this "new", "fresh", and "interesting" impression to Peter, Jessica and Chris, to the "a little stressful" for Zhou, and then to Lucy's impression as "it is killing me". As previously analysed, a lack of general oral English practice plays dictated a series of other significant factors, including the perception of pedagogical methods as part of contextual

classroom setting. The stress to adapt the drama approach was inevitable to meet the requirement for L2 communication and task completion, regardless of the task format. The tension during the first phase of the course also was resulted from the unfamiliarity between small groups. While some previously knew each other, i.e. Jessica, Yue, Yody, Hilary and Peter, other students such as Lucy, Jane, Ruma, Yan and Chris found themselves be excluded from this core group especially at the beginning.

At this point, categorising the participants into the core and the peripheral groups helps to analyse the different perception of the features in the drama approach. Based on data from the observations, the students exhibited a pattern of seating and grouping, indicating their internal relationships in terms of the closeness between different groups of students. The general criteria appeared to be personality-based to distinguish this closeness within the internal structure of this classroom, namely the core group and the extended group. Extravert participants, including Jessica, Yue, Yody, Lucy, Fay and Peter usually sat together in the front row. Other students such as Yan, Chris, Ruma and Xia showed less proximity with those extravert students, which was seen in their lack of task cooperation and their seating in the back row.

Students like Yan, Jane, Ruma, Xia and Chris in the core group were so shy, quiet and inactive that they seldom volunteered answers in class and usually spoke less during group discussion or drama plays. On the other hand, the other students like Jessica, Peter, Zhou, Yue, Hilary, Yody and Fay in the outer group were relatively more extravert and actively involved in speaking activities. Additionally, the members in the inner group were shown lower self-confidence than those in the outer group. Xia remained reticent toward volunteering activities and tried to “hide from the teacher” so she would not be picked. Ruma never volunteered herself on class due to her concern with her poor pronunciation. Yan’s comments reflected her “outer group” status that her limited English competence prevented her from even understanding this class at the beginning: “I couldn’t understand at all (at the beginning), because you taught everything in English” (transcript 10, L15). She simply followed and tired to “blend in” back then (transcript 10, L16-20):

...when I saw Peter doing that drama play, and everyone was laughing, then I kind of laughed with them, even I didn’t understand what’s happening. I thought about dropping the class, because I couldn’t understand... but the others encouraged me to try it and see what would happen, so I agreed. After all, I needed to learn something.

The performance of drama plays was considered particularly difficult to the participants in the peripheral group. They already perceived themselves as having less advanced English speaking skills, i.e. Yan, Chris, Jane and Lucy. Drama plays are demanding language tasks as there is a need to create a “real-world experience” from “a make-believe world” by engaging with story and

scripts in a group collaboration (O'Neil & Lambert, 1982, p. 11). This feature could increase the difficulty in producing English utterances in terms of length and variety in language use and ways of emotional expression. In addition to the difficulty most students already experienced with general English speaking tasks, the demanding nature of drama plays required extra work load from them to prepare the task and cooperate for creating scripts, memorising lines and rehearsing plays.

However, there were differences between the core and peripheral groups in how script-based and non-script-based drama plays were perceived as anxiety-provoking. The inner group members, such as Hilary, Zhou, Yue and Jessica, were frustrated with scripted role-playing, because they were asked for a mechanical memorization of the lines from the given scripts and then to follow this plan without the free choices of using the available language resources from their own repertoire. For Hilary, even rehearsals caused frustrations in the cooperation with other students. This then resulted in her complete resistance to script-based drama plays. In contrast, the core group member Peter, and all the peripheral group members, including Chris, Xia, Jane and Yan, considered non-script-based drama plays to be more anxiety-provoking. This was due to their perception of possessing less advanced English speaking abilities. Based on the high frequency of stutters and pauses in Peter's spontaneous speech, the real difficulty for him was his limited language repertoire. He simply did not have that much of a range of English resources, i.e. vocabulary, phrases and patterns of expression. He commented on his unsatisfactory performance that "I stuttered because of lack of language input" (transcript 7, L139-140). Yan, Xia, Jane and Chris found the improvisation in nature intimidating in terms of its spontaneity with fewer plans and less preparation. This partially answers RQ4a. The discussion on drama activity will reveal more issues of scripted role-playing to complete the answer.

Both the core and the peripheral groups adapted drama activities by using different strategies to perform different non-script-based or script-based drama plays. They were gradually relaxed during the process based on their reported decrease in their ESA levels. Most core group members, i.e. Jessica, Zhou, Hilary, Fay and Yue, embraced the free choices of using their own language without necessarily following the scripts from week 4 onwards. Those feeling more anxious about non-script-based drama plays like Chris and Peter usually brought memos with key information for their parts.

5.5.3. Anxiety-provoking features of drama activities

Almost half of the participants, i.e. Zhou, Jessica, Yody, Yan, Lucy and Yan, considered drama activities as more anxiety-provoking than non-drama activities. To answer RQ4, we shall examine the results from observation, teacher's journals and interviews for the three main problems causing drama activities to be anxiety-reducing for these 6 participants: the resistance to scripted role-playing, stage fright or fear of public speech and the confusion over how to express emotions in English.

The first surprise was: how the researcher's preconceived understanding of the scripted role-playing as the least intimidating type of drama plays was challenged by the participants' resistance and unwillingness in engaging with this task. At an early stage, the researcher intended to lower the difficulty in drama plays by allowing students to use the given scripts directly into their role-plays for preparation as well as during performance. Role-plays with fixed scripts were reported with positive effects to create a relaxed environment for language learners in earlier studies (Stern, 1980; Miccoli, 2003; Matthias, 2007; Donnery, 2010). Nevertheless, results obtained in this study have suggested a more complex picture. The use of fixed scripts was considered learner-friendly by Chris, Yan, Jane and Xia, because the scripts in the handouts guided them to start with the basics and eased them in drama plays. Most students had no clue even to begin with scripts for drama for the first couple of weeks. Chris explained that "I am not good at writing scripts and lines...using fixed lines, I could just recite and do it" (transcript 1, L121-122).

However, frustrations and embarrassments with fixed scripts occurred to other students and led to their stress and occasional arguments during group work in the first three weeks. The workload concerning the memorization, rehearsals and performance for scripted role-playing caused fatigue, reluctance and even resistance for Lucy, Hilary, Zhou, Jessica and Ruma. Peter was frustrated about the task preparation in terms of the difficulty in memorising lines that "I really have a bad memory for the lines" (transcript 7, L135). Jessica tried to manage her perfectionism in memorising the fixed lines and following the plans, but she was disappointed at an imperfect performance (transcript 5, L46, 163-164):

...I want to do it perfectly...the first time I was doing that 'drop dead diva' play with Ruma, I forgot my lines, and I didn't feel doing it right, perfectly.

Mirroring this comment on the stress due to fixed plans was offered by Yue, Lucy and Hilary. Also, the sense of “mission completion” imposed additional pressure on Zhou and Lucy that (transcript 13, L54, 59-60):

...it's like completing a mission, a task, like I have to do to what I am told to... because it's like the task that we have to do... we are not doing this because we want to.

This pressure from completing missions contributed to Zhou's disengaging in group work as in general, because of his concern with the impact of his poor performance to the whole group. This unwillingness is also congruent with Fushino's (2010) stand for that WTC is affected by the beliefs about L2 group work.

From the above discussion, the level of task preparation is implied to affect the participants' evaluation criteria on the anxiety-provoking potential in drama tasks. This implication supports the findings that have answered RQ2a. Among all the three types of drama plays used in the workshop, the ranking based on the anxiety-provoking potential actually was different, depending on the individual qualities and L2 speaking strategies. Relevant to the different perception of language proficiency between the core group and the peripheral group mentioned earlier, Chris, Xia, Jane and Yan as the core group members enjoyed preparing scripted role-plays with the given scripts and using them during performance for assurance, given that this would eliminate the embarrassment of uttering wrong lines or forgetting lines. On the contrary, the peripheral members such as Zhou, Lucy, Yue, Peter, Hilary and Jessica expressed that they were released from the stress to role-play by the plans. They also appreciated being able to improvise their lines, roles and stories.

The other anxiety-inducing feature in drama plays was based on extent of public exposure, or stage fright. This fear occurred when drama plays required these students to deliver their group performance in front of the class. This finding connects to the earlier discussion about the fear of public speech, fear of making mistakes and concern over self-image for answering RQ2. Lucy offered her opinion that the activities requiring the performance in front of the audience were more anxious than those not (transcript 6, L107-111). The other 8 participants also reached an agreement on the less anxiety-provoking quality of performing tasks without the attention from the entire class as the public audience. Because of the release from public attention, students code-switched to the L1 when experiencing communication problems, as reported by Lucy, Peter and Ruma. Jessica, Peter, Jane, Yue, Xia, Ruma and Hilary felt less stressed by the fear of making mistakes without this exposure to public attention. This finding supported that, speaking in the public or interaction with strangers was consistently considered to draw public attention which

generated more stressful situations to language learners, in compared to private speech with friends (Dewaele et al., 2008; Dewaele, 2013).

Another important finding was particularly associated with the difficulty in expressing emotions for English drama activities. 8 out of 13 participants mentioned the confusion about expressing emotion in English for drama activities in terms of facial expression and body language, i.e. Yody, Jessica, Fay, Lucy, Fay, Ruma, Xia and Yan. Fay's commented that "(at first) I felt uncomfortable at all playing my part in English with everybody watching me, while I had to mind my tone of voice and emotional expression, body language and all that" (transcript 2, L93-95). Yan also added that "drama plays are more difficult to do, with the requirement for facial expressions and intonations" (transcript 10, L84-85). These confirmed a difficulty in handling emotional expressions during their oral English performance. To Ruma, the facial expressions and body language for showing assorted emotions in English were more exaggerated than in Chinese (transcript 8, L123-127). Yody supported this comment that "it feels a bit strange to see their (native English people's) expressions, and it feels even more awkward when a Chinese speaker tries to mimic" (transcript 11, L103-104). Lucy particularly stressed her general lack of facial expression in compared with Peter that (transcript 6, L149-152):

...my facial expression does not work out well, and I feel like I can't control my facial expression. I am no way like Peter, if he wants to be funny and he gets to be funny, or other emotions. I feel like my facial expression stays the same, just being dullness.

While Xia commented on a reasonable ability in general expression with emotion, she rendered that this didn't work in her oral English (transcript 9, L110-112):

...I am so not good at imitating and acting, and sometimes I can't express the feelings in English, although I can in Chinese

The above indices are congruent with previous research, manifesting the different intensity in emotional expression between native English speakers and Chinese speakers (Matsumoto, 1993; Matsumoto & Ekman, 1989; Marsh et al., 2003; Matsumoto & Ekman, 1989; Soto et al., 2005; Chen et al., 2005). The perceived difference in the intensity of emotional expression caused the certain embarrassment to these participants, which was relevant to the anxiety level at the time. This was evident in Jessica's comment that (transcript 5, L130-132):

I rarely do such drama games, or see the facial expressions on a native English speaker's face... I am neither familiar with that kind of way to express feelings, nor have I dealt with situations like that. So, I am nervous about it.

Despite all the difficulties above, the nature of game has played a special role in deciding the anxiety-provoking quality when it concerns drama games instead of drama plays. Chris, Yue, Hilary and Zhou put the fun feature of games in priority, as they helped relieve anxiety. Chris ranked “drama game” as the least anxiety-provoking type of drama tasks. For the comments on “playing with emotions” game, Hilary’s “this kind of game is more fun to play, not difficult” (transcript 3, L227) was in line with Yue’s “playing games is the most relaxed one” (transcript 12, L192). This adds to analyse for RQ3a in earlier section.

In conclusion, the prominent anxiety-provoking qualities in different drama activities were intrinsically linked to the workload of task preparation, task difficulty, fear of public performance and issues with emotional expression. The tension at the early execution of the drama approach was stemmed from both the situational contexts and the learner differences in the acceptance of acting and speaking strategies. This tension was also a part of reason for task resistance or avoidance, which were reflective variables to ESA. This answers RQ 4 and its associated the sub-questions.

5.5.4. Roots of anxiety-provoking factors in drama approach

The drama-based activities and the corresponding high level of anxiety occurred in the first half of the course phases rather than in the later weeks. From week 4 onwards, responses from all the participants about evaluating the drama-based activities were positive, especially with regard to the more flexible drama-based activities they had with more friendly classmates. This finding, firstly, supported the critical influence of the language environment and students’ collaboration on their ESA level (see section 5.5.1). Secondly, it indicated the capabilities of the drama approach in enabling a friendly classroom for these anxious Chinese students to collaborate in a supportive manner. Because of the frequent interaction and communication between the teacher and her students during weeks 3 and 4 (see Appendix 11), a mutual trust was established, reflected in the transformation phase where drama-based activities were modified to include scenario plays, improvisational conversation and teacher’s support in preparation and rehearsals. Although the modifications made for this drama approach received positive comments, it was the creation of a relaxed classroom atmosphere that was the key to enable the implementation of these modifications by unifying students from both the core and the peripheral groups. This supports Rivers’s (1987) affirmation that the success of a drama project lies in the confident working group.

These findings also led to a need to discuss scripted role-playing as the centre of the argument, regarding the anxiety-provoking qualities of this drama approach. With the preference for either scripted role-plays or improvisational conversation, the central matter related to the degree of spontaneity in these oral tasks. From the use of fixed plans in the given scripts, to self-invented scripts and improvisational talks without any scripts, the drama-based activities were approached according to the level of spontaneity. Although the personal preference to the degree of spontaneity varied among the three types of drama plays, most participants, i.e. Chris, Fay, Peter, Jane, Jessica, Yue, Lucy, Yan, Ruma, Xia and Hilary, responded that they feared absolute spontaneity without any preparation for oral English tasks, due to the high possibility of freezing up or getting stuck in the middle of speech. In addition, ten participants, including those who preferred higher task spontaneity, appreciated the benefits of approaching the scripted role plays to gradually establish their ability and confidence. For those claiming a lower preference to scripted role-playing, Jessica confirmed the importance of a necessary step-by-step process to construct an oral English ability that:

...there has to be a process for adjusting one's capability in managing the speaking tasks. I do think role-playing is necessary for building the foundation for further flexible and improvised activities.

Indeed, scripted role-playing can cause upsets as being pseudo-communicative, because it is externally directed rather than self-originating that neither anything of real import is communicated, nor are genuine messages received (Rivers, 1983). Although scenario plays asked students to relate themselves in a given situation, elements of pseudo-communication were traceable on account of the time and energy spent on the preparation. Despite this, with the identified lack of experience in almost any oral English communication among these participants, real communication might not be possible without the basic accumulation through pseudo-communication. Some drama experts maintained that students should always relate in the circumstances in a different culture by thinking how they would act (Via, 1975; Scarcella, 1978; Maley & Duff, 1978). As a matter of fact, most students in this class were not capable of relating themselves in oral English communication scenarios, due to the extremely low exposure of English and a lack of practice experience. Ruma commented on this situation in detail that (transcript 8, L249-253, 256-257):

...because of the limitation in our English ability...we couldn't even imagine what it would be like to be in a certain scenario... it would be even more difficult if you didn't give us the fixed scripts for role-playing. But you did, and it helped us to grow step by step...we had no direction if without those fixed scripts you gave us... It's a process that we have to go through

Even with improvisation, students were given 10 minutes to prepare for what was needed in a given scenario under a topic, i.e. talking about TV shows or family with friends. The reason for this resides in taking the consideration of their fear of absolute spontaneity identified earlier. Xia's comments manifested this (transcript 9, L65-69):

I may not be able to come up something in English immediately... because I haven't had enough language input. I should have read more about English stuff. But if asking me to speak my English in a given scenario, I can think of something by following the leads in that context, and I won't be stuck. Without such clue, I don't know how to think of something to say.

These findings explained the process of how the participants gradually constructed their self-confidence through the practice with communicative rehearsals. At this point, oral English practice is again, integrated by its connection with self-confidence. Therefore, it is re-emerged as the root of those factors as highly relevant to their anxiety experienced with this process, i.e. workload of task preparation, task difficulty, fear of public performance and issues with emotional expression. In other words, these fears were originated from lack of experience of oral English practice that leading to these factors at the surface level. This contributes to the full analysis of RQ2, 3, and 4.

5.6. Patterns of ESA reduction

To answer the final question, we shall begin by examining the group change in the level of ESA, then continue the discussion on the patterns in these changes and the correspond explanations.

RQ 5- Does this group of participants' anxiety level reduce throughout the course?

- a). To what extent has the group ESA level changed?
- b). What is the patterns of the change in their ESA levels?
- c). What is the explanations for these patterns of change?

The findings in this study suggested a positive effect of the drama approach on reducing the participants' ESA levels. All the individuals confirmed a reduction in their ESA levels by comparing the change of the status of their own significant sources of anxiety after this course. 7 out of 13 participants, i.e. Fay, Yan, Hilary, Peter, Lucy, Yue and Jessica evaluated their change as "definitely decreased". 3 participants (Xia, Ruma, Jane) considered their ESA undergone a "great change" in

terms of a decrease. Another three (Zhou, Yodi, Chris) reported a mild change of ESA reduction. Therefore, approximately 77% of participants agreed on a noticeable decrease in their ESA levels, while 22% of them claimed a gradual and mild decline. Additionally, 87.5% of the participants who were identified as the HI-ANX (scores above 165) students with the calculus of OECASCL (Fay, Yan, Xia, Ruma, Peter, Lucy, Chris, Yue), experienced an apparently ESA reduction. 60% of LO-ANX group reported this sharp decrease in their ESA. This partly answers RQ5a.

To start answer RQ5b, three patterns of decreased ESA were emerged in the interview results: sharply reduced (Fay, Peter, Yan, Hilary, Lucy, Yue, Xia, Ruma, Jane), mild reduced (Zhou, Yodi, Chris), and fluctuating reduced (Peter, Chris).

5.6.1. Sharp, mildly and fluctuating ESA reduction

Nine out of the thirteen participants reported their ESA as been sharply reduced. These participants concluded the reason behind this change especially to the improvement of their fear of making mistakes (Peter, Fay, Yue, Xia, Hilary), amount of practice (Yue, Jessica, Fay, Hilary, Ruma, Xia, Yan) and self-confidence (Jessica, Peter, Fay, Jessica, Yue, Jane, Yan). Jessica linked her frequent practice to the raise in self-confidence, because she was definitive about the progress made in both her listening skills and her English fluency. Yue shared her thoughts that also shed some lights on this point (transcript 12, L228-233):

I am more confident about my spoken English, because I definitely have been making improvements in my performance through this course. So, that's why I don't worry about if the others can understand my English or not. Now I am able to speak English to foreigners, and I am not afraid to. I just know I have to practice and practice. Like when I am chatting with my friends, subconsciously, I think about 'what to say this sentence in English', then I will practice that.

This close interrelationship between and among these three factors has referred back to the earlier analysis of the answer for RQ2. The positive influence of the friendly relationship among group members were also mentioned by more introvert participants such as Jane and Yan as helping them become relax during group cooperation and performance.

For the mild reduction in ESA group (Zhou and Yody), the concern over the pedagogical methods, such as the requirement for the level of spontaneity, was prominent in influencing the status of their ESA. Zhou and Yodi were relieved to engage in more spontaneous speech, such as

improvisation and individual speech task. Chris, on the other hand, was stressed about this. This factor referred back to the discussion for both RQ2 and RQ4.

As for those experiencing the change of fluctuating decrease, i.e. Chris and Peter, the pattern began with a rather flat ESA performance in the first three weeks until the second phase of the course in week 4. Both Peter and Chris reported their fluctuating pattern of ESA reduction. In fact, Peter's ESA was also reported as the sharply decreased type, suggesting that he had undergone a more substantial change of ESA than Chris did.

This outcome reflected the analysis of those specific factors of ESA as the production of a combining influence from the perception of pedagogical approach, teacher's support, self-confidence and learner personality. During the transaction period in week 4, the students were encouraged to use their own L2 output rather than relying on the given scripts or prepared notes. Peter and Chris both admitted the negative influence of this higher requirement in L2 spontaneity on their anxiety, which then resulted in a ESA increase for that week. Compared to Chris' difficulty in dealing with task differences, Peter was even more distracted by the worry about making mistakes to hurt his self-image in front of the new class members. Nevertheless, both of their ESA decreased again later around week 5 especially after receiving sufficient teacher support. Having a "coach" through the rehearsals for drama plays was a relief for Chris, especially in the "functional language" seminar. The support for helping Peter practice his English pronunciation was considered useful as well. Although Chris' introvert personality might be responsible for the relatively low amount of L2 practice than Peter had, her ESA decreased as her self-confidence grew in her reports.

This fluctuation in learners' perception of themselves is consistent with the previous findings that, self-perception is considered a fluctuating and socially situated variable closely associated with the learners' perception of the learning environment (Ushioda, 2003; Léger & Storch, 2009). The increased self-confidence is also the indication to support how important the learners' perception of the contextual setting is to self-confidence, learner variables, and the amount of L2 practice. This evidence of a fluctuating ESA resembled the similar unstable quality of CA/FLA, which was reported to vary both in the short term (minutes) and in the long term (years), according to situational, social, biographical, cultural and psychological variables, such as personality dimensions (Dewaele et al., 2008).

To fully answer RQ5a and 5c, both the identified factors and behavioural indicators can be integrated to manifest these different patterns of change. Between the groups of sharply decreased and mildly decreased ESA, observations of reticence, task resistance or avoidance were comparatively low and much less frequent in the former group than in the latter, especially after

the course proceeded to its second and third phases. This showed that the participants with the sharply decreased ESA experience were willing to engage in practice during week 4 to 10. Fay, Jessica, Yue and Peter's high task engagement during observation was consistent with their sharp ESA reduction reported from the interviews.

Such an active participation was also identifiable among the mildly decreased ESA group members, whereas sometime less active participation came with a report of sharp or fluctuating reduce of ESA. Chris, as experiencing a fluctuating ESA reduction, was the quietest student with the least active task engagement, who never volunteered answers and contributed less during group performance. In contrast, Yody, reported only a mild ESA reduction, was extremely active in volunteering answers and various tasks. The other member of the mildly decreased group, Zhou, practiced in every single speaking task and was one of the two students (Zhou and Yue) who never missed any lesson throughout the entire course. Although Jane, Yan and Xia seldom volunteered answers and were also seen as the quiet students, their ESA levels showed a sharply reduced pattern. These findings imply that learner variables like introversion, L2 willingness and the patterns of change in ESA are not strongly correlated.

5.6.2. Activation of ESA defending system

Among those reporting a sharp ESA reduction, especially Hilary, Ruma and Lucy, a pattern of this process was identified as to maximise the positive influence of the drama approach on reducing the anxiety. The results suggested that, these participants could have activated a self-defend system against their anxiety through the process of adapting the course and overcoming their difficulties in task completion.

To elaborate firstly with Hilary's case, a plausible possibility is that, an anxiety-coping mechanism has been activated as to transfer the negative distractions from her anxiety to a willingness to participate in L2 oral practice. From being anxious and passive, to becoming relaxed and active, Hilary activated this coping system for her ESA. Her skin got "thicker" with regard to making mistakes, and she understood and embraced the value of perseverance in mastering her English speaking.

Hilary pointed out that this course taught her the importance of being perseverant in oral English practice to reach out the true confidence of believing in herself and her English competence. In this path of anxiety reduction, she activated her willingness in speaking tasks and started to

engage in class activities from week 5. Indeed, the behavioural indicators to ESA were observed an increase in the frequency of gaze aversion, short pause, repetition and hand-movement. However, the perception of a growing self-confidence and the release from the fear of making mistakes made Hilary convinced of a sharp reduction in her anxiety.

On the surface level, it was in contradiction to the increased verbal and non-verbal clues that tied to anxiety. Nevertheless, this might be more relevant to the criteria of L2 oral fluency rather than level of anxiety. Even without the suffer from anxiety, the phenomena of repetition or pauses are not likely to be extinguished in L2 speech. To these Chinese students who only began learning to practice their English like toddlers, speech fluency is especially not easily accomplished within a three-month English course. The numbers of repetitions and pauses actually grew with the length of Hilary's speech. Her speech length was substantially longer in her non-scripted role-playing and improvisation (see extracts 6, 12). Compared to her passive fluent reading on the scripts, her active practice in making her own English speech should be the key to understand these contradicted results, showing her confidence and her confrontation to her anxiety. Without this active practice, if Hilary had been passively reading the scripts throughout the course, there would never even have been results to make this comparison.

Ruma and Lucy were originally reported to be HI-ANX (>165) from OECASCL, with scores of 181 and 171, respectively. They, however, also reported a sharply decreased ESA. Their experiences reflected the activation of self-coping system. Ruma was especially concerned with the negative evaluation of her English pronunciation she had received in the past, which caused her to worry about being laughed at when using her oral English in class. In this class, Ruma learned to accept her fear and transformed this feeling to a more positive energy as making more effort in practicing her pronunciation and the general L2 skills to change the unsatisfactory reality. Lucy's fear was associated to the fear of public speech, and she felt that the focused attention might even lead to a panic attack. For her, the essence of this course was to raise her self-confidence through constant practice. So she took the opportunities to perform and practice with this class. For overcoming the fear for public attention, she also attended the campus campaign for electing to be a member in the students' committee. This election required giving several speeches in front of the audience as to persuade her competence for the position.

These cases demonstrated the process of a sharply reduced ESA level though this course. Their active oral English practice was the evidence of the beliefs in the importance of self-confidence in the positive reinforcement of a friendly language environment, which then enabled a supportive collaboration among the students. The special qualities of the drama approach have contributed to this result, such as its creation of interest through make-believe materials and a relaxed

classroom atmosphere through rehearsals of drama plays. The internal pressures categorized as psychological variables (fear of face loss, of making mistakes and of public attention) can be relieved to encourage the amount of practice and to help build self-confidence. As such a process repeats, positive reinforcements and diligence then improve the oral English ability, leading to the activation of an anxiety-defending mechanism. With her sense of perfectionism, Hilary concluded that in essence, “practice makes perfect”. Ruma highlighted her decision for being perseverant in future English learning that (transcript 8, L219-227):

I do worry about not being able to handle English pronunciation, and the tone and intonation. I think the biggest problem for me is vocabulary. But now, it's not about “to think”, it's about “to do” for making a difference... I accept my weak points, and am willing to change that instead of just blaming it on myself or somebody else... I don't like to call it “anxiety” now, it feels like I have got this motivation to study, to learn to make things better.

5.6.3. The reversal of the vicious cycle

The most important finding of this research was emerged as the advantage of this drama approach to create a learner-friendly environment for the students to gain their experience in oral English practice.

As identified in previous chapters (see section 2.4 and 5.4.3), a lack of experience in oral English practice originated the causes of Chinese students' ESA. It firstly led to a lack of self-confidence, which was identified a strong association to the protection of self-image, evidenced in the fear of making mistakes and fear of public attention. This was likely to cause task avoidance or UTC in L2, which led back to the lack of oral English practice as to complete this vicious cycle. The key to interpreting this lack of oral English practice experience has been indicated in the uncertainty toward both initiating and receiving a conversation. This area constantly confused the participants, as to what to say in order to fit in the expectation of the conversation, what reaction would it be likely to receive and how to interact with that reaction. This then developed into fear, as the core of this ESA among the participants.

The task at central to reverse this cycle is as such: how to motivate the students to engage in practice for improving their lack of oral English experience? The findings in this study have provided the answer with three key points: stimulating students' interests, encouraging them to learn to cooperate and interact in the rehearsals of L2 communication, and a safe and supportive language environment. The drama approach used in this study has achieved these above points,

as proposed in diagram 6 (see section 2.5.6), and this is the reason behind these promising results out of this research.

All the participants commented this drama course as fun and comfortable to participate in, to enjoy practicing their oral English with drama plays and to become gradually relaxed during cooperation and practice. In other words, it was the potentials of the drama approach in enabling a friendly and supportive learning environment that activated the learners' positive perception of their learning context and their willingness to engage in L2 tasks. The evidence of the participants' active task engagement after the familiarity phase (weeks 1,2,3) was testimonial to this activation of this perception and this willingness. Although the rehearsed oral English communication helped the participants to accumulate experience of practice, the perception and the willingness were the pre-requisites of their interests in engaging in this drama course.

The reports on a general reduced ESA level also suggested a reversal of, or at least an improvement in the vicious cycle of ESA. Through the repeated practice on the learnt language basics within communicative rehearsals between week 4 and 10, participants confirmed the improvement with regard to a reduction in their fear of making mistakes, fear of public attention and an increased self-confidence. This practice contributed to the improvement in fluency, oral English production, listening skills and pronunciations, which in turn facilitated a reinforced self-confidence through accumulating pleasant practice experience.

The vicious cycle of ESA displayed more in a fluctuating pattern towards a reduction of anxiety, rather than a straightforward decrease. Any individual or a combination of various anxiety-inducing factors, such as fear of making mistakes, UTC in L2, self-image, introvert personality, perfectionism, self-confidence, oral task type, classroom environment, can emerge at any point during the practice to trigger a series of negative reactions that reflect an anxiety status. Peter's anxiety level slightly increased when his self-image was felt threatened by the presence of some new students. Chris appeared more nervous about dealing with more the natural interaction by using self-invented scripts instead of following the fixed plans.

Even if with the accumulation of practice experience, the process of ESA reduction can contain repeated bursts of anxiety in various forms, which are subjected to psychological-situational variables. This complicates the process to take a few detours for achieving a certain degree of improvement, instead of a linear movement once the practice and conversation rehearsals begin. After all, all the simulated practice in a classroom is in no way capable of substituting the communication in real life situations. With the lecture about the usage of functional language in conversation, Chris mentioned her confusion that "the sentences...are quite long...I couldn't remember or recite (them)...even I can...I still don't know when and how to use it" (transcript 1,

L134-145). Nevertheless, the trainings under drama approaches should be available to motivate Chinese students to bridge the gap of their lack of experience in oral English practice.

Clearly, virtual simulations cannot predict what happens in reality, or formulate the timing and appropriateness to insert certain expressions in all circumstances. A language class does not provide real experiences in a target language society. The important concern of this study is that, the participants' experience with this course can make them realise that practice and perseverance can give them the answer they need for conquering their anxiety in real English communication if they will.

5.7. Summary and conclusion

This chapter has described the outcome of the research by answering the RQs and the sub-questions in turn. It has identified the behavioural indicators, outlined the distinctive dimensions to cause and to reduce ESA, and reported the overall decrease in the level of ESA under the influence of drama approach. Unwillingness in L2 communication, reticence and task avoidance surfaced in observation and interview results as the negatively consequential reactions. These reactions were closely connected with the essential factors of lack of oral practice experience, low self-confidence, fear of making mistakes, and the perception of contextual classroom environment. The experience of oral English practice has been affirmed to have great potentials in initiating ESA and in reversing the vicious cycles.

In this chapter, the correlation between the factors, indicators and drama activities to ESA was also discussed. The potentials in applying the drama approach as well as the qualities raising counter-effects to ESA were both substantially relevant to self-confidence, perception of situation contextual setting and willingness in L2 communication. These factors were also reflected in the potentials of providing a learner-friendly classroom under the drama approach. Next is a brief discussion of conclusions, implications and recommendations for future research in terms of the methodological and pedagogical merits.

Chapter 6. Conclusion and implication

6.1. Introduction

This chapter will present a summary of the research in terms of its purpose and the main findings. It will then emphasize the methodological and pedagogical contributions of action research on the values it has achieved for this study and language programme improvement. The recommendations will be followed, from both the perspectives of drama English education and future anxiety research in the Chinese EFL context.

6.2. Research overview

This research aims at evaluating the influence of the drama course on the participants' ESA in the Chinese EFL context. From an educational culture-specific perspective, the ESA construct and the effect of this drama course were examined with the reversal of the vicious cycle, thereby shedding light on the application of drama approach in FLA research.

This research stemmed from my personal experience about my ESA, as an English learner of Chinese with a long suffering from ESA and as an English teacher witnessing the similar suffering on my students. My own success to reduce ESA was based on massive amount of oral English communication practice with the use of drama and mass media. This led me to become curious about exploring the influence of drama on ESA. This curiosity was also inspired by an actor student of mine (section1.2.2). The voice from the current Chinese university students has also become strong in demanding practical language classes to help with their ESA (Gan et al., 2004; Lam, 2002; Liu, 2005).

There is little research on the correlation between FLA and drama approaches. As a classroom intervention-based action research, the methodology combined questionnaires, classroom observations, teacher's journals and interviews. The course design in the principles of relieving potentials of drama approach was provided. As a small-scaled qualitative study with 13

participants for three months, data was analysed in perspectives of both the group results and the narrative cases of three representative participants.

6.3. Research questions, methodology and findings

The research aim was addressed with the five research questions in below:

RQ 1-What are the phenomena indicating the participants' ESA?

- a) What are the reactions of ESA exhibited by the participants?
- b) What are the behavioural indicators of participant's ESA?

RQ 2- What factors are most influential in affecting the participants' ESA?

- a) What are the common factors causing the participants to experience ESA?
- b) How do these factors connect to their reactions of ESA?
- c) How do these factors connect to their physical indicators of ESA?

RQ 3- Do participants feel less anxious taking part in the drama approach?

- a) What factors make the participants feel comfortable or uncomfortable?
- b) How does the feeling of anxiety/lack of anxiety change over a period of 10 weeks?

RQ 4-How do participants rate their anxiety in drama and non-drama activities?

- a) What factors contribute to anxiety in drama activities?
- b) What factors contribute to anxiety in non-drama activities?

RQ 5- Do the participants' anxiety level reduce throughout the course?

- a) To what extent the group ESA level has changed?
- b) What is the pattern of the change in their ESA levels?
- c) What is the explanation for these patterns of change?

To answer RQ1, the most common consequence of ESA was identified as the unwillingness to undertaking oral English tasks. This was shown in task resistance, reticence or task avoidance. This unwillingness reflected the communication apprehension as in the FLA construct conceptualised

by Horwitz et al (1986), which was repeatedly reported in previous work under the Chinese EFL context (see Hilleson, 1996; Liu & Jackson, 2008; Mak, 2011). The physical symptoms indicative of anxiety were reported as fast-rate heartbeats, muscle tension, sweating, hot or cold chills, blushing, cold hands and their “mind going blank”. These have corresponded to phenomena described in clinical psychology (see Barlow, 1988; Sanders & Wills, 2003).

The observation of verbal and non-verbal cues was triangulated with data from questionnaires, teacher’s journals and interviews to corroborate the exhibition of ESA in the participants. The non-verbal cues were shown consistency with previous studies, such as gaze aversion, bodily tension, rigid and closed posture, i.e. hunched back, crossed arms or legs, eye contact avoidance, leaning away and fewer facial expressions associated with joy and pleasure (see Knapp & Hall, 2001; Gregersen, 2005). The others non-verbal clues were specifically attached to individual differences, i.e. playing hair or a pair of glasses, touching back head and frequent hand gestures (Yan, Hilary, Yody, Peter and Zhou). The verbal clues commonly exhibited in the participants were stutters, short pauses, repetitions, long wait time, trembling voice and speaking in low tone. In order to differentiate the indication of anxiety from a lack of oral English skills, the interpretation of the presence of stutters, short pause and repetitions were highly dependable on the participants’ explanation within the on-going context.

In answering RQ2, the distinct dimension of ESA suffered by the participants was constituted of as socio-situational variables and the socio-psychological factors. The former included the classroom environment, student-teacher communication, task type and students’ collaboration. The latter contained low self-confidence, fear of making mistakes, fear of public attention, perfectionism and introversion. These findings did not comply with the classic domain of fear of negative evaluation elicited by Horwitz et al (1986). The findings of RQ3a and RQ4 supported a full answer to RQ2 as to interpret the anxiety-provoking factors in the process of the drama course. These were identified as task difficulty, task preparation, speech spontaneity, stage fright and the difficulty in emotional expression. With all the reported factors, a lack of oral English experience surfaced as the root of the ESA. It was also considered a potential origin of low self-confidence, leading to fears of making mistakes, fear of face loss and unwillingness to oral practice.

The relieving potentials of drama approach were affirmed in this study. A clear link was established to the positive reinforcement on the repeated oral practice through conversation rehearsals (RQ3b and RQ5c). The creation of a relaxed classroom environment was identified with the evidence of effective student-teacher communication and interactive collaboration among the participants. The role of the teacher was considered essential in creating a positive morale in

L2 instruction and offering technical help with the conversation rehearsals. The creation of learning interest in this class further encouraged task involvement in which practice helped an increased self-confidence. Although all these potentials of drama approaches were appeared from the middle of this course onwards, this process confirmed a possibility of reversing the previously established vicious cycle of ESA.

To answer RQ5a and 5b, a generally reduced ESA level was reported among all the thirteen participants and to various extents. Three patterns emerged: 1) as a sharp decrease in ESA (9 reports), 2) a mildly decrease (2 reports) and 3) a fluctuating decrease (2 reports). The sharp decrease in their ESA (Hilary, Lucy, Xia) was established on the recognition of the importance in oral English practice with their experience with the course, suggesting a possible activation of self-defending mechanism against their further anxiety. With group 2), an association of L1 anxiety and general social anxiety with ESA was established. Finally, with group 3), the transformation phase of the course caused the pressure to Peter and Chris, due to a threatened self-image or the adaptation of reformed drama tasks.

Overall, the reported ESA reduction among the participants in this study suggested a positive influence of the drama approach on ESA through its creation of a friendly and supportive language environment and the students' interests in accumulating their oral English experience with rehearsed conversations and communications. Self-confidence was boosted with the improvement in fear of making mistakes through repeated practice experience. The concern over self-image was also gradually faded within the perceived warm and supportive classroom. The findings of different patterns of ESA reduction indicated that, the benefits of drama approaches did not guarantee a direct decrease in the anxiety level. The pattern of anxiety reduction is not likely to be a linear trajectory. This largely associates with the complicated ESA construct in nature and with the array of socio-cultural-psychological affecting in classrooms. All these predictors make the ESA construct multidimensional, complicating the interaction between and among situational-contextual-specific factors and learner variables. This fully answers RQ5.

6.4. Implication for pedagogy and future research

6.4.1. Fostering a supportive language community

The most important finding with regard to its pedagogical implications relates to the significance of managing a learner-friendly classroom with adequate practice, interaction and cooperation among Chinese learners. The concern about insufficient communication skills in English among Asian learners has been increasing with the rapid expansion of international exchanges via business, communication and schooling (Butler, 2011). Due to the context of monolingual society in China, the majority of Chinese learners of English have fewer opportunities to travel or live in an English community in order to practice and use their oral English. It is of importance to address this lack of experience in oral English practice, and from the reported results, drama approach can be an option. Rouhani (2008) argued that educators should incorporate the social and emotional functions of language in to their syllabuses, because FL learners having training to imaginatively put themselves in characters from the target culture, such as in reading short fictions, made it easier to reconstruct FL learners' viewpoints in intercultural understanding.

In order to enable an interactive communication on both the macro level in class and the micro level in students' community, the pedagogical methods, class procedures, activities and content with sufficient support from the teacher need to be adjusted to foster a comfortable language environment for the students to practice. Some suggestions for suitable activities are warm-up games and familiarisation tasks at the beginning of an oral English course, specifically for alleviating the nervousness and embarrassment in general English speaking. Students should be given sufficient opportunities to engage in these activities to not only warm-up their oral English skills, but to familiarise each other as partners.

The drama approach urgently requires pitching classroom activities to the appropriate level for the students' L2 competence. The warm-up exercises were suggested by the participants of this research to determine the success in approaching the following drama plays. The emotional games and the teacher's support in walking her students through rehearsals were received generally positive comments from the participants. More technical support in the preparation for drama plays were suggested for a better understanding of the usage for language basics and scripts (transcript 5, L229-230). The preview of the videos, shows and movies could be assigned as

homework to facilitate the understanding of these materials in lectures (transcript 8, L242-243). These suggestions can shed light on the application of drama approach in future Chinese EFL class.

In addition, the role of teacher is considered essential in establishing and facilitating an effective and interactive teacher-student relationship to eventually lower the anxiety in a FL classroom. Creating a low-anxiety classroom was considered by Goshi (2005) as the primary responsibility of teachers. A good teacher can use strategies to create a low-threat environment in which learners can be encouraged to build their confidence in L2 communication (Spielmann & Radnofsky, 2001). Teachers' role is at central in creating this positive learning environment for their students to believe in the value of learning a L2 and their capacity to face that challenge (Arnold & Fonseca, 2007; Dewaele, 2011). They can lessen their students' fears of sounding silly in speaking a L2 by developing a strong cohesion between themselves, the learner and the group of learners (Dewaele & Thirtle, 2009).

With regard to elaborate on concrete strategies, the drama English teachers need to provide their students with technical knowledge for creating scripts, constructing lines and rehearsing plays. Most of the difficulties were reported in the construction of story and lines for scripts and the interaction during collaboration between partners, if without the help from the teacher. Therefore, leaving students with absolute freedom may not be suitable for the Chinese students with insufficient experience of oral English practice and communication. Chris suggested that students would be benefited more from the class if the teacher could specify the necessary language knowledge for them to construct and prepare for drama plays. This would help solving the dilemma of scripted role-playing, and could also balance the task difficult while still leaving students with sufficient free choices.

After all, the types of language anxiety can vary from the light situational to psychologically diagnosable, and the latter is beyond the reach of this study on the scope of language education. Zhou was reported to have both L1 anxiety and a general social anxiety, showing in his consistent silence off the oral performance duty throughout the course. He never initiated conversation with any other student in this class, and he remained silent while others having conversation around him. Learners with high degree of FLA are likely to be less socially desirable, because FLA is argued to be deterrent to social facility (Horwitz et al., 1986; Rouhani, 2008). There are problems within certain anxious L2 learners that may impede their willingness in practice or task engagement, and in that case, options for teachers are fairly limited in these circumstances.

6.4.2. Suggestion for future research

Given the nature of this study, little attention was given to the L1 anxiety or social anxiety. The potential sources of these anxiety can provide insights to interpret the relevant factors to L2 anxiety for Chinese speakers, and therefore can benefit further FLA research in the Chinese EFL context or beyond. Another hypothesis can be embarked on future research to arrange native English speaker teachers (NESTs) along with non-native English speakers (N-NESTs) in the same class, in order to compare the difference to reveal the influence from NESTs.

Future research may also be benefited from introducing clinical psychological devices to measure the level of FLA or ESA from the scientific perspective, such as pulse rate, heart-beat, body temperature, blood pressure, dilation of pupils, etc. Rather than simple classroom observation on the count of numbers or frequency in verbal and non-verbal clues as the behavioural indicators, the clinical measurement can have the advantage in capturing and tracing the exact change in these behavioural variables for the accuracy in anxiety assessment.

One limitation of this study is rendered that, a language classroom still has the limitation in providing the sufficient non-simulated oral English practice for natural communication in reality. Another limitation of this study is its small scale, which makes the generalisation of results to larger population impossible. Notwithstanding the mentioned limitations, I would argue that findings from this study have offered valuable insights for the understanding of Chinese learners' ESA and the FLA construct. The rich qualitative data in detailed individual cases lends transferability in Chinese students as a group case.

6.5. Contributions of action research

Given the fruitful findings and the implications this study has brought, it is of great importance to underline the contributions action research has made in achieving the methodological effectiveness, pedagogical practice for drama approach application, and the language programme development in high education. Not only does the methodology application of this study take the a step for future FLA research to explore more in this path, but its teaching practice has contributed to develop the language programme in drama approaches.

This study has benefited from the nature of action research as regards to its effective methodology in securing, tracing and triangulating the data. It has exploited the practicality of implementing a reformed action for a change in a cyclical, progressive research process. As having illustrated with diagram 8 (section 3.2.4) in the methodology chapter, this study has formulated its research project and refined the instruments for data collection by planning, acting, observing and reflecting through three pilot studies. With the actual field work, this special process has also been progressively developed in the actual methodology application, in terms of collecting, analysing, interpreting and triangulating the data. Accompanying the fulfilment of each step of this progress, the data variety has been expanded to include the questionnaires, classroom observations, teacher's journals and in-depth interviews that have enriched the findings of ESA construct to be multi-dimensional.

In this way, the nature of the investigating subject, ESA, is the good match to receive the benefits of this action research methodology. Researching on the changes in a situational-specific emotion has been enabled with the multi-sources of data collection and the repeated process for data accuracy. The questionnaires and interviews probed the socio-psychological factors of ESA, while the observations and the field notes secured the moments of the undergoing emotional changes within the contextual specifics of these moments in a language classroom. Even the ESA occurrence and the patterns of change were able to corroborate with the observation, journal and interview data. One of the important findings about ESA reduction has been revealed as exhibiting a possibly fluctuating pattern, and the data managed to capture how, when, what happened and why this fluctuation has happened. This has particularly manifested the value of action research methodology.

The cyclical process has also assisted the pedagogical practice of this English drama course to make progress in relieving the participants' ESA and achieving the values of drama approach through constant modifications. The research purpose of ESA reduction and the pedagogical values of drama approach have the shared interests in promoting the students' task engagement and a friendly, supportive language classroom. At the "acting" stage of this action research process, the course execution has had every lecture and every seminar undergone careful planning, implementing, observing the effects of implementation, and reflecting for further modifications. It indeed was a painful process for the teacher to go through the repeated class modifications with scrutinizing the class content, chosen materials, class procedures, activity arrangements and evaluating the actual effects of these operations. However, embedding the application of drama approach in action research process is for developing the pedagogical strategies with unpredictability in a FL classroom. The efforts have paid off for this research to learn and to reflect on its own process of struggle and adaptation with every documented

strategic move in each phase of this course. The experience from this teaching practice will shed some lights on the course design, material selection, technical support in drama rehearsals, and teacher-student communication for the future language programmes to develop their drama approaches in the Chinese EFL context.

The truth about action research in the field of language education is that every one of them plays a part in the continuum of development, approaching to a better result. The essence in conducting action research is the transparency in achieving the results from critical analysis and reflection on each step of the research practice. The observation and evaluation of the practice will then continue to move forward the teaching application to improve the educational merits in language programmes. The principle is seen in other subjects of science. In the pharmaceutical science, for instance, the development of a new medicine takes millions of empirical experiments to get closer to the desired results, and this medicine keeps evolving into new generations. Likewise, action research requires language educators to be practitioners in the pursuit of improvement. Action research has the unique capacity to exploit every value of hardwork to push the boundary of improvement with its unique cyclical, progressive process.

6.6. Summary and conclusion

The discussion in chapter 2 emphasised the current situation of the anxiety experienced by Chinese students in using their oral English. Due to the educational-cultural heritage, the paper-based English education system and a mono-lingual society, most of these Chinese students were deprived of opportunities to function their use of oral English for such practice experience. Most previous research investigated FLA factors with the reference to the reality in Chinese EFL education (Liu & Jackson, 2008; Gao et al., 2014; Shao et al., 2013). However, the solution to improve this issue has remained largely unaddressed, especially for Chinese students. The current study, therefore, proposed and executed the specifically and systematically designed classroom intervention with the application of drama approach to seek improvement by taking actions to making a difference. This drama approach created a friendly and supportive learning environment, leading to the participants' positive perception of this class and then to their interests and willingness in practice their oral English with the repeated conversation rehearsals.

This study has shown the value of action research and a mixed method approach for studying the anxiety experienced by Chinese students in depth. Questionnaires, observations and teacher's

journals corroborated interview data on the participants' perceptions of their anxiety sources and their change in their ESA levels. It explores a new dimension in FLA studies by establishing the correlation between the influence of drama approach and ESA reduction. The predictors of ESA are linked to socio-psychological variables intertwining in situation-specific context of a classroom. By adapting the FLCAS with modifications to incorporate items reflecting the Chinese EFL context, the understanding of ESA has been manifested in low self-confidence, fear of making mistakes and fear of face loss as the key factors affecting willingness to L2 communication. The oral English experience as the main source of these factors is highlighted as 1), it has initiated the vicious cycle, and 2), the ESA has been improved as a result of the increased experience in communication rehearsals.

This research has offered a direction for further research to explore the ways of facilitating a learner-perceived friendly language environment for anxious learners to have sufficient practice. It is hoped that the findings from this research will expand the dimension of anxiety studies. It provides a start to broaden our understanding of the FLA construct with the increased methodological and socio-geographical diversity, and to help the development of FL teaching practice that promotes the students' self-confidence in their use of oral English with drama approaches.

Appendices

Appendix 1: Questionnaire

Survey on Chinese Students' Attitudes toward their use of Oral English

This questionnaire is designed for the current research, and aims to help better understand Chinese students' experience regarding to the use of oral English. All response will be treated anonymously. The researcher is a current Ph.D student in Linguistics at University of Southampton, and would be in debt to you because of your cooperation. Thank you very much in advance. 😊

PART 1: Questions for General Background

Directions: This part is about the basic information of your English learning history. Please complete your answers in the blanks.

1. I started to learn English at the age of_____
2. I started to actually learn spoken English at the age of_____
3. I have English speaking friends (a. yes b.no) and we contact each other by writing (eg. Letters and email)_____and/or by speaking (e.g., phone and meetings etc.)_____ .
 A. occasionally B. once a week C. several times a week D. very often (daily)
4. I rate my reading ability in English as_____, listening ability in English as_____, writing ability in English as_____, speaking ability in English as_____, and my overall English proficiency as_____.
 A. Poor B. OK C. good D. very good

PART 2: Oral English Classroom Anxiety Scale for Chinese Learners of English

Directions: Please answer the following questions with answers scaling from "strongly agree" to "strongly disagree", and tick the alternative which appears most applicable to you. We would urge you to be as accurate as possible since the success of this investigation depends upon it.

A. Learner-Teacher interaction

1. In an oral English class, it frightens me when I don't understand what the teacher is saying in English.
 Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. I get nervous about when I don't understand every word the teacher says in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

3. In my oral English class, I get nervous when the teacher asks questions which I haven't prepared in advance.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

4. I'm afraid that my language teacher is ready to correct every mistake I make in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

5. In an oral English class, I get upset when I don't understand what the teacher is correcting.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

6. I don't get upset when the teacher corrects me after completing a speaking task in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

7. I worry about getting the negative evaluation from my oral English teacher about my spoken English.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

B. Classroom procedures

1. I feel more tense and nervous in my oral English class than in my other English classes.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. I can feel my heart pounding when I'm going to be called on in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

3. I start to panic when I have to speak without preparation in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

4. It embarrasses me to volunteer answers in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

5. My oral English class moves so quickly that I worry about getting left behind.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

6. On my oral English class, I don't worry about having small group discussions in English.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

7. I would feel comfortable performing speaking tasks in pair with my Chinese partner on my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

8. On my oral English class, I would feel anxious to have a presentation in front of the whole class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

C. Class content

1. I get tense and nervous when I have to discuss things unfamiliar to me in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. During my oral English class, I find myself thinking about things that have nothing to do with the course.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

3. I don't feel embarrassed when performing in speaking tasks of which topic fails to interest me.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

4. It wouldn't bother me at all to have a lot of speaking tasks on my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

D. Making mistakes

1. I like to wait until I know exactly how to use an English word before using it in my spoken English on class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. I don't like trying out a difficult sentence in my spoken English on class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

3. At this point, I don't like trying to express complicated ideas in English in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

4. In my oral English class, I prefer to say a sentence to myself before I speak it.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

5. I prefer to follow basic sentence models rather than risk misusing the language when performing a speaking task on my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

6. On my oral English class, I don't worry about making mistakes in my spoken English.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

7. I feel overwhelmed by the number of words I have to learn to speak in English.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

8. I feel overwhelmed by the number of rules you have to learn to speak in English.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

9. I get nervous when I notice the mistakes in my oral English production.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

10. I get frustrated when I make mistakes that I shouldn't be making in my spoken English production.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

E. Self-evaluation

1. I never feel quite sure of myself when I am speaking English in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. When performing a speaking task on class, I can get so nervous I forget things I know.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

3. Even if I am well prepared for the speaking tasks I am about to do, I feel anxious about it.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

4. I feel confident when I speak in English.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

5. I don't feel pressure to prepare very well for my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

6. I keep thinking that the other students are better at their spoken English than I am.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

7. I am afraid that my spoken English is not good enough to complete the tasks on an oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

F. Competitiveness

1. On my oral English class, I can't help to compare my spoken English to others when they are speaking in English.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. It doesn't bother me that my spoken English is not as good as other students in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

G. self-image

1. I am afraid that the other students will laugh at me when I speak in English on my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. I worry about losing face when I am speaking in English in front of other students.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

3. I get nervous when other students in a group discussion cannot understand my spoken English.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

4. I am afraid that the teacher cannot understand my oral English.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

H. Personality

1. In General, I think I am optimistic about my life.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. Generally, I think I have a sense of perfectionism.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

3. During a conversation on class, I prefer to talk rather than listen.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

4. I talk less in English on class because I am shy.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

5. I don't think of myself as a nervous student in school.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

6. I get nervous when I start talking.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

I. Cultural context

1. I feel uncomfortable to speak in English to other Chinese students in my oral English class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. I would be worried if other students in the discussion group were not able to understand my spoken English because of their limited English proficiency.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

3. I am not afraid of being considered by other students as “showing-off” when speaking in English on class.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

4. I am not bothered being judged by other Chinese students in my oral English class as “pretending to be a foreigner” when I am trying to speak in English like a native-like speaker.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

5. In my oral English class, I am not worried to be distracted by what my Chinese classmates are thinking of me during my speaking task performance.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

J. Native speakers

1. I would not be nervous speaking English with native speakers.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

2. I would probably feel comfortable around native speakers of the foreign language.

Strongly agree Agree Neither agree nor disagree Disagree Strongly disagree

PART 3: Follow-up questions regarding the use of oral English

Directions: This section displays as open-ended questions for close-up details about your opinions on your oral English. Your answers can be in either in English or in Chinese depending on personal preference.

1. What “symptoms” do you usually have at the time of tension about speaking English?

2. In what occasions do you usually feel anxious about speaking in English?

3. What are the reasons do you consider to be responsible for your anxiety about speaking in English?

4. At this point, are there any other details you want to add here about your own case of being nervous to talk in English?

5. What would you suggest to make your oral English class more enjoyable instead of stressful to you?

-----THE END OF SURVEY-----

Many thanks again for your support and contribution.

Note: References of instruments include: “FLCAS” (Horwitz et al., 1986), “Language Class Risk-Taking Scale (LCR)” (Ely, 1986), “Unwillingness to Communicate Scale (UCS)” (Burgoon, 1976) and “Language Class Sociability Scale (LCS)” (Ely, 1986).

Appendix 2: Questionnaire (Chinese version)

关于中国学生对英语口语使用的态度调查

这份调查问卷是专为本次研究课题设计的，并针对以进一步理解中国学生的英语口语的学习，态度，情绪以及相关想法为主。您的个人信息以及提供的答案将被妥善匿名保密。问卷设计者/研究负责人现为南安普顿大学博士在读生，并且对于您的真诚合作衷心感谢。感谢您的合作和支持。

第一部分：学习背景调查

规则：本部分为调查您以往的英语学习经历以及相关个人背景。请在空白处填入您的答案。

1. 我开始学习英语的年龄是_____
2. 我开始学习并使用英语口语的年龄是_____
3. 我有可以交流英语的外国友人（a. 是 b. 不是），我们通过写作的（比如通信或邮件等方式互相联系对方的频率是_____或者我们通过口语交流（比如通电话或实际见面等）的频率是_____。
A. 偶尔 B. 一周一次 C. 一周数次 D. 非常频繁（每天）
4. 我自我评估我的英语阅读水平为_____，英语听力水平为_____，英语写作水平为_____，英语口语水平位_____，我的英语综合水平整体为_____。
A. 差 B. 一般 C. 良好 D. 很好

第二部分：中国学生在英语口语课堂学习和使用英语口语的情绪评估

规则：请按照以下五种不同的“同意”程度选择您的答案，并在您认为最符合您的答案的选项上打对勾“√”。关于您的答案关系到此次研究课题的成败，我们恳请您本着真实和尽可能准确的标准完成所有问题。

A. 学生-教师的互动方面

1. 在以英语为授课语言的口语课堂上，我会因为听不懂老师说话而胆怯。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2. 在以英语为授课语言的口语课堂上，我会因为不能听懂老师所说的每一个单词而紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

3. 在英语口语课上，我会因为被老师提问到自己没有事先准备过的问题而紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

4. 在英语口语课上，我会害怕老师会时刻准备着纠正我口语中存在的错误。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

5. 在英语口语课上，如果我的口语中存在错误而被老师指正，我会因为听不懂老师讲解我究竟错在哪里而感到烦躁。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

6. 在英语口语课上，如果老师在我完成口语回答之后纠正我的错误，我**不会**因此而烦躁。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

7. 我会担心从口语老师那里得到关于我的口语表现的消极评价。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

B. 课堂程序方面

1. 相比在其他课堂，我感觉在英语口语课上我更加紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2. 在英语口语课上，当我将要被老师叫起来回答问题的时候，我能感觉到我的心扑通扑通直跳。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

3. 在英语口语课上，当我不得不在没有准备的情况下说英语，我会慌张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

4. 在我的英语口语课上，我会因为主动回答老师的问题（用英语）而尴尬。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

5. 我会因为自己跟不上英语口语课上教学速度而担心。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

6. 在我的英语口语课上，我**不会**担心使用自己的口语参加小组讨论活动。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

7. 在英语口语课上，我对于跟同班同学两人一组完成口语任务没有不适应感。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

8. 在英语口语课上，我会因为在全班面前做英语演讲而紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

c. 课堂内容方面

1. 在英语口语课上，我会因为用英语讨论我不熟悉的话题而紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2. 在英语口语课上，我会想些其他与课堂无关的东西。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

3. 我**不会**因为要用英语口语完成内容上让我不感兴趣的口语任务而感到尴尬。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

4. 我一点都不会因为英语口语课上有很多的口语任务和活动而感到烦乱。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

D. 犯错误方面

1. 我会等到我完全掌握一个单词的用法之后，才会在英语口语课上使用。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2. 我不喜欢在我的英语口语课上尝试使用一个有难度的句子。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

3. 我不喜欢在我的英语口语课上尝试用英语口语表达复杂的语义（内容）。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

4. 在我的口语课堂上，我倾向于在我用英语口语发言之前默念一遍我要说的东西。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

5. 英语口语课上，我倾向于使用简单明了的句型完成口语任务多过于冒险使用新学的东西。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

6. 在英语口语课上，我**不会**担心在说口语时犯错误。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

7. 我对于使用英语口语所需要学的海量单词感到压力。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

8. 我对于使用英语口语所需要掌握的各种规则感到压力。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

9. 当我自己意识到我说出来的英语口语有错误时，我会紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

10. 当我在使用口语时犯了那些我不应该犯的错误时，我会有挫败感。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

E. 自我评估方面

1. 在英语口语课上，我张口使用英语口语的时候从来没有非常确定的感觉。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2. 在我的英语口语课上使用口语的时候，我会因为紧张而忘了我本来记着的东西。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

3. 尽管我为了在口语课上完成某项口语任务精心准备，在开口之前我仍然会感到紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

4. 当我使用英语口语时，我感到自信。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

5. 我并没有因为要为上英语口语课提前做好准备工作而感到有压力。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

6. 在英语口语课上，我不停的想“我们班上其他同学的口语都比我好”。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

7. 我害怕我的口语能力不足够让我完成英语口语作业。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

F. 竞争意识方面

1.在英语口语课上，当其他同学在说口语的时候，我禁不住的拿他们跟自己比较。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2.我不会因为自己的英语口语比不上其他同学而烦恼。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

G. 自尊心方面

1.我害怕在英语口语课上说口语的时候被其他同学嘲笑。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2.我担心自己在其他同学面前说口语而丢脸。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

3. 当英语口语课上小组讨论的时候，我会因为其他小组成员听不懂我讲的英语而紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

4. 我会因为老师听不懂我的英语口语而担心。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

H. 个性特点方面

1. 从大体上来讲，我认为我自己是一个乐观主义者。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2. 从大体上来讲，我认为自己有完美主义情节。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

3. 在英语口语课上的口语对话中，我倾向于说话多于倾听。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

4. 在英语口语课上，我因为害羞比较少开口说英语。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

5. 我不认为自己在学校是一名紧张型的学生。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

6. 我一开口说话（中文）就紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

1. 中国文化影响方面

1.我对于在英语口语课上跟我的其他中国同学说英语感到不舒服。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2. 我会担心在英语口语课上的小组讨论时，其他组员因自身英语能力受限而听不懂我讲的英语。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

3. 在英语口语课上说口语时，我**不会**担心被其他同学当成我在“显摆”。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

4.当我尝试模仿英语本土人说话的语音语调说口语时，我**不会**烦恼会被其他同学想成“装外国人”。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

5. 在英语口语课上说口语的时候，我**不会**担心自己因为“其他同学会怎么看待我”而分心。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

J. 跟英语本土人交流方面

1.我跟英语母语人士用英语交流**不会**紧张。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

2. 我在周围都是英语本土人群的时候说英语会自在。

强烈同意 同意 不同意也不反对 不同意 强烈不同意

第三部分：追踪问题

规则：本环节由五道简短的开放性问答题组成，问题主题为学生个人对于自己的英语口语学习和使用的想法。您可选择用英文或中文回答下列问题。

1. 您在说英语紧张的时候通常会有哪些“症状”表现？

2. 您在哪些情况下说英语会紧张？

3. 您认为造成您的英语口语焦虑的原因有哪些？

4. 除了以上调查问卷中提到的，就于您个人的英语口语焦虑问题，还有哪些细节需要在此补充吗？

5. 对于把英语口语课变得生动有趣而不是枯燥压力，您有哪些建议码？

全卷完。再次感谢您的真诚合作。

Appendix 3: Materials used for pilot studies

Warm-up exercise 1: Emotional expression

A. What's in the SMILE?

1. Make it cool
2. Make it warm
3. Artificial
4. Genuine
5. Surprised
6. Alluring
7. Cynical
8. Sneering

B. A....NOD...

Experiment with head inclinations to say

1. "Go on, I'm listening"
2. "Yes!" (You said it!)
3. "I don't believe you..."
4. "I'm thinking about it"
5. "I'm bored"
6. "Maybe"
7. "NO!"...(You didn't....)

Rawlins, G & Rich, J., 1985, p.35. (*Look, Listen and Trust: A Framework for Learning Through Drama.*)

WARM-UP GAME 2: Make a Guess



What about a drink?



Do you smoke?



I'm hungry...



He's crazy!



Keep Quiet!



He goes on and on...



It's nothing to do with me...

WARM-UP EXERCISE 3: PRACTICING WORDS WITH EMOTIONS

Instructions: Each participant will pick up a game card with one sentence and specific requirements to play out this sentence with two different tones and emotions.

1. Suppose you are a girl sharing something with her besty:
"I just met my old school mate yesterday, and I am telling you SHE IS REALLY A PIECE OF WORK."

- a. Say this sentence with the excitement and the intention of giving this “she” certain complements next.
 - b. Say this sentence with the feeling of “bad luck that I just ran into this person” and the inclination to criticise or to make fun of this “she”.
2. Suppose you are someone big and wealthy and want to share one of your collected arts with someone:
“If you like art, you should see the painting I just acquired, IT’S GONNA BLOW YOU AWAY!”
- a. Say this in a normal way of being excited to introduced a friend to check on the new artwork
 - b. Say this rather in a very seductive way to your lover, with the purpose of getting this person to be with you that night....
3. Suppose you are an art consultant who worked with a wealthy investor, and the following line is to say to a guest of your boss:
“Your sense of humour is as good as your taste in art” (then turn to your boss) “Captain, we will talk tomorrow?”
- a. Say this as a very obnoxious and snob tone, with a very strong sarcasm to the guest, and also a quite pride manner to your boss.
 - b. Say this in a tone of flattering to the guest because you are meant to suck your boss’s ass.
4. Suppose you are with a friend, say
“Time to do your laundry, uhu? I know, every Saturday night 8:15, easy to anticipate.”
- a. Say this as you are talking to one of your close friends with friendly happy mood
 - b. Say this to a friend you are about to get back to him because he has done something upsets you, so the way to express would be intimidating with a smell of conspiracy.

Drama warm-up game: working the sentences with emotions

1. In this case, you are playing to be “angry”, and you want to say to the person who has offended you so much that:

“You make me sick. I am done with you.”

(could be “你让我想吐，咱俩完了”)

2. In this case, you are supposed to act like you are happy and touched because of the present you got from your friend, so you say to him/her,

“Aww, thank you, how thoughtful you are. I love this little bear you just gave me!”

(could be “哇~谢谢你，想的真周到，你怎么知道我喜欢这只小熊仔~”)

3. In this case, you are playing “sad”, because someone hurt your feelings, so you want to say:

“I don’t understand...How could you do this to me?”

(could be: 我真的不懂，你为什么要这么对我...)

4. In this case, you are playing “suspicious” (怀疑), simply because you doubt this something could be worked, so you say,

“Uhu....how is this supposed to work, just like that?”

(could be: 额...这个怎么能成啊，就这样啊?)

Appendix 4: Semi-structure interview sheet

1. What is the reason of participating in this project after listening to the introduction session for the general project information?
2. Overall, how do you find out about this course in terms of its drama-related feature (fun, relaxed, interesting or stressed, boring and meaningless ...)?
3. How do you find your classmates, workmates in this class? (if they say very nice and friendly, then ask do you feel embarrassed speaking English in front of them, even when making mistakes?)
4. How did you find the course at the beginning (strange, new, intimidating, fun)?
5. Did you feel comfortable in performing drama-related tasks like role-playing at the beginning? What makes you more or less comfortable?
6. As you know, we have three students in our class who quit the class, so have you considered dropping out of the class during the first three weeks? Why?

If yes, then ask: how do you get over the thought and want to continue being in this class?
7. Have your feelings about this class changed as it processes? (with its games, group discussions, pair work and scenario plays). If so in which way?
8. If you think about your level of anxiety in different types of tasks, drama-related/scenario conversations (drama games) and plays or non-drama related tasks (pair work, vocabulary game, individual speaking tasks and group discussions), which type makes you feel more anxious than the other? Why is that?
9. How do you rank your anxiety during the performance of these different activities: individual speaking tasks, pair work games, pair work conversations, group discussions in English, and scenario plays in groups? Why? (for group discussion ranks the least anxious, if it has been evaluated as the least anxious one, then ask why, and especially if it has to do with using Chinese during the discussion sometimes)
10. Can you describe the change of your anxiety regarding the use of your oral English throughout the course; has it increased, decreased, or fluctuated during these 10 weeks? Can you give examples?
11. (different students will be asked differently) I have noticed that you (flushed, went silent, stuttered, went stiffed) during your performance in (a certain activity this student seems to

have anxiety with), can you tell me how you felt that at the time?

12. (different students will be asked differently) On the other hand, when you were doing (the task this student had the least anxiety with, usually they laugh or smile a lot during the performance), you seemed pretty relaxed to me, can you tell me how you felt back then? Why?
13. How would you describe your anxiety toward using your own spoken English now (more relaxed? More confident? Or even more nervous?)?
14. Have you got any suggestions for this course to help you/students speak English at ease, or what would you like me to have things done different back then on class to help you more confidently use your oral English?
15. Is there anything else you'd like to say about the course, about your English speaking, about your feelings about English, etc.

Appendix 5: The course plan and session plans

Course Plan

Jan 7th, 2014

Module title:

Drama-based Oral English course for Chinese university students

Module overview:

This course is designed for the research that investigates specifically in the effectiveness of applying drama approach on Chinese university students' anxiety regarding their use of oral English. As it aims to find out the students' anxiety changes in their reactions toward this, both communicative tasks and drama-related activities will be assigned to them by asking them to work in groups, pairs or teams. In the meantime, the course needs to be assured of interestingness as well as practicality in its quality for keeping students on board with the sufficient motivation to participant in class. Therefore, a variety of drama techniques will be used for illustrating, practising and playing with the language knowledge by making use of certain video clips selected from English TV shows, role-playings and improvisations.

There are in total 10 sessions for the module spreading out in 10 weeks, with two lessons for each session/week. For meeting the students' needs of effective communicating in an English-speaking country, this course will cover 10 different themes or topic that are part of each Chinese student's life for living and studying as an international student, ranging from taking care of one's daily routines to dealing with issues for studying. Each session will be started off with a lecture under a selected theme/topic for students to have necessary language knowledge to function in the next-coming tasks, such as vocabulary, syntax, grammar, phonetics and pragmatics, and then moving onto more interpersonal scenarios under that theme in the follow-up lesson for exploring, coaching with learning/using strategies and practicing the usage of the learnt items.

Students' practice and involvement is the key focus of this module, reflecting in all the groups

<p>work, pair work and team work in every class, even in the first lecture of a week. While the class/group discussions will be mostly non-drama-related, the pair work and group work are going to be more drama-related in the follow up seminar in that week.</p>
<p>Module aim:</p> <p>By the end of the module, students should be able to develop the confidence of using their spoken English for effective communications.</p>
<p>Module dates:</p> <p>Feb. 24, 2014- May. 2, 2014</p> <p>10 sessions for 10 weeks, with 2 lessons a session, 1 hour for each lesson.</p>
<p>Module learning outcomes:</p> <p>By the end of the module, students should be able:</p> <p>To develop more confidence in their use of oral English;</p> <p>To develop the confidence to make their English conversations communicatively effective;</p> <p>To practice their spoken English without being afraid of making mistakes;</p> <p>To develop some independent learning strategies for learning and improving.</p>
<p>Module setting:</p> <p>A group of 15-18 Chinese university students volunteered and motivated to learn and practice their oral English without anxiety</p>

Session (Date)	Theme	Content for lecture	Activities for seminar	Resources
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Session 1 (Feb. 24- Feb.28)	Communication: shopping	An introduction of key elements for effective communication, the language knowledge for shopping scenarios and practices	Pair work, group work, individual oral report and script role-playings on “shopping” scenarios	Language leader coursebook; Global coursebook; web resources and video clips from “The Big Bang Theory S5, E6; S6E6” and “Drop Dead Diva, S1, E9”
Session 2 (Mar. 3- Mar.7)	Living with roommates 1	The housing considerations and roommate qualities; functioning language for agreeing, disagreeing and expressing doubts.	Individual oral report, group work and script role-playings on “finding a place to live”	Books:Language leader; Global; Practical English usage; Web sources and video clips from “The Big Bang Theory, S3E22”
Session 3 (Mar.10 – Mar. 14)	Living with roommates 2	Dealing with roommates that are not cooperative; functioning language for interrupting, dealing with interrupting and correcting	Individual oral report, group work and script role-playings on “dealing with unreasonable roomies”	Books:Language leader; Global; Practical English usage; Web sources and video clips from “American’s Next Top Model, S11 and S18” and “The Big Bang Theory, S1E7”
Session 4 (Mar. 17- Mar. 22)	Eating/working in a restaurant	Both scenarios will be covered including eating out and working as a waitress. The functional language use is about giving a surprising news	Team game “make a guess of words”, group work “making up a story”, and scenario plays on “eating out	Books:Language leader; Global; Practical English usage; Web sources “Australannetwork” videos and video clips from “The Big

			in a restaurant”	Bang Theory, S3E7” and “Two Broke Girls, S1E7”
Session 5 (Mar. 24- Mar. 29)	Travelling with a group of friends	The language knowledge is focused on travelling and problems with the travelling. The colloquial language focus for seminar class is about fillers and repetition.	group work “playing with tongue twisters”, scenario preparation, and scenario plays on “travelling with friends”	Books:Language leader; Global; Practical English usage; Web sources “Australannetwork” videos and video clips from “The Big Bang Theory, S4E13”
Session 6 (Mar. 31- Apr. 4)	Seeking for medical help	This session includes the steps to book the medical service and how to use the language for the purposes.	Pair work, group discussions, and scenario plays on “discussing in a group”	Books:Language leader; Global; Practical English usage; Web sources “Australannetwork” videos; “how to discuss in a group” from “youtube”and video clips from “The Big Bang Theory, S3E8”
Session 7 (Apr. 7- Apr. 11)	Work out your problems with your professors	Approaching to professors effectively for using their help. Students will be the writer of their plays about meeting with professors	Games, pair work, individual tasks and non-script role-plays on “meeting with your professors at	Books:Language leader; Global; Practical English usage; Video “meeting with your professors” from “youtube”; audio-recordings from TOFEL listening test

			school”	and video clips from “The Big Bang Theory, S2E6”
Session 8 (Apr. 14- Apr.18)	How to make spontaneous conversations	Discussion on use various functional chunks to make conversations natural and interactive; also, library scenarios is included as one of the daily interaction at university	Group games; individual tasks and improvisations on “talking about families to friends”	Books:Language leader; Global; Practical English usage; Video clips from “The Big Bang Theory, S7E20”; web sources; and TOEFL listening conversations
Session 9 (Apr. 21- Apr. 25)	Talking about English mass media/movies/TV series: Learning with fun	Discussing the ways to make use of English mass media materials for speaking fluent English	Pair work, group discussions, individual tasks and improvisations on “talking about shows with friends”	Books:Language leader; Global; Practical English usage; Video clips from “Pretty Little Liars”, and materials from web sources
Session 10 (Apr. 28- May. 2)	Things you would like to know about learning English and using English in daily life	Discussing the 13 topics proposed by every students	Team game “truth or dare” and individual oral report on “my life plans for the near future”	Web sources, and some video clips

Week 1 session plan

Date: Feb. 24, 2014-Feb. 28, 2014

Time: 2 hours in total, 1 hour for a lecture and another 1 hour for a follow-up class

Theme: Communication: Shopping

<p>Aim of Session:</p> <p>To understand the key elements for functioning face-to-face communication in a conversation</p>
<p>Learning Outcomes: (by the end of the session, the students will be able to):</p> <p>To learn the key elements in the nature of a conversation</p> <p>To learn the importance of confidence in one's speech</p> <p>To identify different features of language use in the buyers' language as well as in the sellers'/shop workers' language</p> <p>To learn to taught knowledge for completing the speaking tasks</p> <p>To learn how to role-play in English with funs</p>
<p>The Lecture of the week</p>

Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
5 minutes	Teacher's feelings to the class and then students' take turn		Student-Teacher communication
5 minutes	Introducing the concept of "Communication": asking whom do they communicate and do they communicate well with them, why/why not?	Volunteer answers	
10 minutes	Teacher leads the analysis of the communicative indicators in these two scenarios and makes a conclusion about "the effective communication"	Students are asked to answer questions occasionally from the teacher	Course book: "Language Leader" upper-intermediate, page 6; web sources; and my concept constructed for this class
5 minutes	Showing students two video clips extracted from "The Big Bang Theory", where the body language gives away rich information during communication	Students are asked to watch and to think about what did they see as communication indicators	"The Big Bang Theory, season 5, Ep 6, 00:17:08-00:18:20" and "Season 6, Ep.6, 00:11:14-00:14:14"
3	Teacher leads to a brief		

minutes	summary: being confident about what you say, and “The most important thing in communication is to hear what isn’t being said” -Peter Drucker		
15 minutes	Introducing vocabulary, function language and common scenario for “shopping” with the video clip from “austrilianetwork”	Students answer questions from the teacher occasionally	website resources: “austriliannetwork” “English-at-home” and “Learn English” (See reference in below)
5 minutes	Showing students the video clip from “Drop Dead Diva, season 1 , ep 9”	Student watch with questions: what happened in this story?	“Drop Dead Diva, Season 1, ep 9, 00:00:00-00:04:00”
15 minutes	Lecturing the language knowledge in the video clip and exploring knowledge sheet: scenario, vocabulary, language function use (eg. asking for a favour), syntax, grammar and phonetic points	Students taking notes and asking questions they have with this scenario	The script of this 4 minutes’ video; “Global course book, p. 74” Suggestions can be made for students to

2 minutes	Assigning homework for the seminar class	Students are asked to prepare to talk about each character and be familiar with the “drop dead diva S1E9” script	understand the characters by discussing with friends or searching on line, on forum and then write them down for the seminar group work
The seminar of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
2 minutes	A quick review of what has been covered in the lecture: what means to communicate; knowledge for shopping scenarios (vocabulary, function use, key points in the “drop dead diva S1E9” script)	Students take turn answering the questions	“what makes a good communicator” in “language leader course book”; hand outs of web sources, and “drop dead diva” script
10 minutes	The introduction of phonology 1: the basic rules for spoken English pronunciation (26 letters with the stresses of vowels)	Students work with the hand-outs and practice them verbally	
5	Introducing the English functional usage for discussions:	Students practice	“language leader course book, p.87”;

minutes	Expressing points, stating another point of view, and getting the point across		“Global upper-intermediate course book, p.86”
5 minutes	Asking students to discuss in group: How do you feel about each character in the “drop dead diva” video clip? Why do you feel that way about them? Why did each character behave the way they had done in that scenario?	Students work in groups and send a group leader for a short summary	
15 minutes	Warm-up exercises: playing the same sentence with different voice of tones for showing different feelings	Individual work	
10 minutes	The teacher coaches every group in turn to practice their roles with script, with lines, with pronunciation and with other needs of students at the moment Let the students play the short	Students work in their own team, and are allowed to make some changes in the scenario if some words are too difficult or they just don’t like it that way Students role-play with their scripts at	Some lines are from the show “How I Met Your Mother” Season 8 Changed Scripts from the show “drop dead diva”

15 minutes	scenario and briefly evaluate their performance	hand	script and all the hand-outs and their own relevant material sources
2 minutes	Assigning homework for the next topic: Living with your roomies. Also, watch “The Big Bang Theory, season 3, episode 22”	Students are free to ask questions they have for the homework or others	Scripts and hand outs

Comments:

The first session aims at helping students to build up a general sense of effective “communication” in English, which invites interesting discussions by turning their attention to the “tedious” English itself to its usage in various conversational scenarios. The most important quality for classes like this is to direct these Chinese students to more appropriate strategies to get to know, to learn and to practice English. Also, easing students in such drama class takes time and patience, so there will be unexpected situations to deal with when students feel uncomfortable with such approach. The instructor will be coaching on the side during each group task for helping and supervising the students’ work, making note of the positive and negative points in their English use, as well as taking field notes about students’ reactions and nominal instances in that group work.

Video resources:

The clip from “The Big Bang Theory, Season 5, ep6” is about the funny moment when a man playing silent treatment toward Sheldon’s obnoxious self-praising.

The clip from “The Big Bang Theory, Season 6, ep6” is about Lenard and Sheldon’s interaction toward each other’s problems.

The clip from “Drop Dean Diva, season 1, ep9” is about an over-weight women shopping at a luxury shop for clothes, and the shop workers turned their back on her with snob attitudes.

Web sources:

<http://en.wikipedia.org/wiki/Communication>

http://australianetwork.com/livingenglish/stories/le_ep25.htm

<http://www.learnenglish.de/vocabulary/shopping.html>

<http://www.english-at-home.com/business/shopping-vocabulary/>

Week 2 Session Plan

Date: Mar. 3, 2014-Mar. 7, 2014

Time: 2 hours in total, 1 hour for a lecture and another 1 hour for a follow-up class

Theme: Living with your roommate (1)

Aim of Session:

To understand the important points for sharing a house with somebody

Learning Outcomes: (by the end of the session, the students will be able to):

To learn the relevant language knowledge in the living/sharing house scenario

To recognise the suitability of using certain functional language in a given scenario

To have fun with using the taught knowledge in both listening and speaking

To have fun with the role-play with personal preferences

The lecture of the week			
Time	Outline Plan/Teacher Activity:	Student Activities:	Resources:
5 minutes	Giving an outline of this session: the topic rationale, a bit of relevant personal experience (my own flat and private renting experience) for students' interests, and the plans for this week		
10 minutes	Asking students to discuss in groups: what factors are important for taking a house rent? What makes a lousy roommate?	Each group is given a paper to write down what to consider as the important factors	Students homework
30 minutes	Showing students the answers from other university students of UK and US and Videos "Renting smart" Vocabulary and functional language will be highlighted. SPECIAL section: about X-theory for listening and speaking 1.	Students are free to ask questions	Web sources: Soton accommodation website; "fox news", and "renting smart" scripts
15 minutes	Special syntactical session: X-bar theory A---How to make use of this		Book: "Description of language" "The Big Bang

25 minutes	Lecturing the key language points in the video: vocabulary, syntax, grammar, functional chunks, tones of voice with emotional needs, phonetic points; AND analyse some difficult sentences	Watching with questions: what happened in the story and students' taking notes	Theory, Season 3, ep. 22, 00:02:22-00:07:35"
2 minutes	Assigning homework: How do you feel each character in the show? What evidence do you have for thinking of that character like this? Why did Lenard take the room? AND:	Any questions students have	Script of the video, and relevant references in the book "practical English Usage"
The seminar of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
10 minutes	Reviewing the key knowledge in the lecture: what factors what makes a good/bad roommate?	Volunteering answers or take turn	Web sources hand outs/ video scripts from the lecture
15 minutes	Introduction to phonology knowledge 2: The tone and intonation, and Linking rules	Students practice	Web sources
10 minutes	Students reading out loud the script of DROP DEAD DIVA monologue to the class, and tell about your feelings of practising this	Students' homework. Each group gives an oral report	Students' homework

30	Role-playing activities, then teacher giving brief comments on each role-playing in team	Role-playing with scripts	
2 minutes	Assigning homework: talk about your own story about a problem with getting along with your previous/current roommate; also, watch “The Big Bang Theory, Season 2, Ep. 7”	Students are free to ask questions	Scripts and other hand outs

Comments:

Accommodating is one of the most important part of living and studying in a foreign country. Because most Chinese students seldom come across such issue in their home country, this topic gives them the opportunity to put themselves in that scenario and prepare for the real cases. Weekly reports on students’ performance will be sent out to them, based on their completion of the homework sheets and the on-class task accomplishment. Although there is no grading system on their errors and task assessment, the error-correction on their homework sheets, students’ attitudes toward the homework and speaking tasks as well as their role-playing performance will be included in the comments.

Video resources:

The video clip from “The Big Bang Theory, Season 3, ep. 22” is about the first encounter when Sheldon giving Lenard a house-viewing before Lenard decides to share the house with him. Sheldon makes an extremely detailed list on selecting a “good-qualified” roommate.

Web sources:

<http://www.southampton.ac.uk/accommodation/docs/1213%20Viewing%20Checklist.pdf>

<http://www.southampton.ac.uk/accommodation/privaterented/looking/what.html>

<http://www.youtube.com/watch?v=iXp2ruZoxK8>

<http://socialzigi.com/tag/roommate-bad-qualities/>

<http://www.youtube.com/watch?v=BnmuFA4FPuo>

<http://www.youtube.com/watch?v=FUWv5W6qOpk>

<http://www.foxnews.com/leisure/2012/06/28/10-things-that-make-up-good-home/>

Week 3 Session Plan

Date: Mar. 10, 2014-Mar. 14, 2014

Time: 2 hours in total, 1 hour for a lecture and another 1 hour for a follow-up class

Theme: Living with your roommate (2)

Aim of Session:

To develop the communication skills for working out a problem with one's roommate in English

Learning Outcomes: (by the end of the session, the students will be able to):

To know the relevant language knowledge in the "roommate arguing" scenario

To apply certain functional language appropriate for a given scenario

To be confident in using the taught language knowledge in the speaking tasks

To have fun with role-plays with self-creation

The lecture of the week

Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
10 minutes	Giving an outline of this session. And also asking each student to do a warm-up task “winner-pick speak up”.	Students volunteer or take turn	Students’ homework sheets
10 Minutes	Roommates fight on “American’s next top model”. A few knowledge points for arguing	Watch and ask questions	“ANTM” season 11, and Season 18
10 minutes	Group discussion: what makes a bad roommate? How do you deal with then?	Group leader organizing and group speaker	Homework
10 minutes	Showing students the answers from other sources of opinions of UK/US college students. Lecturing about knowledge point in the hand-outs. The functional language, idioms and phrases will be highlighted.	Students take notes	Web sources: “lifehacker” and “College-life” “hellogiggles (6 signs you are a bad roomie)”
15 minutes	X-Bar theory 2 and with the examples in the “college life” page	Student take notes and ask questions	X-Bar tree theory

25 minutes	Showing students the relevant video clips on this topic, watch and Lecturing the key language points in the video: the language used within its context	Students taking notes with the hand out scripts	“The Big Bang Theory, Season 2, ep. 7, 00:03:26-00:11:09; 00:13:18-00:17:29; 00:18:07-00:19:53” Script of the video, and relevant references in the book “practical English Usage”
10 minutes	Assigning homework: Select role play scripts and get in practice, and the teacher explaining what the story was about and do a little bit of coaching. Also, students need to get on with the vocabulary in the lecture for the vocabulary game in the seminar.	Any questions students have	
The seminar of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
3	Seminar outline	Volunteering	Web sources hand

minutes		answers or take turn	outs/ video scripts from the lecture
10 minutes	Introducing the functional language for agreeing, disagreeing and expressing doubt	Students practice with the teacher leading	“Language leader course book, p. 55”; “Global course book, p.50
15 minutes	Vocabulary game: Vocabulary Card guess. Rules: in pair, one picks a card with a word and describes the meaning of that word to the partner. Each team has 5 minutes.	Students get to team up into three groups. The team which has the most vocabulary guesses scores.	Students’ homework reading sheets and lecture handouts
25 minutes	Role-playing. Before each team plays, the team speaker will make a brief summary of what they are going to play.	Role-playing with their own scripts	Scripts and other hand outs
5	Teacher giving brief comments on each role-playing in team, and students vote for a winner group.	The winner group has the priority to point somebody for answering a question.	
2	Assigning homework: Think about	Students are free to ask questions	

minutes	<p>a funny story you have experienced in a restaurant, eg. with friends, or with waitress.</p> <p>Also, watch BBT, S3, E7 and “Two Broke girls”, S1, E7.</p>		
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Comments:

Because of the influence from the traditional cultures filled in most Chinese students’ upbringing, a majority of students would prefer putting up with the problems they have with their friends, family or roommates as much as they could, regardless of how much they do wish they could to stand up and deal with the problems with proper language; thus gives the points of bringing up this theme for the week 3: dealing with problems even with confrontation. This week, students are asked to start trying to design the conversation in a given scenario, while modifying the conversations from the video clips, or, borrowing some language chunks from the taught knowledge are allowed at the same time. So, the teacher should give students a reminder for highlighting the quality of homework, which is essential to the completion of the role-playing task.

Video resources:

The video clip from “The Big Bang Theory, Season 2, ep. 7” is about the confrontation of Sheldon and Penny over a couch spot. These two characters went a long way from giving each other the hard time to making peace with each other.

American’s next top model season 11 episode 9 has one of the girls fighting over something trivial because of living together. So does the season 18 episode 12.

Web sources:

<http://hellogiggles.com/6-signs-that-youre-a-bad-roommate>

<http://college-life.yoexpert.com/college-life-general/how-do-you-deal-with-a-bad-roommate-3102.html>

<http://lifehacker.com/5611551/how-to-be-a-good-roommate-and-deal-with-those-who-arent>

Week 4 Session Plan

Date: Mar. 17, 2014-Mar. 22, 2014

Time: 2 hours in total, 1 hour for a lecture and another 1 hour for a follow-up class

Theme: Eating/working a restaurant

Aim of Session:			
To develop the competence to use the language knowledge needed for dealing with problems in the “eating out” scenario			
Learning Outcomes: (by the end of the session, the students will be able to):			
To know the relevant language knowledge in the “eating out” scenario			
To process certain functional language appropriate for different scenarios for expressing different feelings			
To learn to confidently use one’s spoken English in the speaking tasks			
To have fun with the role-plays with self-creation			
The lecture of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
3 minutes	Giving an outline of this session: the plans for this week		

10 Minutes	Group discussion: Have you had any interesting experience with eating out in a restaurant? Any event you would like to share?	Discuss and the a leader concludes briefly	Students' homework sheets
5 minutes	Showing students a video clip in a dining scenario: "austrilianetwork"	Watch and think about what language is used for ordering	Web sources: "austriliannetwork"
15 minutes	Introducing the scenario language knowledge: vocabulary, idioms, phrases, chunks, functional language use, syntax, grammar and phonetic points from other	Students are free to ask questions	Web sources: "learnenglish" , "speakenglish"and "English-the-international-languauge"
15 minutes	Special section lecturing: learning tense through pictures		
15 minutes	Showing students the relevant video clips on this topic: Penny waitressing VS. Max waitressing; Funny dinner		"The Big Bang Theory, Season 3, ep. 7, 00:09:55-00:12:30"; "Two Broke Girls, season 1, ep. 7, 00:00:00-00:01:00"

20 minutes	Lecturing the key language points in the video: vocabulary, syntax, grammar, functional chunks, tones of voice with emotional needs, phonetic points	Students taking notes with the hand out scripts	Script of the video, and relevant references in the book “practical English Usage”
2 minutes	Assigning homework: Design your own version of a scene in a restaurant based on your own story.	Any questions students have	
The seminar of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
8 minutes	What are the steps if you are eating/working at a restaurant? What should you do if you have a problem with the service?	Volunteering answers or take turn	Web sources hand outs/ video scripts from the lecture
12 minutes	Reviewing the video clips played in the lecture: what was penny and Sheldon’s problem? What was Penny and Leonard’s Problem? What about those grannies at Max’s diner? Introducing the functional	Volunteering	

10 minutes	language for correcting and interrupting an dealing with interruptions	Students practice with the teacher leading	“Language leader course book, p. 87”; “Global course book, p.26” (correct and interruption)
5 minutes	A brief overview of each group’s play. Any questions students have for role-playing the conversation and how to deliver that feelings in such scenario with proper format of language	Each group gives an oral report by the group leader (take turn, different from the one spoke in the last week)	“The Big Bang Theory, season 6, ep. 16, 00:00:00-00:01:10”
25 minutes	Role-playing action. Teacher gives brief comments on each team.	Role-playing with their own scripts	
3 minutes	Assigning homework: what would you do if you are going to plan a trip with a group of friends? Also, watch BBT, S 4, E13.	Students are free to ask questions	
			Scripts and other hand outs

Comments:

Eating out and the restaurant scenario is one of the most frequent topics for an oral English course to cover at least in one of its sessions, simply because it can happen on a daily basis, especially for students who have part time jobs in a restaurant when studying

abroad. Therefore, students can have the opportunities to experience this scenario working in both roles to have fun working with each other.

Video resources:

The video clip from “The Big Bang Theory, Season 3, ep. 7” is about that, Sheldon was trying to persuade Penny to make peace with Lenard by ordering his meals, while Penny was working as a waitress in that restaurant.

The video clip from “2 Broke Girls” season 1, ep.7 is about that, the waitress, Max was dealing with four tricky costumers with tough attitudes.

Web sources:

http://australiannetwork.com/livingenglish/stories/le_ep16.htm

<http://www.learnenglish.de/vocabulary/eatout.html>

<http://english-the-international-language.com/edrst.php>

http://www.speakenglish.co.uk/phrases/at_a_restaurant

Week 5 Session Plan

Date: Mar. 24, 2014-Mar. 29, 2014

Time: 2 hours in total, 1 hour for a lecture and another 1 hour for a follow-up class

Theme: Travelling with friends

Aim of Session:

To understand the language knowledge needed for sorting out problems in travelling scenarios

Learning Outcomes: (by the end of the session, the students will be able to):

<p>To know the relevant language knowledge for travelling.</p> <p>To process certain technical language knowledge for such scenario.</p> <p>To confidently use the taught language knowledge in the speaking tasks.</p> <p>To have fun in role-playing with scripts.</p>			
The lecture of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
5 minutes	Giving an outline of this session: the plans for this week. Teacher showing some of the pictures of her trips with friends and some funny stories behind it.		
10 minutes	About the reading homework assigned last week: what are those steps that you concern the most for planning a trip with friends?	Group discussion: Group leaders summarise the group work sheet	Homework, and “Nomadicmatt” , “erickimphotography” and “lifehacker”
5 minutes	Then play the short video clip about catching a bus and a hotel check-in scenario	Students are free to ask questions	Web source: “austriliannetwork”
15	Lecturing the language knowledge in relevance, including the short video clip:	Students watch with questions to think: what would the	Web sources: “austriliannetwork”,

minutes	planning, booking, packing, getting on trip. Also, the language knowledge: vocabulary, idioms, phrases, chunks, functional language use, syntax, grammar and phonetic points	group go together and for what?	
20 minutes	Showing students the relevant video clips on this topic: “The Big Bang Group Travel” while lecturing the key language points in the video: vocabulary, syntax, grammar, functional chunks, tones of voice with emotional needs, phonetic points	Students taking notes with the hand out scripts	“The Big Bang Theory, Season 4, ep. 13, 00:00:00-00:02:18; 00:02:40-00:05:20; 00:11:58-00:12:56. Script of the video, and relevant references in the English usage books
15 minutes	Also along with “special section”: modal verbs	Any questions students have	Practical usage of English; web sources
2 minutes	Assigning homework: Introduce the “friend on friend” game by showing the “Johnny and Kaley interview” for some inspirations.		Youtube: “The Big Bang Theory Behind the scene” “Actor on actor: Penny and Leonard”
The seminar of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:

2 minutes	Reviewing the key knowledge in the lecture	Volunteering answers or take turn	Web sources and hand outs from the lecture
20	Play the pronunciation game: Tongue twisters	Students get together and practice and then action	
15 minutes	Teacher coaching students to practice for “friend on friend” game.	Students are free to ask questions and use my help.	Students’ homework
35 minutes	Ask students to action in pair.		
2 minutes	Assigning homework: what would you do if you feel sick and have to see a doctor? Also, watch BBT, S3, E8.		

Comments:

Travelling with a group of friends is also one of the most frequent activities for students to do as long as they have summer or winter breaks. The teacher would like to share some of her personal experience and interesting stories of her own journeys related to travelling, which could be interesting and motivating for these students. Also, the virtue short video on catching a public transport tool and the hotel check-in scenario are arranged for students to have a general idea of what is that like, for them to do these

things in an English speaking country. There is a new game, the “hot seating”, planned in this seminar of the week, as asking students to talk about their feelings of role-playing as another person, and to let them gradually get rid of “that voice of being that person”, while spontaneous speech is required at this stage where students are getting used to the drama English class till this day.

Video resources:

The short video clip is from “austrilianetwork”, and is recorded for English learners to learn to live with English, such as catching a bus, order meals in a restaurant, etc.

The video clip from “The Big Bang Theory, Season 4, ep. 13” is about a group trip those characters have for a conference, while many funny stories happened during the trip that are out of expectations of everyone.

Web sources:

http://australianetwork.com/livingenglish/stories/le_ep21.htm

http://australianetwork.com/livingenglish/stories/le_ep02.htm

<http://www.nomadicmatt.com/travel-blogs/planning-a-trip/>

<http://erickimphotography.com/blog/2010/07/02/25-things-i-have-learned-while-backpackin-in-europe/>

<http://lifehacker.com/how-to-travel-with-a-group-of-friends-and-not-lose-you-1451652555>

<http://www.perfect-english-grammar.com/modal-verbs.html>

<http://www.learnenglish.de/grammar/verbmodal.html>

<http://grammar.ccc.commnet.edu/grammar/auxiliary.htm>

<http://grammar.ccc.commnet.edu/grammar/conditional2.htm>

Youtube link: “The big bang theory behind the scene”

Behind the scene with the cast of “The Big Bang Theory” on “Youtube”: How the actors think of their characters in their interviews? (With the captions)

<http://www.youtube.com/watch?v=912NzABfK-4>

<http://www.youtube.com/watch?v=pOEV4dUiTts> Johnny and Kaley

Week 6 Session Plan

Date: Mar. 31, 2014-Apr. 4, 2014

Time: 2 hours in total, 1 and half an hour for a lecture and another 1 and half an hour for a follow-up class called seminar

Theme: Seeking for medical help

Aim of Session:

To develop the capability to confidently use the language knowledge needed for “seeing a doctor” scenario

Learning Outcomes: (by the end of the session, the students will be able to):

To know the relevant language knowledge for seeking for medical help

To process certain functional language using for group discussion

To be able to use the taught language knowledge in the speaking tasks

To have fun with activities

The lecture of the week

Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
15 minutes	Giving an outline of this session: the plans for this week, and the rationale for doing this topic by sharing one story of someone she knew as an example. Ask students if they have relative experience.	Students volunteer questions/answers	
15 minutes	Showing students the video of the scenario “at the doctors” in an English speaking country (see the web link down at the bottom of this session “austriliannetwork”): the relevant language knowledge including vocabulary, idioms, functional use, phrases, chunks, syntax, grammar and phonetic points	Students are free to ask questions	Web sources: “austriliannetwork” , “englishclub” and “speakenglish”
30 minutes	Special section lecturing: Conditional sentences Lecturing the “what makes a good doctor” “what makes a good patient” extensive sheets with the focus of conditional sentences.	Students take notes and are free to ask questions during.	“Practical English usage” & web sources “nytimes”; “ncbi”

20 minutes	Showing students the relevant video clips on this topic: “Penny’s emergency” Lecturing the key language points in the video: vocabulary, syntax, grammar, functional chunks, tones of voice with emotional needs, phonetic points	Students taking notes with the hand out scripts	The Big Bang Theory, Season 3, ep. 8, 00:02:06-00:04:42; 00:06:03-00:07:34; 00:14:01-00:16:14; 00:17:19-00:20:30. Script of the video, and relevant references in the English usage books
2 minutes	Assigning homework: About group discussion on the topic: doctors and patients. Also practice the functional language learnt before.	Any questions students have	
The seminar of the week			
Time	Outline Plan/Teacher Activity:	Student Activities:	Resources:
10 minutes	Outline of the lesson: group work, what is a good team work (play the video: birds team work from “youtube”) Also, the good example of discussion group. Introducing the functional	Watch and listen carefully	2 Youtube videos

15 Minutes	<p>language used in the video and</p> <p>Also: Talking about needs and considering and considering implications</p> <p>Introducing the colloquial language focus: fillers and repetition, and “actually”</p>	<p>Students practice with the teacher leading</p>	<p>“youtube video” scripts</p> <p>Language leader course book, p.45 & p.77</p> <p>“Global course book, p.51 & p.99 & p. 123”</p>
5 minutes	<p>GROUP DISCUSSION MISSION:</p> <p>Set up students into groups for discussion (randomly), and then each group picks the discussion task also randomly. Each task is different: 1) what makes a good doctor; 2)what makes a good patient; 3) what are possible examples.</p>	<p>Students are free to ask questions</p>	
20 minutes	<p>Teacher coaching students to prepare for their GROUP DISCUSSION later in front of class. Each group will be doing their group discussion in front of the class, and takes turn.</p> <p>GROUP DISCUSSION ON THE SPOT</p>	<p>Students practice their learnt functional language, and prepare for their points.</p>	<p>Students’ self-preparation, notes, hand-outs and scripts.</p>

30 Minutes	When each group leader makes their final conclusion, the teacher types the sentences down.		
10 minutes	Teacher makes brief comments on students' performance. Also, students' answers can be linked to a whole passage with the inner logical pattern and also CONJUNCTION devices, which will be learnt for the next week.	Students listening	
2 minutes	Homework: watch BBT S2E6, and read the extensive reading sheets.	Free to ask any questions.	

Comments:

Seeking for medical help should be the most important issue for students to bear in mind before they go to a foreign country and start to live and study. This topic has been postponed till now mostly because of the complexity of the scenario vocabulary, functional language and the different procedures to get the service if comparing to that of our home country. This could also be a surviving lesson for every young student who lives alone in a different country where English is the only way to communicate. Both virtue scenarios and relevant stories extracted from the show are selected for this session, indicating the importance of understanding and being able to use the language knowledge on one's own. The hot-seating game is getting to be familiar to students at this point, so the format of playing it can vary accordingly, such as putting two or more

“actors” on the spot, and inviting more “journalists” from other groups to ask questions for this spontaneous speaking task.

Video resources:

The first video clip is from the web source “austriliannetwork”, and it is recorded as the virtue scenario of seeing at the doctors for English learners as part of the course materials.

The video clip from “The Big Bang Theory, Season 3, ep. 8” is about Penny’s “medical emergency” when she slipped in the tub during her shower and dislocated her shoulder. Sheldon was actually the only one who can help her with such accident, and he did his job to take her to the hospital and deal with the problem, regardless of his “sheldonian” qualities, which are usually obnoxious but funny to the audience.

The actor on actor behind the scene is an actor interviews between two actors from The Big Bang Theory crew.

Web sources:

http://australianetwork.com/livingenglish/stories/le_ep28.htm

<http://grammar.ccc.commnet.edu/grammar/conditional2.htm>

http://www.speakenglish.co.uk/phrases/at_the_doctors

<http://www.englishclub.com/english-for-work/medical-vocabulary.htm>

<http://www.youtube.com/watch?v=6I2R8HyPxqQ> Jim & Mayim

<http://www.youtube.com/watch?v=YY2yjEEoB3U> group discussion

http://well.blogs.nytimes.com/2008/08/12/six-ways-to-be-a-better-patient/?_php=true&_type=blogs&_r=0

<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1124203/>

Week 7 Session Plan

Date: Apr. 14, 2014-Apr. 18, 2014

Time: 2 hours in total, 1 hour for a lecture and another 1 hour for a follow-up class

Theme: Meeting with your professors

Aim of Session:			
To develop the competence to use the language for communicating with superiors like a professor			
Learning Outcomes: (by the end of the session, the students will be able to):			
To know the relevant language knowledge for communicating with superiors			
To process certain functional language appropriate for different needs in a conversation			
To learn to use the taught language knowledge in the speaking tasks			
To role-play such scenario with students' own choices of plays			
The lecture of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
5 minutes	<p>Giving an outline of this session: the plans for this week</p> <p>Teacher sharing one story of her experience of having something to work on with her professor how was the story and how did it go.</p> <p>Then fill students up with the background of the student-teacher relationship in UK/US/Canada/Australia</p>	<p>Occasionally individual volunteers for some questions like the difference between Chinese teacher and a professor in main stream English speaking countries</p>	Lesson powerpoint

15 minutes	<p>education system</p> <p>Group discussion: What should you know/do before meeting with your professor (assuming it's for American/British university)?</p>	<p>Make use of the handouts and organize the answers on a paper and then summarise one by one.</p>	<p>Web sources: "lifehack" , "gradschool"</p>
20 minutes	<p>Showing students the video of the scenario "meeting with your professor". Lecturing the relevant language knowledge including vocabulary, idioms, functional use, phrases, chunks and phonetic points</p>	<p>Students are free to ask questions</p>	<p>Web sources: "Youtube: meeting with professors"</p>
25 minutes	<p>Play the "my last word, your first" game.</p>	<p>Students take turn and play the game with others</p>	<p>Words and vocabulary in the extensive reading sheets</p>
15 minutes	<p>Showing students the relevant video clips on this topic: "Sheldon and his student 'Yoko'"</p> <p>Lecturing the key language points in the video: vocabulary, syntax, grammar, functional chunks, tones</p>	<p>Students taking notes with the hand out scripts</p>	<p>The Big Bang Theory, Season 2, ep. 6, 00:03:30-00:05:43; 00:13:33-00:14:30;</p>

5 minutes	Assigning different tasks to different groups: 2 group discussion scenarios and 2 Scenario plays with hints of sentences as their scripts	Students work in groups to practice their plays	Chunks and sentences from tpo test 4 conversation 2 and test 12 conversation 1
20 minutes	Students improvise and with the teacher's help.	Get in their team and work on their tasks	Preparation notes and handouts
25 minutes	Action on scenario plays	Act together	Students' notes and scripts
2 minutes	Assigning homework		Students' notes

Comments:

Most students would have concerns with how to approach to a professor at university during their studies; even the local students have such concerns. As a student, I have heard and seen many students having difficulties for communicating with their professors or supervisors; also, I have been one of them in one of the difficult situations when my professor is simply too busy for me. The ways to deal with professors effectively as well as politely are therefore extremely central to the solution. In this session, students are

supposed to learn the correct manner, format and usage of the language in order to make professor's help available to them, while they observe the negative effects of certain inappropriate behaviour and learn from them as well.

Video resources:

The first video clip of "meeting with professor" is from the web source on "Youtube", which is made for giving international students some advice to learn to approach to professors properly.

The video clip from "The Big Bang Theory, Season 2, ep. 6" is about Sheldon working with one of his students.

Web sources:

<http://www.youtube.com/watch?v=-MEdb6BaJnY>

<http://www.lifehack.org/articles/communication/advice-for-students-how-to-talk-to-professors.html>

<http://gradschool.about.com/cs/survivaltips/a/helpprof.htm>

Week 8 Session Plan

Date: Apr. 21, 2014-Apr. 25, 2014

Time: 2 hours in total, 1 and a half hours for a lecture and another 1 and a half hours for a follow-up class

Theme: How to make spontaneous conversations (eg. in a library scenario)

Aim of Session:

To develop the competence to use various functional chunks to make conversations natural and interactive

Learning Outcomes: (by the end of the session, the students will be able to):

To know the relevant language knowledge for making a natural conversation

To be aware of the rules for keeping a conversation going

To learn the key information about a library scenario in English

To enjoy playing games and improvisation scenarios

The lecture of the week

Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
3 minutes	Giving an outline of this session: the plans for this week		Lesson powerpoint
10 Minutes	Teacher introducing the topic of how to keep a natural conversation going. Asking students a few questions in relevance.	Occasionally individual volunteers for some questions.	
15 minutes	Lecturing on the key material "how to keep a conversation going organically"	Students take notes and ask questions.	Web sources "overshyness.com"
10 minutes	Special section: conjunctions with the material sheets	Students are free to ask questions	"Practical English usage" and web sources "gramma.ccc.comments"

15 minutes	Playing game: always say “yes” (using conjunctions to link each other’s improvised sentences into a passage)	Playing games with instructions	
20 minutes	Watching a whole episode of “the big bang theory” and analyse the transactional language/chunks used in each scene (given the variety of conversational conditions, the more examples they watch the easier for making them notice the points)	Students taking notes with the hand out scripts	The Big Bang Theory, Season 7, episode 20.
	Illustrating the key transactional language and let students practice		
10 minutes	Assigning the homework: practice the transactional language.	Students practice to get familiar with such transactional chunks. Free to ask any questions	Handouts.
2 minutes			
The seminar of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
2		Volunteering	Web sources and hand

minutes	Giving an outline.	answers or take turn	outs from the lecture
15 minutes	Introducing the library scenario: two videos: how to borrow a book, renew a book, and library instructions. Emphasis some key vocabulary.	Students take notes and ask questions.	Two short videos from "Youtube"; video transcripts and web sources "English club"
10 minutes	Showing students a normal library conversation from TOEFL listening test 5. Asking students to pay attention to the chunks for a natural transaction between speakers, especially the functional language of useful phrases for expressing strong points and responding to advice	Students take notes and listen.	Listening transcripts; Language leader course book, p.95 & p. 105; Global course book, p.109.
20 minutes	Setting students into 3 groups and asking students to design a natural library scenario and prepare for it. The teacher is ready to help each group and each group member.	Students may make use of the handouts of relevant library scenario conversation materials.	Students' notes, and TOEFL listening transcripts (library scenarios)

<http://en.wikipedia.org/wiki/Complaint>

<http://edition.englishclub.com/survival/library/>

<http://www.youtube.com/watch?v=N1oKorNcQbQ>

<http://www.youtube.com/watch?v=PZVA6G42gUk>

Week 9 Session Plan

Date: Apr. 7, 2014-Apr. 11, 2014

Time: 2 hours in total, 1.5 hours for a lecture and another 1.5 hours for a follow-up class

Theme: Talking about English mass media/movies/TV series: Learning with fun

Aim of Session:

To understand the ways to make use of English mass media materials for making easier on speaking English

Learning Outcomes: (by the end of the session, the students will be able to):

To know the importance of studying a language with interests

To learn to make use of one's interests for learning and practising the target language

To practice the ways for expressing ideas/opinions with other friends

To improvise the conversation scenarios for talking about something fun shows they watched to friends.

The lecture of the week

Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
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3 minutes	Giving an outline of this session: the plans for this week: having fun at studying		
5 Minutes	Teacher asking students what kind of movies and TV programs they like to watch, what about them, and how do they view them. What interested them in the show they had watched.	Volunteered individuals take turns	
30 minutes	Introducing the show “Pretty Little Liars” with several episodes under the topic of “family” and “love”. Let students get the gist of this show. Lecturing the good usage of language in the video clips, especially with the emphasis on the usage of the prepositions.	Students are free to ask questions	“Pretty Little Liars”, season 1, episode 2 Script of the video, and relevant references in the PPL
20 minutes	Showing students the PPL forum where fans talk about stuff after watching the show. Then ask students their feeling toward this show, and any comments they’d like to bring it up.	Students take turn reading and sharing their comments.	PPL forum and fans’ comments.

20 minutes	Lecturing the special section: Preposition.	Students take notes with the hand outs and are free to ask questions.	“practical English usage” and web sources
2 minutes	Assigning homework: Watch a English movie and talk to us about your thoughts on it or talk about one of the shows you like.	Free questions.	
The seminar of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
3 minutes	Reviewing the key information from the lecture: how to make use of the entertaining tools for language study? What things are the fans usually talk about?	Volunteering answers or take turn	Web sources and hand outs from the lecture
37 minutes	Showing video clips I found out about the show “Game of Throne” season 4, preview, and the “actor on actor: behind the scene” interviews (Jim and Mayrm) Lecturing the relative knowledge points in them: colloquial	Occasionally questions, students’ take turn.	

	language, vocabulary, phrases and pronunciation.		
25 minutes	Getting students in groups and discuss how to do a conversation scenario when everyone is supposed to talk about some media programme they watched.	Students prepare and practice with the teacher's help.	Students' homework sheets, notes, hand-outs
25 Minutes	Scenario plays action. Teacher giving brief comments on each role-playing in team	Improvisation with no scripts.	

Comments:

From this session on, students will be asked to design, write and decide the story to play on their own, but of course with the help of the instructor. They will have rich references and resources from the lecture, the web resources and the help of their team players as well to complete such tasks. Since students would have been familiar with this drama approach and with each other in the class, more freedom could be given to them for more options of role-playing arrangements and thus indicates more practice among them. The rationale is that, role-playing simply on the scripts of the selected video clips may not be that relevant to their real life situations, but in their own designs of plays, they can have chances to think about the issues in their favour for the realities in future.

Video resources:

The TV series “Pretty Little Liars” were introduced because of its real theme about family and love, which could provide students with a lot of language that is rather personal, normal and catchy to use in daily life. However, this is just an example to let them see how to make use of one’s hobbies/entertaining tools for language study.

The video clip “Game of Thrones season 4 preview” is a good example for talking about a show by the questions that are most interesting to fans, so that students can be aware of what kind of aspects to talk about if making a conversation about a show they knew. This is for giving them some hints for how to improvise their scenario plays on “talking about something interesting in a show” with a group of friends.

The “actor on actor interview” is about the interviews between two actors talking about their feelings for playing in the role and working with the crew.

Web sources:

<http://www.ego4u.com/en/cram-up/grammar/prepositions>

<http://grammar.ccc.commnet.edu/grammar/prepositions.htm>

<http://www.talkenglish.com/Grammar/prepositions-of-to-for.aspx>

<http://www.talkenglish.com/Grammar/prepositions-on-at-in.aspx>

http://www.youtube.com/watch?v=fUXdrI9ch_Q

<http://www.youtube.com/watch?v=9yFkMQ00eyM>

<http://www.facultyfocus.com/articles/effective-classroom-management/dealing-with-students-who-hate-working-in-groups/>

<http://youthvoices.net/discussion/how-deal-group-projects>

Week 10 Session Plan

Date: Apr. 28, 2014-May. 5, 2014

Time: 3 hours in total, 1.5 hours for a lecture and another 1.5 hours for a follow-up class

Theme: Things you like to know

Aim of Session:			
To help students understand some topics they are interested in using English			
Learning Outcomes: (by the end of the session, the students will be able to):			
To answer the questions that students are interested.			
To get students play games with the language.			
To help students handle personal speech with more confidence			
The lecture of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
3 minutes	Giving an outline of this session: the plans for this week		Lesson powerpoint
1 hour	Discussing with students for the topics they sent to me as “interesting and helpful to know”. Topics vary from listening skills, speaking skills, practical use of language to clothing/fashion.	Occasionally individual volunteers for some questions.	All kinds of web resources, videos and pictures.
15 minutes	Special section: Indefinite and definite articles.	Students will answer questions occasionally.	Web sources; Practical English Usage.

15 minutes	5 important things for students to speak their oral English with more fluency, less anxiety. Lecturing certain language points when necessary.	Students taking notes and answering questions occasionally.	Web sources, and my own words
The seminar of the week			
Time:	Outline Plan/Teacher Activity:	Student Activities:	Resources:
3 minutes	Giving the outline of the seminar		
40 minutes	Organise students to play “truth or Dare” and with cue card games mixed in it.	Students play games in English	Students’ ideas, questions; my ideas.
30 minutes	Arrange students to make a short speech about their future plans or dreams for studying or for their lives.	Students make speech and take turn.	
10 minutes	Last words as a teacher, a researcher and as a friend to these		

	students. Show my appreciation and the best wishes for them in the future.		
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Comments:

This last session course offers students to vote for the topic that interests them the most, then the lecturing contents will be based on their choice of theme, with their agreements on the selection of videos as well. Also, as the last session, students are asked to talk about their feelings of experience with this course. The teacher is obligated to respond to each student's sharing with a short comment for support and interaction.

Web sources

http://www.myenglishpages.com/site_php_files/grammar-lesson-articles.php#.U1ST4vQW3z0

http://www.edufind.com/english/grammar/definite_indefinite_article.php

<http://www.talkenglish.com/Grammar/articles.aspx>

<http://www.tesol-direct.com/guide-to-english-grammar/definite-and-indefinite-articles>

<http://www.englishteacheramelanie.com/study-tip-how-to-improve-your-english-pronunciation/>

<http://livemocha.com/blog/2013/09/03/power-music-5-reasons-music-helps-with-language-learning/>

<http://www.youtube.com/watch?v=kl-eRXmBUeE>

Appendix 6: A sample of students' weekly assessment

Weekly Assessment for Session 4

Jessica	Task Engagement	Topic/Content Development	Grammatical points	Lexical resources	Pronunciation
Criteria	1. Confidence 2. Partner interaction 3. Task completion	1.Repetition/Self-correction 2.Logical coherence and cohesive features	Variety of Sentence structures	1.Idiomatic 2.language Vocabulary range	1. Accuracy 2. Linking 3. Clearness
Individual Speech tasks	★★★★ Active and organized.	★★★★ Improvements in making logical sense with cohesive devices!	★★★★ Full sentences and the complexity added up!	★★★★ Make a good use of the learnt stuff.	★★★★ Very clear, and progress made in tone of voice
Scenario Play	★★★★● Very confident and cooperative!	★★★★● Fluency, accuracy and hardly use of the paper script, all these three scored!	★★★★● Grammatically correct, and most importantly, sentences were diverse.	★★★★● Fully make the vocabulary alive in the play.	★★★★● More expressive through the tone, facial expression and body language.
Overall	★★★★				

Comments:

Fantastic job, Jessica! You were way more expressive to the audience and to make your speech more understandable through your tone of voice, intonation as well as the facial expression and

body language. I was right the whole time that I was sure that you could be able to put up your performance by such quality! Congratulations.

One thing that most scholars would agree is that making yourself as expressive as you could. This is one form of respect during communication. In English culture, it is always the speaker's responsibility to make things clear rather than the listener's, which is very different from our traditional culture, isn't it? And that makes it one of the many misunderstandings or even discriminations English people have for us (Asians). So things like this should be kept in mind.

Jessica, you have improved in a lot. I still hope you could keep up practicing and make a good use of your talents in languages. Practice makes it perfect, that is true, and you will see.

Appendix 7: Participant information sheet

Participant Information Sheet (Face to Face)

Study Title:

A Challenging Path: Seeking through Drama Approach in Classroom setting for Reducing the English Speaking Anxiety in Chinese University Students

Researcher: YU LI

Ethics number: 8153

Please read this information carefully before deciding to take part in this research. If you are happy to participate you will be asked to sign a consent form.

What is the research about?

This research project is for the purpose of working toward a doctoral qualification at this university.

The project aims to research on the effects of applying drama approach a 10 weeks' oral English course for a group of Chinese students with anxiety issues in English speaking at Zhengzhou University. The course will introduce communicative tasks and drama-related activities to the class as pedagogical techniques.

The researcher is currently a self-funded Ph.D student in Applied Linguistics at University of Southampton, United Kingdom, and has been awarded with distinction for the Masters' degree at this university in the same major. The rationale for working on this study is the fact of the importance to address the issue of English speaking anxiety commonly in Chinese students, including the researcher herself in the past. With three years' experience studying in Britain, and 2 years' teaching experience as an IELTS instructor in Beijing, I have witnessed the struggling and anxiety to speak English in many Chinese students, and decided to explore more novel methods than traditional pedagogies using in a Chinese classroom to help with the case since then.

The main research question is that, to what extent a pedagogical approach with drama techniques can be influential to the anxiety in Chinese students of English.

Why have I been chosen?

I would like to research on the cases particularly with the Chinese university students' English speaking anxiety, so only Chinese university students are suitable for being the subjects. Also, the researcher has been aware of the need in learning and practicing one's spoken English among a number of university students, and Zhengzhou University has been referred as one of the high education institutions that attract hard-working and self-motivated students with such need. Therefore, all students with these qualities are welcomed to take part in this course, especially for those who also have the interest in English movies or TV shows.

What will happen to me if I take part?

The first step to get started with is asking you to complete a questionnaire as for investigating general information about your personal case of English speaking discomfort. You are allowed to choose the Chinese version of the survey instead of the English one.

Next, a 10 weeks' oral English course will be offered by the researcher, featured in a high degree of students' engagements with various speaking tasks on class, including games, group discussions and role-playings. This course will be video-recorded as well as audio-recorded for the purpose of data analysis.

There are two sessions a week working under a chosen topic which interests to you. All topics, themes and materials used for the course will be negotiated with all students in this class, and you are respected to vote for these sources of lesson contents that interest you more than others. You also have the freedom to give any suggestions you have about this course and post an anonymous note on the "poster board", and your advice will be considered and respected.

After the course, each one of you will have the opportunity to open up and talked about your feelings, attitudes, opinions and suggestions toward this experience with the course during an interview. The face-to-face interview will be audio-recorded only, and you can choose to use either Chinese or English for it.

Are there any benefits in my taking part?

The course will offer a high-quality teaching of spoken English with both linguistic and para-linguistic dimensions for using English effectively in communication. This class means to encourage students' involvement in active learning and practising their spoken English with interesting topics and language materials as much as possible.

As the course is designed for a small unit of 20 students to provide enough personal attentions, students are expected to learn and to practice the knowledge they have been taught with the instructor's coaching on the side. A weekly report on evaluating the task performance will be given to each student as guidance for further improvement, though such assessment will not include grading on each aspect of speaking performance.

Are there any risks involved?

There is a chance that you may find the presence of a video-camera and voice-recorders strange or uncomfortable in the beginning. Also, a certain degree of awkwardness may be generated at the first attempt of trying to act a role in English.

Will my participation be confidential?

The researcher must have the compliance with the Data Protection Act/University policy as required. Therefore, all the information and data collected as part of this research will be stored and remain confidential, and the published results will maintain that confidentiality. Anonymity is assured that each student will be coded with a reference code as protecting one's privacy, and data will be coded and kept on a password protected computer.

What happens if I change my mind?

You are entitled to the right to withdraw at any time without your legal rights being affected.

What happens if something goes wrong?

In the unlikely case of concern or complaint, you may reach out a list of independent contacts for addressing your problems via email or phone calls, and the details are seeing in below:

the Chair of the Faculty Ethics Committee Prof Chris Janaway (023 80593424, c.janaway@soton.ac.uk); and Dr Martina Prude, Head of Research Governance (02380 595058, mad4@soton.ac.uk).

Where can I get more information?

Should you have any questions with the programme, please do not hesitate to contact the researcher via email: jessi_lee0430@aliyun.com.

Appendix 8: Consent form

CONSENT FORM (FACE TO FACE: 1)

Study title:

A Challenging Path: Seeking through Drama Approach in Classroom setting for Reducing the English Speaking Anxiety in Chinese University Students

Researcher name: YU LI

Staff/Student number: 25626744

ERGO reference number: 8153

The research procedure used for data collection will ask me to consent the following items: 1), complete the questionnaire; 2), attend the oral English course for 10 weeks, and ask for absence only because of emergent medical conditions or accidental events; 3), be video-recorded and audio-recorded on class; 4), be interviewed and taped during the interview.

Please initial the box(es) if you agree with the statement(s):

I have read and understood the information sheet (insert date /version no. of participant information sheet) and have

I agree to take part in this research project and agree for my

I understand my participation is voluntary and I may

Data Protection

I understand that information collected about me during my participation in this study will be stored on a password protected computer and that this information will only be used for the purpose of this study. All files containing any personal data will be made anonymous.

Name of participant (print name).....

Signature of participant.....

Date.....

Appendix 9: Interview transcripts (English version)

Setting: A classroom of Zhengzhou University

Conventions: ? question; (()) description of body language; , a break during sentences; . end of sentences; ! loud sound than usual; ... unfinished sentences

Transcript 1: Chris's Interview

Duration: 00:35:33

1 Researcher: This is the interview with Chris, and the date is still the 13th of May, and the
2 conversation will be done in Chinese, and then translate into English for further data
3 analysis. So, we shall get started. Thank you for your participation in this project. So, you
4 weren't here at the introduction meeting?

5 Chris: No, I wasn't.

6 Researcher: As you know, this course is for helping student to be less anxious toward
7 using their oral English, so can you tell me why you decided to come to the this course?

8 Chris: I want to practice my English speaking skills. I used to be so nervous the use my oral
9 English that I even couldn't be able to answer very simple request like "can you tell me
10 how to go to the blublubu" when a foreigner asked me so. Because I was nervous, I didn't
11 know what to say, or which word I should use in my answers. To be, I think the most
12 important part for learning English is to be able to speak this language. No matter how
13 much you write, you still have to speak for real communication.

14 Researcher: In terms of its drama-based quality, how do you feel about this course?

15 Chris: I think this is what a spoken English class should be like, and this is the right way to
16 learn and practice oral English ((laughs)).

17 Researcher: In an adjective to describe it?

18 Chris: Very interesting ((laughs out loud)), and the class atmosphere is very active. It's not
19 like the English classes we had in the past, I mean, the teacher simply let us watch some
20 English videos and no activities or practice. But on this class, everyone gets to play a part,
21 you know, to speak, to do exercise and to practice. It's really nice.

- 22 Researcher: Okay ((laughs)), how do you find your classmates?
- 23 Chris: They are very active on class.
- 24 Researcher: How do you get along with them?
- 25 Chris: They are all very friendly.
- 26 Researcher: Are you worried about speaking English in front of them?
- 27 Chris: No, I am not worried about that ((laughs out loud)). I care very much about my
28 intonation and the accuracy of pronunciation, and I worry about my performance in these
29 aspects. I think that Yue has good pronunciation.
- 30 Researcher: Yes, her pronunciation is good. Do you worry about making mistakes in front
31 of them?
- 32 Chris: No, I don't ((laughs)).
- 33 Researcher: So can you tell me how did you feel about this course at the beginning?
- 34 Chris: You mean you assign some homework for drama plays? Because you had given us
35 the scripts and lines we could use, so instead of looking out something for our plays on
36 the internet, we just used what you gave us ((laughs)).
- 37 Researcher: So how did you feel about this style of class back then?
- 38 Chris: I liked it at the beginning.
- 39 Researcher: Were you feeling right about it during the performing of role-plays?
- 40 Chris: Yes, I felt right ((laughs)).
- 41 Researcher: Did you feel nervous?
- 42 Chris: Yes, I did.
- 43 Researcher: Why?
- 44 Chris: Because I am afraid of performing in front of a lot of people, like in public. If you ask
45 me to perform in private to the people I know well, I am fine with it.
- 46 Researcher: So your anxiety has to do with the occasion and the environment.

47 Chris: Yes.

48 Researcher: Three students left our class, did you influence by this fact?

49 Chris: Not in particular ((laughs)).

50 Researcher: Did you think of leaving the class as well?

51 Chris: No, I prefer completing the things I do from the start till the end ((laughs out loud)).

52 I kind of have the need for completion ((laughs)).

53 Researcher: Okay. So we basically have two types of activities, the one is drama-related,
54 and asking you to do plays in certain scenarios, and the other is non-drama related, asking
55 you to do more natural and spontaneous speaking, like individual speaking tasks, you
56 know, the cue cards, or I randomly call somebody to answer questions. So which one
57 makes you more nervous?

58 Chris: The non-drama-related tasks, especially when being called on by you.

59 Researcher: Can you tell me the reasons?

60 Chris: For drama plays, we get to prepare. But if you asked me to speak up, I would be
61 nervous, because I had no idea for what to say.

62 Researcher: So can you rank the following activities according to the level of anxiety you
63 have during performance? So, firstly, we have individual speaking tasks, asking you to
64 speak English instantly for all kinds of purposes, such as vocabulary games; the second
65 type is, the pair work games, doing games in pair; drama games, saying the same thing in
66 different intonations and tone of voices for expressing different feelings; pair work
67 conversation, like the one you did with Xia; and group discussions, asking you to discuss in
68 group on a given topic.

69 Chris: Like you give us a topic to discuss, but no scripts or anything?

70 Researcher: Yeah. Then the drama plays we did are, role-plays with fixed scripts; scenario
71 plays with your own designs of scripts; and lastly, improvisation, asking you to improvise
72 the play. So, can you rank these activities from the most anxiety-provoking to the least?

73 Chris: The one that makes me nervous the most is...the second one.

74 Researcher: Pair work game?

75 Chris: Yes, because I couldn't guess the word right in that game ((smiles)). For the
76 individual task, well, to be honest, I really am terrified about that, although I never did it
77 on class ((laughs)).

78 Researcher: So if suppose you actually did that individual speaking task?

79 Chris: Um...

80 Researcher: Which one makes you more nervous, individual work or pair work?

81 Chris: Pair work, do you mean the vocabulary game?

82 Researcher: Or some other activities in pair.

83 Chris: Do we have to go up in front and play out?

84 Researcher: Oh, so you are more nervous about playing out in front to the class?

85 Chris: Yes, I am. Okay, the most anxiety-provoking task is the individual speaking one,
86 then it should be pair work games. Drama games seem easy, and I don't think they make
87 me nervous ((laughs)).

88 Chris: Um...What did you call it, the play that you can do whatever you want?

89 Researcher: That's improvisation.

90 Chris: So, the third one is improvisation in groups, and then the fourth one is pair work
91 conversation, and then the fifth one is role-playing scenario play.

92 Researcher: No, these two are different two things, role-plays and scenario plays. The
93 former uses fixed scripts, and the latter is more flexible and free with your own ideas for
94 scripts and lines.

95 Chris: Oh, then the next one should be the scenario play, comes after the pair work
96 conversation. Then it should role-playing, and then group discussion in English.

97 Researcher: Do you forget about drama games?

98 Chris: Oh, right, drama games come last.

99 Researcher: Drama games make you the least anxious?

100 Chris: Yes.

101 Researcher: Group discussion doesn't make you nervous, is it because you don't have to
go
102 up in front and do it?

103 Chris: Yeah ((smiles)).

104 Researcher: I have noticed that sometime you guys use Chinese during discussion, do you
105 think that is one the reason why you don't feel nervous about this activity?

106 Chris: Yes, we sometimes use Chinese ((laughs)), but my anxiety has less to do with that,
107 mostly has to do with the first reason. I feel more free and relaxed discussing in groups on
108 my seat.

109 Researcher: Why you don't feel nervous about drama games?

110 Chris: Playing different emotions is fun. I was happy to be that class on that day, you know,
111 the day we did drama games ((laughs)).

112 Researcher: Why you feel more nervous about pair work conversation than group play?

113 Chris: Well, let me see. If we do pair work, is our partner randomly selected?

114 Researcher: So you don't like having your partner randomly selected? You prefer choosing
115 your own partner?

116 Chris: Yes, because I may not know my partner very well if select partners randomly. Also,
117 we have already done our own scripts and notes before the class, and if we get another
118 partner by random selection, then we have to do our scripts all over again. That's not
119 good.

120 Researcher: Okay, move on. So you seem to feel more relaxed for using fixed scripts
121 instead of the flexible ones?

122 Chris: Yeah...I am not good at writing up my own scripts and lines. But if using fixed scripts,
123 I could just recite and do it.

124 Researcher: So how do you describe your level of anxiety throughout the course? Has it
125 increased, decreased or fluctuated?

126 Chris: I was anxious, and later I was relaxed ((laughs)).

127 Researcher: Decreased?

128 Chris: A parabola, actually. I was anxious at first, later it was fine.

129 Researcher: Can you give me an example of your most anxious moment?

130 Chris: That was the first time you asked us to do the more flexible play, the scenario play
131 ((laughs)), the one I did with Jessica, Yue and Xia for that “restaurant scenario”. There
132 were a lot of people in that group, and we didn’t take turn for our part. You have to wait
133 till the other finish, and then you get to do your part.

134 Researcher: Did you write up your own lines?

135 Chris: Yes, I did, and we discussed, practiced and rehearsed. Oh, there was another time
136 that I got nervous a bit, you know, when you taught us about the functional language, and
137 asked us to use functional language in our conversations. But the problem was, I couldn’t
138 remember or recite the functional language, and also, I still didn’t know when and how to
139 use it during my speech.

140 Researcher: I talked a lot about functional language, and you still couldn’t use it in your
141 speech?

142 Chris: Yes.

143 Researcher: Is it because you have never known functional language before, and asking
144 you to use that actually gives extra stress to you?

145 Chris: The functional language, the sentences themselves are not difficult, but they are
146 quite long, you know. Even I can recite and remember them all, I don’t know how to use
147 them.

148 Researcher: So when did your anxiety get lower?

149 Chris: When you did that coaching work for our plays, you know, you asked us to prepare
150 our play on class, and you helped us with the preparation, that is really nice ((laughing)).

151 Researcher: I have been doing that since week four.

152 Chris: Yes, then there was one time that you helped each one of group for a very long
time.

153 That was the most relaxed moment to me.

154 Researcher: I have noticed that at the beginning, you were almost the quietest student in
155 class, because you never initiate a speech on class. You flushed during your speech, you
156 seemed to be shy, you talked slow and you kept your eyes on your notes most of the time.
157 Were you nervous according to these observations?

158 Chris: Yes, I was nervous.

159 Researcher: Since week 5, you depended less on your notes, your speech speed was
160 faster, more fluent, and you smiled sometimes. You interacted more with Ruma and Yan
161 during the performance for that "family" conversation. According to these descriptions,
162 did you feel less nervous?

163 Chris: Yes.

164 Researcher: One interesting thing was on lecture 8, when I joked about Xia and you, well,
165 mostly about Xia, something about Xia being the funnier one, my point is, you flushed at
166 that time, and I really would like to know what happened?

167 Chris: ((laughs)) Nothing, it's just that "Oh, the teacher mentioned me". It happened out
168 of sudden, and I was surprised and didn't know what would happen next.

169 Researcher: So you got shy?

170 Chris: Yeah, because I rarely talk in front of people before.

171 Researcher: So you would flush when you have the attention from others?

172 Chris: Yes ((laughs)).

173 Researcher: So it's something to do with anxiety?

174 Chris: Yes, I get nervous ((smiles)).

175 Researcher: As soon as you get any public attention?

176 Chris: ((laughs)) Yes.

177 Researcher: Actually I am quite impressed with your job on seminar 4 for acting a
178 customer who couldn't be able to make decision on which meal deal to order. I mean, you
179 delivered that role to us through your facial expressions and your tone of voice, and it

180 worked out so well. How did you feel at that time of performance?

181 Chris: I didn't get nervous, because I had been practising for a long time, well, many times.

182 Researcher: Did you feel like "oh, others are watching me"?

183 Chris: No, I didn't. I simply felt that , I have done this many times, and I already know what
184 I need to know, and don't worry about the others.

185 Researcher: What about your later performance? I mean, the anxiety about being
186 watched by the audience?

187 Chris: It has decreased. I noticed that other classmates were all relaxed, funny and natural,
188 so I was influenced by this, and I was able to be more relaxed and say whatever I wanted
189 to say ((laughs out loud)).

190 Researcher: Has your anxiety regarding the use of oral English changed after this course?

191 Chris: Decreased. I am not that anxious anymore.

192 Researcher: So do you have any suggestion for the course?

193 Chris: Suggestions?

194 Researcher: Do you think it's better if you are asked to do more flexible and improvised
195 drama plays instead of role-plays at the beginning of the course?

196 Chris: I still prefer doing role-plays at first ((laughs)).

197 Researcher: Do you get impatient because of the homework for the plays you are asked
198 to do after class?

199 Chris: A little bit. But everything should be done in a step by step fashion. Even if we were
200 asked to do the flexible drama plays, we might get impatient and negative anyway
201 ((laughs)).

202 Researcher: What if I help you to do your own scripts right at the beginning? I
203 remembered you said that you liked being helped with preparation?

204 Chris: Yes, I think it should be better if you help us with the scripts and lines, because we
205 would have difficulties in using words and sentence for expressions. We learnt the words
206 and sentences from textbooks, but we don't know in which context to use them. So, if

207 you were able to help us, it would be really nice that we could learn these things from the
208 process.

209 Researcher: Do you think I should give you more opportunities for individual speech?

210 Chris: ((laughs)) well, that, if I got the chance to do cue cards, I would be so nervous that I
211 could only speak very little English then ((laughs)).

212 Researcher: So when do you think it's appropriate for me to offer that opportunity for cue
213 cards?

214 Chris: ((smiles)) I should practice more often, although I don't like being called on by
215 the teacher.

216 Researcher: Is there anything you want to say about the course, your English studying and
all
217 that?

218 Chris: I want to say that I really like this course ((laughs out loud)).

219 Researcher: Thank you.

220 Chris: I have learnt a lot from this course, not just about spoken English. I learnt so much
221 about the culture, other knowledge about language, you know, I feel it's a very productive
222 course for me.

223 Researcher: Thank you. So, that's the end.

Transcript 2. Fay's Interview

Duration: 00:29:48

1 Researcher: This is the official interview with Fay on the 7th of May, 2014, and as the
2 participant required, we would do this interview in Chinese, and this transcript will be
3 translated into English for further data analysis. So, we shall begin. Hello, thanks for
4 attending this three-month course. Well, I remember that you didn't show up on the first
5 meeting we had for a brief introduction?

6 Fay: No, I didn't, because the number was limited, and I was afraid that I was not able to
7 grab the chance fast enough ((laughs)).

8 Researcher: But did you read the information for participants on the hand-outs? About
9 the introduction of the course, and what you are expected to do on the class?

10 Fay: Yes, I read the information, something related to drama. But I didn't put much
11 thought on that, I just want to be on the class as long as it's about learning English.

12 Researcher: So I am taking that you come to this class because of your interest in learning
13 English?

14 Fay: Well, I also take English as a technical tool that I should be able to handle well.

15 Researcher: With the participants' information sheet, have you noticed that "the course is
16 targeted at those students having anxiety in speaking or using English as their second
17 language"?

18 Fay: Yes.

19 Researcher: Does this anxiety have something to do with the reason of coming to the
class?

20 Fay: Yes, it has. If I were speaking to a foreigner in English, I would make a mess, for
21 example, I could only be able to say, "I, I," or "I...want" ((laughs)).

22 Researcher: Okay, so now can you sum up the reasons why you come to this class?

23 Fay: Sure. Firstly, I come to the course for learning to use my spoken English better and in
24 a practical way, because we don't have that much of time to practice or to express
25 ourselves in English freely in traditional language classroom; secondly, in the near future, I
26 do hope to go abroad for graduate school when I have reached to the standard at studies,
27 so I should be required to take IELTS or TOEFL then. Taking this course should be helpful
28 for passing the tests, so. Thirdly, although this may not be that important as the previous
29 two reasons, I do want to get to know some of the students well through participating in
30 this class, because I really am not familiar with some of my classmates, in spite of
31 spending years together on class.

32 Researcher: Okay, next question. So, for looking at the course in general, how do you find
33 this course in terms of its drama-related feature, its quality? Like we have arranged
34 activities to watch many video clips, scenarios, movies and to do drama-related activities
35 as well.

36 Fay: Um...

37 Researcher: For example, you felt delightful or interesting, or boring and stressful?

38 Fay: Okay, if I were playing drama with classmates, I would not be that nervous. Actually, I
39 enjoyed it ((laughs)). Other activities and games are also interesting, especially because
40 we don't get to do things with our teachers in traditional class ((laughs)). To be honest,
41 we don't have English classes anymore these days. So, I think it's fun ways to learn English.
42 I love watching English TV shows and movies, and I used to care only about the plots and
43 stories, but I have learned a lot from you every time when you explain why this man uses
44 certain words under the context, or why and what are the native speakers laugh about
45 ((laughs)), I was like, "oh! That's it! That's why!" I mean I can understand the language
46 used in different scenarios.

47 Researcher: So you mentioned something like getting to know your classmates better,
48 how do
49 you feel getting along with them in this classroom?

49 Fay: Actually, I personally feel more attached to some of classmates here than the others,
50 so
51 we work together more often then.

51 Researcher: How do you feel about them?

52 Fay: They are nice. Are you asking me to say about their personalities?

53 Researcher: No, I mean how do you feel working with them? Okay, maybe it's easier to
54 understand in English, how do you find your classmates in this class?

55 Fay: Well, some of students are more active, such as Hilary and Jessica, because they
56 always react quickly to you on class whenever you ask some questions up there. But the
57 others were less so. They didn't have much of the reaction to you, and you couldn't know
58 what they were thinking back then.

59 Researcher: What about playing activities with your classmates? You know, did they make
60 you feel relaxed, nervous, or embarrassed?

61 Fay: Well, I think I wouldn't go with "embarrassing", because they have made the
62 decision to come by themselves. They should be okay.

63 Researcher: Do you mind speaking your English in front of them?

64 Fay: No.

65 Researcher: Would you be nervous during your English speech in front of them?

66 Fay: Not at all. Because everyone is speaking English in activities, we are all the same. I

67 don't get nervous to use my oral English in this class.

68 Researcher: What if you are aware of the mistakes you made during your performance, or
69 those you aren't be able to realise, would you worry about what others would think of
70 this, I mean, you making mistakes in front of them?

71 Fay: I am not worried ((laughs)).

72 Researcher: So what exactly do you feel about your classmates?

73 Fay: They are nice. They could make mistakes during their performance sometime, and I
74 would correct them then. They won't hold the grudge against me because of that
((laughs)).

75 Researcher: So would you use "friendly" to describe them?

76 Fay: Yes, I would. That's the appropriate word ((laughs)).

77 Researcher: Okay. How did you feel the beginning of this course?

78 Fay: Awkward, very awkward. For examples, students who are late for class will be asked
79 to do the cue card task, like Lucy, like me. It was so awkward for me, because I just
80 couldn't get straight my points, I mean, I knew what I should be saying, I had it, but I just
81 couldn't say the things I wanted to say in English.

82 Researcher: So you are not comfortable with the style and the procedure of the class back
83 then?

84 Fay: Yes, but that's only at the beginning. We gradually got used to it later.

85 Researcher: We had those drama-related activities in the first three weeks, like role-
86 playing, drama games, were you comfortable with them during your performance?

87 Fay: No.

88 Researcher: In what way?

89 Fay: It's about expressing our feelings with noticeable emotions through facial
90 expressions and body gestures. It was exaggerating to me, because normally, we don't
91 express our feelings like that. Normally, we are just a bit flat and peaceful, emotionally
92 ((laughs)).

93 Researcher: What about role-playing?

94 Fay: Not comfortable as well. At that time, I felt uncomfortable at all playing my part in
95 English with everybody watching me, while I had to mind my tone of voice and emotional
96 expression, body language and all that.

97 Researcher: Get that. Well, you have noticed that, by the end of week three, three
students left
98 this class, what do you think of that?

99 Fay: I think they are lack of the courage to stay ((laughs)).

100 Researcher: Had you thought of leaving as well?

101 Fay: Never. They had the right to leave, but not me. I prefer staying, and I think being on

102 the class at last is something.

103 Researcher: Never crossed your mind?

104 Fay: Never.

105 Researcher: Did your negative feelings change as the class proceeds?

106 Fay: Yes. Later on, as I have been learning from this course, I found myself being able to
107 imitate different tones and voices, and I don't think my accent is so bad that people can't
108 understand me. Also, I have believed in speaking English with the proper emotions in the
109 context, because that makes me happy during performance ((laughs)).

110 Researcher: So you had gradually been more comfortable than at the beginning?

111 Fay: Yes.

112 Researcher: In what way? For example, we added up the freedom for handling lines and
113 stories and let you do scenario plays, is there change in you according to the difference in
114 the games and activities?

115 Fay: Well, I was so shy at first on class, you know, the role-playing, so embarrassing. But
116 later on, I have become so energetic that I do want to show off, sometimes I think: "let
117 me do a speech" ((laughs)).

118 Researcher: So you want to engage in more activities on class?

119 Fay: Yes, more activities, more exercise, more opportunities to improve. I feel like

120 speaking English is kind of like showing of one's personal skill. I believe I can do this right.

121 Researcher: But I remembered you just mentioned that you were embarrassed when
122 others are watching you during performance, and you felt the urge to show off your skills,
123 can you explain this, please?

124 Fay: Because I have got competitive since receiving the weekly assessment from you. You
125 provided the ranking system with the little stars, remember? So I wanted to be the best
126 ((laughs)).

127 Researcher: Okay ((laughs)), anything else?

128 Fay: I really love English, and I so want to be good at it. Maybe I am being too confident
129 ((laughs)), but I believe I am the best when speaking my English.

130 Researcher: So you enjoy it?

131 Fay: Yep, I enjoy it very much.

132 Researcher: Question 8, we have been doing two different types of activates, drama-
133 related and non-drama-related ones. While the former refers to those we did like role-
134 playing and drama games, the latter includes something like pair work and group
135 discussion, that sort of thing. So my question is, which one makes you feel more
136 comfortable than another?

137 Fay: I am all comfortable with both of them.

138 Researcher: I mean if you have to pick one?

139 Fay: Then I am going with the non-drama-related type, the one that needs me to make
140 instant speech without any preparation. Whether it's for personal or for groups, I would
141 be more nervous than role-playing. Because for spontaneous speech, I have to come up
142 with it immediately, not like for drama plays, which have been rehearsed many times and
143 with a lot of thoughts in them beforehand.

144 Researcher: What about the improvisations we did toward the end of the course?
145 Remember? With less time for preparation on week 8's seminar?

146 Fay: Well, at that time, we have been all familiar with the course and activates. To be
147 honest, we only thought about "okay, so should we go 'funny' on this one or something
148 else" ((laughs)).

149 Researcher: So which one is more anxiety-provoking to you, improvisations or individual
150 speech tasks?

151 Fay: Individual speech tasks, as they need you to make instant speech.

152 Researcher: Okay, got you. So can I ask you rank some activities we did throughout the
153 course by the order “from the most anxiety-provoking to the least anxiety-provoking”?
154 Here, we have got individual speaking tasks, pair work games, pair work conversations,
155 group discussions in English, scenario play in groups, so let’s started from the most
156 anxious one for you.

157 Fay: Okay, the most anxious one for me is this individual speaking task, then it should be
158 pair work conversation, then group discussion in English, then pair work games, and then
159 scenario plays.

160 Researcher: Alright then. can you describe the change regarding your use of oral English
161 throughout the course, has it increased, decreased or fluctuated during the 10 weeks?

162 Fay: I would definitely go with “decreased”.

163 Researcher: Can you give me an example?

164 Fay: Okay. Like at the beginning, for that role-playing you asked us to do, the shopping
165 scenario, I actually did a lot of work off the class with my partner Apple, but I was still so
166 afraid to play in front of the whole class. I mean, if you hadn’t asked me to, I should just
167 quit playing it ((laughs)). At that time, I had seen some groups performing before me, and
168 they did really good jobs, with plenty performance to show feelings ((laughs)), and they
169 even made use of little props! However, look at us, me and Apple, we were just standing
170 there, speaking in English, and that’s it.

171 Researcher: What about later on?

172 Fay: Later when I grouped with Zhou, Jane and Apple for that restaurant scenario, we
173 were quite active about our performance. Zhou did a great job making up the whole story,
174 and we managed to rehearse together before the class for making our performance stand
175 out and be the best.

176 Researcher: I have noticed from my observation that, you were quite stiff when being
177 called on for cue cards or volunteering answers in the first three weeks, were you not
178 relaxed?

179 Fay: Yeah, not relaxed.

180 Researcher: Especially when you give a speech without any preparation, were you
181 nervous at the time?

182 Fay: Yes.

183 Researcher: Do you mind telling me how you felt?

184 Fay: I wasn't ready. I didn't prepare enough for performing.

185 Researcher: Not enough preparation, how?

186 Fay: After all I had to come up with something to say for the questions, and I wanted to
187 prepare good enough for my best performance. I wish I could be called on for answering
188 the questions I happened to know the answer already ((laughs)).

189 Researcher: I also observed your changes throughout the process, for instance, you were
190 more active when grouping with Zhou, Jane and Apple for that restaurant scenario and
191 living with your roommates, is that correct?

192 Fay: Yes, I was active because I wanted to boost this energy for the whole team, because
193 some of our team members were not as active as I was.

194 Researcher: Furthermore, the frequency of smiling has been increased since week 4, and
195 you talked more freely in English instead of reading on your notes, especially for week 7
196 and 8, I mean, you spoken English without any notes. Can you tell me how you felt?

197 Fay: I needed to bring my preparation notes with me at first, because I was afraid of
198 forgetting my lines ((laughs)), but later I got over with this. I realise that I simply should let
199 myself go free with my speech once I have committed to a certain scenario. It's not
200 necessary to have to use that word or that sentence for expressing that meaning. I just
201 express the ideas with my general understanding of the meaning, and that's it.

202 Researcher: So you mean you just like to improvise your speech without notes?

203 Fay: Well, yeah, even I completely forget my lines; I simply need to express that meaning
204 of idea.

205 Researcher: So in this way, you feel more relaxed?

206 Fay: Sort of.

207 Researcher: Then what about your smiles during your performance on week four's
208 seminar when you were playing your part with your scripts and notes at hand? Why?

209 Fay: I just felt relaxed, and I didn't care much about what others would think of me. I
210 thought I already gave my best performance. So when they were watching my
211 performance, I took that as encouragement ((laughs)).

212 Researcher: How do you describe your anxiety toward the use of your oral English? More
213 confident or even more nervous?

214 Fay: That depends on whom I am talking to. If I were speaking English with more
215 advanced English speakers than me, I still would feel unconfident.

216 Researcher: What about speaking your English on class?

217 Fay: Classes like this one we have?

218 Researcher: Yes.

219 Fay: Then I will not be nervous at all. We are all at the similar level of English proficiency
220 ((laughs)). Not a problem!

221 Researcher: So for students who have the anxiety regarding their use of oral English, what
222 suggestion do you have for providing classes like this to make them feel better?

223 Fay: I would say, more opportunities for them. Most of them choose to come to classes I
224 like this want to do something for a change, but they may not be that active. So, teachers
225 should give them more chances to make them feel involved and be more active in
226 activities. As well as that, encouraging is necessary for these students. However,
227 corrections are also needed at the same time, or otherwise, how would they make further
i
228 improvement in oral English?

229 Researcher: Okay, last question, is there anything else you want add at the point about
230 this course, your spoken English, or things about studying English?

231 Fay: For my spoken English, I still have a long and long way to go ((laughs)). For this
232 course, I think there isn't much classes like this, seriously, a professional teacher
233 volunteers herself to teach us spoken English, and invests so much that we have got
234 different activities

235 and rich personal attentions, as well as the weekly assessments to tell us what to do for
236 making things better. I mean, this is amazing and incredible.

237 Researcher: Thank you. And your feelings toward English?

238 Fay: Even though English may abuse me in my way of studying, I love English as ever as
239 my first love ((laughs)).

240 Researcher: ((laughs)) can you use plain words to illustrate it?

241 Fay: ((laughs)) I know that speaking English with fluency and accuracy is one tough to
242 beat, but I would be perseverant like always ((laughs)). I love this language as ever
243 ((laughs)). Oh, can I stop using Chinese slangs?

244 Researcher: That's fine, it's transferrable in English. No worries. Thank you very much.

Transcript 3: Hilary's Interview

Duration: 00:37:35

- 1 Researcher: So now the following conversation will be the interview with Hilary, Hilary,
2 how do you pronounce it, Okay, and the date is still the 12th of May, 2014. The
3 conversation will be done in Chinese, and then translate into English for further data
4 analysis. So, thank you for coming by, and thank you for being in this class. So we shall
5 start. Thank you for being in this class throughout the whole time.
- 6 Hilary: I missed one class, actually.
- 7 Researcher: Yeah, once.
- 8 Hilary: Well, it was twice, but there was the time that the class happened to cancel.
- 9 Researcher: After the introduction meeting for giving you guys the course information,
10 can you tell me why you took this class?
- 11 Hilary: Oh my, it's the first time having a conversation with you like this, so weird
12 ((laughs)).
- 13 Researcher: ((smiles)) I am a female human-being like you.
- 14 Hilary: You look so good in this cap ((laughing)), so cool! Okay, let's do this ((laughs)).
15 So I heard about this course from my tutor, and I made my decision to take the class after
16 learning that, you, as the teacher, is a Ph.D student at university in Britain who has spent
17 years living abroad. So, I was thinking, "this teacher definitely has something that our
18 teachers don't, like the accent, and the capability of spoken English and the knowledge".
19 So I was looking forward to coming to the course, and it's the first time ever I have got the
20 interest in taking spoken English class. Usually, we don't get to have spoken English
21 classes at university, and even we do, I always do it carelessly, because I don't like it.
- 22 Researcher: Okay, so as its purpose to help students with the anxiety regarding the use of
23 spoken English, have you thought about this as one of the reasons to participate in this
project?
- 24 Hilary: Yes, I have. The anxiety is a general issue for most of the people, regardless of
25 different levels. Also, I needed to improve my spoken English, because I wasn't so good at
26 it. Well, if I was, I wouldn't be coming here ((smiles)). So, I get nervous because I am not
27 that good.

- 28 Researcher: Based on its quality of drama-based...
- 29 Hilary: What is drama-based?
- 30 Researcher: Drama-based means we have introduced movies, English TV shows, mass
31 media and scenario plays and all that in this class,
- 32 Hilary: Okay.
- 33 Researcher: So what do you feel about this?
- 34 Hilary: I feel like it is easy to get you interested in the class. You know, we loved the
35 shows. Also, I learnt that from you, you know, you were also a big fan of American TV
36 shows and English movies, and we felt that passion from you and as well as influenced by
37 you. So I thought “a girl watching TV shows can speak such good English”, so amazing
38 ((laughs)).
- 39 Researcher: ((laughs)) Okay, so can you summarize you feelings toward this course?
- 40 Hilary: Oh dear, I have to evaluate this course with a summary?
- 41 Researcher: Just give an adjective, interesting, boring or stressful?
- 42 Hilary: Fun.
- 43 Researcher: ((smiles)) Okay.
- 44 Hilary: ((smiles)) Is there a happy smile?
- 45 Researcher: ((laughs)) Let’s just say, you are not the first one to say that. Anyway, how do
46 you find your classmates?
- 47 Hilary: I think many students here are really good students, and I have so much to learn
48 from them. You know, once I didn’t feel like to engage in drama plays, but when I saw the
49 others playing with the positive attitude, I got influenced by their passion. So, I decided to
50 get involved, to work hard on catching them up, because I wanted to be a member of this
51 great community.
- 52 Researcher: How do you find working with them?
- 53 Hilary: Well, we have to cooperate with each other in order to make things work in a
team.

54 For example, if one says “I want to do this”, and the other says “I want to do that”, then
55 there has to be a discussion on working out a best solution to make everyone happy. So,
56 it’s about the cooperation strategies.

57 Researcher: What about the class atmosphere?

58 Hilary: It was really nice. We actually come from the same Pharmaceutical Science

59 department, and we have classes together, so I didn’t feel uncomfortable at all.

60 Researcher: Okay, are you worried about using your spoken English in front of this class,
61 especially with you making mistakes in your performance?

62 Hilary: ((laughs)) I am not worried about that. Make mistakes, who doesn’t?

63 Researcher: So I am interested to know how you felt about this course at the beginning.
You

64 said you were unwilling to engage.

65 Hilary: At the beginning...Can I be honest about it?

66 Researcher: Absolutely.

67 Hilary: ((laughs)) I really dislike to do homework after the class, and it has been a long
68 history since I got the feeling toward assignments. So, I disliked to prepare for the role-
69 playing after the class, and it was a trouble for me. Actually, I had a lot of assignments for
70 two years of my collage here, and I hated it, but I did it anyway. Now I am in my third
71 year of college, and I have too many things to do, and I felt like “I don't have time for this,
72 and I am too busy for your homework”. But, you know what, these can all be my excuses
73 ((smiling)). I hoped that it would be the best if we could have everything done on the class.
74 But, that is impossible, because language means practice, and simply taking classes can’t
75 give you the advanced proficiency you want. It takes a long time to be good.

76 Researcher: What about your feelings for the class style?

77 Hilary: Like everyone is involved in the class?

78 Researcher: Yeah.

79 Hilary: I know that, asking each one of students to take turn for speaking tasks is what we
80 should do to practice for improvement, but personally I am just not into that format. I
81 also know that everyone gets to speak up in a class at university in a foreign country, and I
82 do appreciate that style of class. However, Chinese students have been accustomed to
83 the traditional, passive way of class, you know, listening to the teacher and being quiet

84 without active speech engagement. Besides, you always ask questions under a decided
85 topic, and we have to answer these questions under that topic. So, if we don't feel
86 interested in the topic, we may not have much to say.

87 Researcher: How did you feel about role-playing for week 2 and week 3?

88 Hilary: I remembered the one I did with Peter and the others, and that was the worst time
89 ever throughout the whole time ((laughs)). They asked me to recite the lines they already
90 wrote, and I didn't like it. So after that, I felt worse about having role-plays ((smiles)).

91 Researcher: Can you tell me about that in detail?

92 Hilary: Okay, for starters, that was so hectic that we were asked to do the play on a
93 Wednesday and to play on the Friday of that week. So, somebody just did the whole job,
94 the story, the scripts and lines for each role, simply because that's easier without all the
95 different opinions from the other group members. So when I got the story and my lines, I
96 didn't like it at all, it copied from somebody else's work and it was so tacky and lame. But I
97 couldn't come up with more interesting ideas, and it was not a smart move to change my
98 part, so I just did what they told me to. But, I dislike to do the work I was told to, and the
99 lines were lame, the sentences were lame, and I couldn't remember my lines. Although I
100 tried to perform with the body language and all that, it turned out to be, well not
101 successful at all. Okay, later I felt better about drama plays.

102 Researcher: So, three students left the class, you know, were you influenced by this?

103 Hilary: To be honestly, I little. I can't say I wasn't affected at all. I knew some of them in
104 private, so I asked them about the reasons. Yun simply didn't want to do this, and she
105 didn't care about what the others would think of her for leaving the course. Mumu left
106 probably because of his English proficiency, as he couldn't catch up with the class and felt
107 too stressful. So at that time, I was thinking "if they leave because of the stress, what
108 about me, am I feeling stressful as they are" ((smiles)).

109 Researcher: So did you think about leaving as well?

110 Hilary: To be honest, I did. Although I said about "how time-wasting these hours spend on
111 a spoken English class, deep inside, I thought things like "then what would I do for the two
112 nights' time instead of studying, great chances are, going to sleep, and that's it"? So I
113 thought about those who were still staying in this class, and they were still active,
114 engaged with positive attitude to learn. In contrast, except for Apple, the other two
115 students left this class for what, really, were they stressed out, or just an excuse.
116 According to my observation, they don't seem to be hard workers for any other subject,
117 and I haven't seen them studying hard with positive attitude, so I concluded that they
118 were just finding excuses to leave, and that's just who they are. But, I can't let myself
119 follow that path and be that type of people ((smiles)).

120 Researcher: Okay, so did your negative feelings toward the course at the beginning
121 change as the course proceeded to be more flexible and with the familiarity of your
122 classmates?

123 Hilary: Yes, my feelings changed. For the first two classes, everyone seemed to be too shy
124 to speak up, you know, being afraid of being laughed at because of accents or something.
125 So I felt like...what was the question again?

126 Researcher: Did you still feel better as the course proceeded?

127 Hilary: Yes, I did, I felt like we all communicated well enough to make free speech, and
128 that was inspiring, you know, it feels like “Zhong Ren Shi Chai Huo Yan Gao”.

129 Researcher: ((smiles)) Can you paraphrase your last expression, the Chinese slang?

130 Hilary: ((laughs)) Okay, it's something to say that we cooperate with each other really well,
131 and everyone is part of a discussion to work out things for a better result.

132 Researcher: For all the activities we have done, you know, for helping students feel better
133 about their participation...

134 Hilary: Yeah, so I feel you really care about us and have worked really hard on this class. I
135 appreciate your work, thank you ((smiles)).

136 Researcher: ((smiles)) That's my job, you are welcome. So there are two types of activities,
137 the one is drama-related, like role-playing with fixed scripts, scenario plays with person
138 designs and improvisations, the other one is non-drama related, like cue cards, volunteer
139 answers, vocabulary games, asking you to give a natural speech instantly. So which one
140 makes you feel more nervous?

141 Hilary: I think the tasks without preparation should be more stressful. No, the tasks with
142 preparation like drama-related activities are more stressful, because you will always
143 worry about forgetting about things you planned to say, and it feels like a bomb that you
144 don't know when it's going to explode. You may never be able to say things you planned
145 completely. But for saying something instantly, you just need to say something you want
146 to say at that moment, and it's about the level of the skilfulness.

147 Researcher: What about the improvisations we did in the end?

148 Hilary: I like doing that, it was nice.

149 Researcher: So does it make any difference for you between the improvisation and the

150 instantly individual speech?

151 Hilary: It seems to be similar to me. But if I have to choose the relatively more anxious
152 one to me, it should be the instant individual speech. After all, there is greater chance
153 that you may be stuck somewhere during the speech, and you can't think of something to
154 say.

155 Researcher: So I would like you to rank the activities you did according to the level of
156 anxiety doing them. Firstly, individual speaking tasks, the one we just talked about, giving
157 a speech instantly, like cue cards, volunteer answers, and games; secondly, pair work
158 games, like the vocabulary games; thirdly, drama games, you know, working on the
159 different tones with the same sentence; fourthly, pair work conversation, a dialogue in
160 pair; fifthly, group discussions in English; sixthly, role-playing with fixed scripts and lines;
161 seventhly, scenario plays with personal designs; and lastly, improvisations. Can you make
162 the order from the most anxiety-provoking one to the least?

163 Hilary: Okay, wow, do the ranking. I can't even tell which one from which.

164 Researcher: I am here for you.

165 Hilary: Okay, let me see. Role-playing makes the most anxious, and then scenario plays,
166 because I don't like drama plays with scripts ((smiles)), and um...do I need to do all of
167 them?

168 Researcher: Please, that would be helpful.

169 Hilary: Um...Is pair work games asking you to be spontaneously?

170 Researcher: Yeah, kind of.

171 Hilary: Okay, can you remember what I said? Oh, right! The voice recorder ((looks at the
172 voice recorder and smiles)). Okay, then it should be the pair work conversation, and this,
173 and this.

174 Researcher: Okay.

175 Hilary: Okay, drama plays for playing out in front of the class make me more anxious.
176 What was the activities I already ranked just now? I couldn't remember ((smiles))...

177 Researcher: The first one, the most anxiety-provoking one you said is role-playing, then
178 scenario play and then pair work conversations.

179 Hilary: Oh, right.

180 Researcher: The fourth one is?

181 Hilary: Did I do all the tasks that need to go up in front to play?

182 Researcher: No, actually...

183 Hilary: Anyway, I prefer individual work than in pair, so the pair work games and drama
184 games should come after that.

185 Researcher: So what activity comes after the pair work conversation? Oh, please, don't
186 forget about the improvisations.

187 Hilary: Oh, improvisations are different from scenario plays?

188 Researcher: Yes, unlike scenario plays, improvisations are more flexible, and you get to
189 play out without using any notes.

190 Hilary: Oh, right. Oh, dear, why would I always forget about what these types are?

191 Researcher: Improvisations are done in a group.

192 Hilary: Okay, group work, that should be more stressful. Oh my goodness, I am feeling
193 dizzy ((smiles)), can I firstly pick out the first and the last one? The most anxiety-provoking
194 and the least that.

195 Researcher: Okay, no problem. Sorry about that, and thank you.

196 Hilary: So the first one is role-playing, and the last one is the individual speaking task.

197 Researcher: Did you just say earlier that individual speaking tasks should be more stressful
198 because you might get stuck and had no clue about what to say next, while improvisations
199 can be more or less prepared?

200 Hilary: Oh, yes, I remembered. Yes, I may get stuck for performing individual speaking
201 tasks, and that's a bit stressful.

202 Researcher: If that helps, you can think about what you did for the last three weeks, like
203 the friends' conversation you had with Yue?

204 Hilary: Oh, right, yep, yep, that one was nice ((smiles)). So, this should come after this,
205 because I don't like it the most.

206 Researcher: Okay, so role-playing makes you nervous the most, and improvisations make
207 you nervous the least?

208 Hilary: Exactly.

209 Researcher: Individual speaking tasks should be the second least anxiety-provoking one?

210 Hilary: Yep.

211 Researcher: Then you are not sure about the others.

212 Hilary: Yes.

213 Researcher: Okay, you also did pair work conversation. Can I remind you of the ones you
214 just did for this ranking?

215 Hilary: Okay.

216 Researcher: So what you did is: role-playing, scenario playing, pair work conversations are
217 the top three anxiety-provoking ones, while individual speaking tasks and improvisations
218 are the least anxiety-provoking types, see? All you just have to do three more, pair work
219 games, drama games, and group discussion in English.

220 Hilary: ((laughs)) Oh...((sighs))

221 Researcher: Look, I am sorry for what this ranking task has put you through, but the other
222 students had done this already.

223 Hilary: Really ((laughs))!

224 Researcher: ((laughs and head nods)).

225 Hilary: Is it because of me...why can't I do this better...They are all similar to me.

226 Researcher: Let me help. The pair work games ask you to do games in pair, like that
227 vocabulary game; the drama game we did was to say the same things in different tone
228 and intonations for different feelings and emotions; and the group discussion simply ask
229 you to discuss a topic in a group on your seat.

230 Hilary: The drama games can be the least anxiety-provoking one among these three

231 activities, because this kind of game is more fun to play, not difficult. Then it's turn for
232 pair work games, because pair work is less stressful than group discussions, and pair work
233 can give you more opportunities to speak.

234 Researcher: Okay, thank you, now we move on. So how do you describe your level of
235 anxiety throughout the course? Has it increased, decreased or fluctuated?

236 Hilary: Can I say the biggest change after this course? It's that I am not afraid of
237 making mistakes anymore. I used to be terrified if I made mistakes in my speech during a
238 conversation with a foreigner, because I worried so much about being laughed at with
239 something like "you can't even get this right!", then I had the fear to speak up. But in this
240 class, we are encouraged to speak up ((laughs)), I feel safe to make mistakes ((laughs)). I
241 think this was a psychological issue for me, but I am over it, and I have been gaining thick-
242 skinned ((laughs)). On our class, if I thought of making mistakes as losing face, I wouldn't
243 have done so many plays, would I ((laughs)).

244 Researcher: ((laughs)) Thank you. So the change of the level of anxiety is like?

245 Hilary: Like that function curve...

246 Researcher: So you mean "decreased"?

247 Hilary: Yes.

248 Researcher: Okay, I have noticed that you were reluctant to do drama plays, and more
249 active for individual speaking tasks?

250 Hilary: Was I?

251 Researcher: Did you just say about preferring the individual tasks?

252 Hilary: Yes, I did.

253 Researcher: You missed twice role-playing, and for the role-playing on seminar 4, you only
254 read out your notes as the background voice of that play in a corner.

255 Hilary: ((laughs)).

256 Researcher: As you said, the worst play you did ever was the one you worked with Peter
257 and the others, and during your performance, I noticed that you blushed twice, and you
258 kept your eyes only on your preparation notes and scripts. Were you anxious?

259 Hilary: Yes, you can say that, because I felt like I was being forced to do something I disliked.

260 Researcher: During that group discussion scenario with Peter and Yue, how did you feel then?

261 Hilary: Yes, I felt better. At that time, I was able to relax myself and to open up to say
262 something I wanted, you know, sometimes I would say some sharp things to them. I knew
263 my classmates better, and I got used to have natural communication with them.

264 Researcher: You had more smiles, and you didn't rely on your notes, and the biggest
265 change was your fluency. You were quite fluent. Was it because of the difference in role-
266 playing and scenario-playing, as you said you were allowed to say things you wanted
267 instead of fixing on scripts?

268 Hilary: It might be, but mostly it has to do with the words I use, because I only used simple
269 words for my performance.

270 Researcher: So you made it easier?

271 Hilary: Yes, I used more simple words, the colloquial ones.

272 Researcher: Can I understand these behaviours as you are more relaxed?

273 Hilary: Of course, you can.

274 Researcher: There is also a small, interesting thing I have noticed. You sometimes speak
275 with frequent hand movement.

276 Hilary: Do I ((waves her right hand))?

277 Researcher: You just did that, like this ((imitates Hilary)).

278 Hilary: Oh, that ((laughs)).

279 Researcher: Does this have something to do with your anxiety?

280 Hilary: Oh, I didn't really realizes it.

281 Researcher: ((smiles)) Could it be a habit?

282 Hilary: Well, yes, like you just feel like to release yourself through the movement.

283 Researcher: Can you be more specific about this?

284 Hilary: Okay. Most people do this hand movement for expressing the ideas, or for
285 something else, like to get more relieved.

286 Researcher: So you make your hand movement for?

287 Hilary: It's maybe a subconscious habit ((laughs)).

288 Researcher: Has your anxiety level changed after this course?

289 Hilary: Yeah, definitely it has.

290 Researcher: Are you still anxious about speaking English like the old times before this
291 course?

292 Hilary: No, not that anxious anymore. I am able to speak up in English with foreigners, and
293 I don't care about making mistakes ((laughs)). This means a lot to me, because I was so
294 frustrated before, and every time I would try very hard figuring out things like "which
295 pronoun should I use", "which tense to use", or "can he understand me if I say something
296 like that". But now, I just say things I want to say, and I think he should be able to
297 understand me. Although my grammar is still not good at all, I won't be worried about it
298 getting in my way of oral communication ((laughs)).

299 Researcher: So do you have any suggestion for the course for make it better for students
300 suffering from anxiety?

301 Hilary: I am not sure about the others, but I am the relatively more active type of student,
302 and usually practice more if I have the opportunity. I can feel that some students still are
303 afraid of speaking up, just like the old me. So, I am thinking, maybe this course should give
304 them more opportunities to practice to get rid of that feeling. You know, some students
305 still speak in low voice, and they rarely speak. Maybe they are just shy, shyness can be a
306 part of the personality, and I can't deny that most Chinese students share this feature.

307 Researcher: What about we arrange more flexible drama plays at first, like scenario plays
308 instead of role-plays?

309 Hilary: I think it's maybe better that if you let us to say whatever topic we want to say.
310 You know, you ask us to speak something we like on our seats. In this way, you get to
311 learn what levels do we have in English proficiency.

312 Researcher: Well, I believe you can manage that. But do you remember what Lucy and

313 Mumu were like during individual speech? The cue cards one?

314 Hilary: Yeah ((smiles)), I remember that awkwardness.

315 Researcher: That's why I didn't ask all of you doing that kind of speech task.

316 Hilary: Yep, yep, you are right ((smile)). A lot of students like to write something down and
317 memorise everything, and they would feel safe then. But this is not something that...

318 Researcher: ((tries to finish Hilary's sentence)) Can help you forever?

319 Hilary: Yeah, exactly. So, it should be better to take things slow and step by step.

320 Researcher: Like what we did?

321 Hilary: Yeah, like what we did. Maybe that is the right thing to do, but to me it's just too...

322 Researcher: So what do you really feel about our way of processing the class?

323 Hilary: I don't know. I was just thinking about things back then, you know, we didn't know
324 each other that well, and opening up about things might be difficult.

325 Researcher: I don't follow you. You have changed your mind about your answer?

326 Hilary: No, I mean, everyone is different, so it's possible that each individual does things
327 differently for releasing the pressure.

328 Researcher: I just would like to know that, which one do you feel better, doing role-plays
329 at the beginning or scenario plays and improvisations instead?

330 Hilary: I prefer the more flexible ones, scenario plays and improvisations.

331 Researcher: What do you mean by "doing the right thing" and "taking step by step" ?

332 Hilary: I agree with your arrangements, and I confirm the benefits from that

333 arrangements.

334 Researcher: So there are good reasons for arranging role-plays first?

335 Hilary: Yes, exactly.

336 Researcher: Alright. Anything you want to share with me at this point, anything about
337 your feelings to English, to your English studies, anything to weigh in?

338 Hilary: Anything?

339 Researcher: Anything.

340 Hilary: I totally agree with you about the important role of perseverance playing in
341 learning a language. You know, you speak speak speak, practice practice and practice.
342 When I learnt about the condition of your throat, I was shocked.

343 Researcher: ((smiles)) That is just some inflammations.

344 Hilary: Yeah? I thought "I was so lucky to not have that".

345 Researcher: Aww, nothing serious.

346 Hilary: But, what I have learnt from this fact is that, you can be successful only if you work
347 hard enough, and "practice makes perfect". So I am deeply influenced by this idea. The
348 biggest improvement I made is what I have talked about, you know, I am thick-skinned
349 now. Another thing I want to say here is that, you have the charisma ((laughing)), as a
350 teacher and as a friend. I copied all the shows from you, well, actually from Jessica, but
351 she copied from your, so. I will start watching them for learning English, not for having fun
352 with the stories and affected by the plots, because I am too emotional, and easy to be
353 affected by the plots. For my English studies, I will be practising, hard, and as often as I
354 can. After all, you have to have enough language input and turn it into output for
355 expressing yourself.

356 Researcher: Thank you. Thank you for coming, for participating, for support and for
357 everything. Let's stop here.

Transcript 4. Jane's interview

Duration: 00:28:40

1 Researcher: This is the interview with Jane on the 9th of May, 2014, and this conversation
2 will be conducted in Chinese, and then translate to English for further data analysis with
3 the transcripts. So, now we shall begin. So, okay, thanks for coming for this interview. So
4 now I have a few questions to ask, and firstly thank you for being with us since the first
5 class.

6 Jane: Yes, sure.

7 Researcher: Oh, actually since the introduction meeting, and you seldom miss the class.

8 Jane: Oh, that's my job as a student. I do think I have made a lot of improvements in my
9 spoken English. You know, I wasn't so confident, and also timid and shy at the same time.

10 Researcher: Okay. Is that why you came to this class?

11 Jane: Well, not exactly. I join in the class, because I want to learn. But, well, but I do have
12 the motivation to try to improve my confidence. Since I was little, well, how can I put
13 this...I have always been ((smiles)), shy and timid and less courage ((laughs)), I mean, I
14 really dislike to talk in public, like when the teacher asks me to come up in the front to say
15 something to the whole class, oh, I would probably hate doing that. Even for everybody
16 taking turn to give a short speech on class, I do not do that. So, it has been a long history,
17 but finally I am willing to change this, and I need to do this for my own good.

18 Researcher: Okay. This class has designed for students who have negative feelings
19 regarding the use of oral English, is that the reason why you want to be in this class?

20 Jane: Yes, that is the reason.

21 Researcher: Okay, can you tell me how you feel about this course in terms of its drama-
22 based quality, including using the movies and shows as the materials and let you do some
23 plays?

24 Jane: I am not quite an adaptive type of person, so I wasn't feeling comfortable for the
25 first two or three weeks. But later on, I became more relaxed in the friendly and light
26 atmosphere of the class, though my performance was not ideal.

27 Researcher: I think you did nice job.

28 Jane: No, but thank you. Really, I wish you could keep asking me to, you know,
29 “raise up your standard”, something like that ((smiles)).

30 Researcher: How do you evaluate this course? Boring?

31 Jane: No, I think it is really a nice course, in terms of its style, the drama plays, the scripts,
32 and all that. It was interesting to me, really.

33 Researcher: So how do you find your classmates?

34 Jane: Oh, they are so nice! You know, they are not like when we have other classes
35 together ((laughs)). Seriously, we don't talk to each other even sitting closely ((laughing)).
36 But in this class, I suddenly felt how nice they could be.

37 Researcher: ((smiles)) What about the class atmosphere?

38 Jane: So nice and friendly!

39 Researcher: Are you worried about speaking English in front of them? Nervous?

40 Jane: Just at first, you know, at the beginning of the class. It was all fine later.

41 Researcher: Have you been nervous about making mistakes in your performance in front
42 of them?

43 Jane: Well, no, I am not afraid.

44 Researcher: Okay, so how did you find the course at the beginning; you mentioned
45 something like not comfortable?

46 Jane: Yes, I did, because I am really shy, passive and timid. I am really not good at
47 expressing myself to people.

48 Researcher: So did you find yourself comfortable at role-playing?

49 Jane: No, I didn't feel comfortable for the whole thing, I mean, about myself role-playing
50 ((laughs)), but I was getting used to the play a bit later.

51 Researcher: What makes you uncomfortable?

52 Jane: I wasn't confident about myself at all back then ((smiles)). After joining in this class, I
53 found out that, many of them had done difficult tests for English, meaning they are good

- 54 at English.
- 55 Researcher: So you don't think you are as good as them?
- 56 Jane: No, I don't feel as good as them, and I am so not confident.
- 57 Researcher: Is your feeling uncomfortable because of the course's style and arrangements?
- 58 Jane: No, I really like the style and the arrangements.
- 59 Researcher: But you noticed the difference between this class and the traditional classes
60 you took in the past, and you didn't get surprised for this class in any kind?
- 61 Jane: ((smiles)) Well, actually, I wasn't quite adaptive, I mean, getting used to it. But later,
62 I really looked forward to taking the class ((laughs)).
- 63 Researcher: ((smiles)) Thank you.
- 64 Jane: I really love the course.
- 65 Researcher: As you have noticed, there were three students dropping the class, so were
66 you influenced by that?
- 67 Jane: No. I want to make myself better, and I do learn from the course. So I wasn't going
68 anywhere.
- 69 Researcher: Have you thought about leaving the class as well?
- 70 Jane: No. After I signed that consent form, a girl coming with me told me that she wanted
71 to quit, because she couldn't understand what you said in class, because she didn't think
72 that she's good enough for handling the class. But I encouraged her to come with me, and
73 I said to her "it's an excellent opportunity to learn". She left anyway, but I stayed till the
74 last, and never thought of dropping the class.
- 75 Researcher: Yes, that's fair. A lot of them had difficulties to do even self-introductions, so I
76 think they know what they are doing.
- 77 Jane: I was once nervous and afraid, but I never thought about leaving. I am tired of being
78 passive and timid, so I need to do something for a change.
- 79 Researcher: Did you feel better as the course proceeded with more freedom given to
80 students and the others all that?
- 81 Jane: I felt better, and the uncomfortable feeling gradually faded away.

82 Researcher: Can you give me an example?

83 Jane: I didn't do the role-playing on seminar one, but we prepared for it. We practiced
84 that play with the scripts, and we memorized all the lines. But I was so nervous, and I
85 thought that the previous groups had done such a nice job, what could I bring for better?
86 So, I didn't have the courage to go up there in front and play, I wish I could have the
87 courage, though.

88 Researcher: Yes, when I asked you to play, you were shaking your head, so I respected
89 your choice. Okay, we have two types of activities, the one is called "non-drama-related"
90 type, which asks you to make spontaneous and natural speech immediately, such as the
91 games and group discussions; the other one is called "drama-related" type, like what we
92 did, that drama game, role-playing and scenario plays. So, my question is, which one do
93 you find more anxiety-provoking to you?

94 Jane: I think the non-drama-related one is more terrifying to me. But the drama-related
95 ones can give me time to prepare, and we can rehearse together before acting out, so I
96 think I would be more confident with preparation.

97 Researcher: What about the improvisations we did in the end?

98 Jane: Yeah, I remembered that, we talked about "family".

99 Researcher: Yes, which one makes you more relaxed, this improvisation play or the non-
100 drama-related tasks?

101 Jane: Well, I still would go for that "family" one.

102 Researcher: Okay, so can you rank the following activities in the order from the most
103 anxiety-provoking to the least anxiety-provoking? We have individual speaking tasks, like
104 cue cards or volunteer answers' pair work games, like the vocabulary games, remember?

105 Jane: Yes.

106 Researcher: And we have pair work conversations, the in pair dialogue, although you
107 missed that one; then group discussion in English; and then role-playing with fixed scripts.

108 Jane: Like what we did at the beginning.

109 Researcher: Exactly. And then there were scenario plays for week 4,5,6, drama-plays with
110 your personal designs and preferences; and the last, improvisation.

111 Jane: Okay, from the most anxiety-provoking to the least anxiety provoking. What is this
112 ((points at “improvisations”))?

113 Researcher: This is improvisation without scripts, not like scenario plays, for which you
114 could take your own notes.

115 Jane: The individual speaking tasks make me nervous the most. The second one is the
116 improvisation, and then the third one is the group discussion in English. For group
117 discussions, I can't interrupt when others talking, because of my personality, I don't know.
118 But I listened to them most of the time, and I didn't get to speak much then, so. Oh,
119 drama games should come in the fifth. This then ((points at “pair work conversation”)), I
120 know I missed that, but pair work is more nervous than group work.

121 Researcher: Why is pair work more nervous than group work?

122 Jane: Well, to my partner, I become the only target to talk to if in pair ((smiling)), but if
123 there are three people, I feel more comfortable, because I don't always have to answer
124 the questions from someone.

125 Researcher: So you feel stressed by the attention and the amount of work you have to do
126 in pair?

127 Jane: Yes, it's more stressful that way. Wait, I forget about pair work games, okay, pair
128 work games should come before the pair conversation. The last two are these ((points at
129 “role-playing and scenario plays”)).

130 Researcher: Why scenario plays are least anxious to you?

131 Jane: I look forward to having scenario plays, because I am not afraid of speaking up
132 anymore. For role-playing, I was stiff, and always had to think about my lines, you know, I
133 was worried about using this word and that word for this and for that.

134 Researcher: Can you describe the change of your anxiety regarding the use of your oral
135 English throughout the course?

136 Jane: I was anxious at the beginning. When I worked with Zhou, Peter and Mumu, I was
137 nervous, because that was the first time doing the role-play. But when I worked with Zhou,
138 Fay and Apple, I was all better, and didn't feel that anxious.

139 Researcher: What about the anxiety later on?

140 Jane: Gone, and I have been stable then.

141 Researcher: Through my observation, you were so quiet and just sitting there. You usually

142 kept your head down, and occasionally flushed? You weren't be able to speak a full
143 sentence without repetition, and your face was stiff. Are these descriptions mean you
144 were nervous at the time?

145 Jane: Yes, I was.

146 Researcher: Okay, like when you were role-playing with Zhou?

147 Jane: Yes, it was my first time ever role-playing after all.

148 Researcher: Can you tell me the reason why?

149 Jane: Well, I still felt I wasn't good enough. Although I pushed myself for practising and
150 making things better, the fear didn't go away. So, it was kind of a dilemma.

151 Researcher: However, since week 4, you began to have smiles on you face.

152 Jane: Yeah ((smiles)).

153 Researcher: On seminar four, your role was a waitress, right?

154 Jane: Yes.

155 Researcher: You did a really nice job on it, with your tone of voice, intonation, very
156 expressive.

157 Jane: That was because you coached us during our rehearsal, and that's so helpful, really,
158 so nice.

159 Researcher: Okay, when you handle your facial expressions well and also, you smile, these
160 mean you get more relaxed?

161 Jane: Yes.

162 Researcher: Also, you interacted with your group members more often, making eye
163 contact instead of looking at your notes. How you felt back then?

164 Jane: We did prepare that play well, and we rehearsed before coming to the seminar 4.

165 Researcher: So that gave you confidence?

166 Jane: Yes, for sure.

167 Researcher: Toward the end of course, you actually were quite fluent in your
168 improvisations, and even in your performance for that cue card task. I remembered that
169 you talked slow and seemed calm, you used simple sentences and you asked help from
170 the others around you.

171 Jane: ((laughs)) Yes, I did.

172 Researcher: Can you tell me how you felt at that moment?

173 Jane: I liked being part of the communication with this community. I still sometimes get
174 lost in your English speech because of your speed, but I can understand their spoken
175 English with no problems ((laughs)).

176 Researcher: So you were more familiar with them?

177 Jane: Yes.

178 Researcher: Why you felt more relaxed later in the class?

179 Jane: I got used to this class gradually. I didn't know what to do or what we were
180 expected to do on class. But later, when you made the announcement about the plans
181 and activities for the upcoming week, I really liked it, because that gave me a heads-up. I
182 like knowing what to do before doing something, because it feels purposeful.

183 Researcher: Okay. Has your anxiety toward using your oral English changed after this
184 course?

185 Jane: Yes, my anxiety has changed quite a lot. No matter what, I am capable now, I am not
186 afraid to use my spoken English now, but I am not like this before.

187 Researcher: In any occasion?

188 Jane: Yes, I think so.

189 Researcher: Do you have any suggestion for the course? If we can go back and change
190 things, how to make the course better for helping students feel more relaxed?

191 Jane: I haven't given much thought on this.

192 Researcher: Do you think it may be better for me to explain the reason for why asking you
193 guys to do role-playing?

194 Jane: Yes, it could be helpful.

195 Researcher: You said you liked those scenario plays and improvisations with more
196 freedom, you know, leave the notes and scripts out, do you think we should do this right
197 at the beginning of the course?

198 Jane: No.

199 Researcher: Why do you think so?

200 Jane: Well, I am sure that there were a lot of students feeling nervous just like me. So
201 personally, I feel like, using the fixed scripts at first really helped me to overcome some
202 difficulties I had with my courage and confidence issues ((laughs)).

203 Researcher: Holding something at hands can help you gaining more courage and
204 confidence?

205 Jane: No, I just rarely talk in public, or to a few people.

206 Researcher: So you prefer taking your preparation notes and scripts at first?

207 Jane: Yes, I do. But if I could get over with my fear, it might work for me playing without
208 any notes.

209 Researcher: And you would like the things done in the order just like we did, from the
210 role-playing with fixed scripts to more flexible and free improvisations?

211 Jane: Yep, I do think there should be a process for students to adapt.

212 Researcher: Okay anything you want to say about the course, your English speaking, and
213 about English learning?

214 Jane: I really, really like this class. It's so different from the classes I had before, oh, I really
215 think the phrases and the functional language we learned are useful.

216 Researcher: You mean those phrases and short sentences that you can always use for
217 colloquial reasons?

218 Jane: You know, we learn the functional language, and we get to practice later on
219 seminars. It's so useful.

220 Researcher: Thank you, for your support and participation. We shall stop here.

Transcript 5. Jessica's interview

Duration: 00:35:33

1 Researcher: This is the interview with Jessica, and the date is the 12th of May, 2014, as the
2 student required, we will do the following conversation in Chinese, and then translate
3 into English version for further data analysis. Okay, so thank you, Jessica, for coming by.

4 Jessica: Yep.

5 Researcher: And being in this class with us throughout the whole process.

6 Jessica: You are welcome ((laughs)).

7 Researcher: You are one of the "senior" students in this class, and you have been a
8 member since our introduction meeting.

9 Jessica: Yep, I am.

10 Researcher: So my first question is about the reasons you come to this class.

11 Jessica: Firstly, I am interested in English, and I love learning languages. Also, I have the
12 plan to continue my study in an English speaking country, and I think this course can help
13 me preparing for this plan. I want to use my English to communicate with foreigners, you
14 know, fluently.

15 Researcher: Have you thought about coming here for helping the anxiety toward using
16 your oral English?

17 Jessica: Yes, I have. I used to speak to foreigners in English, and I felt quite stressful. Even
18 talking to my peers in English, you know, talking about our plans or something, I would
19 feel nervous. But I don't get nervous anymore now.

20 Researcher: How do you feel about this drama-based course, you know, we used a lot of
21 videos and did many plays?

22 Jessica: I think it is really helpful and useful. Before coming to the course, I usually would
23 watch Korean shows and movies. But since you introduced many English TV shows, I have
24 become a fan of American TV shows, gradually. Actually, I am into the shows for the
25 language they use, not for the stories and plots. Watching the shows can help me learn
26 vocabulary. For example, I can get to know where, how, and in what context to use the

27 word I just learnt from a show.

28 Researcher: Okay, how do you find your classmates?

29 Jessica: The most persistent members are Zhou, Yue and me, maybe because we all have
30 the plan to study abroad. Peter has been working hard in the class, I think.

31 Researcher: How do you guys get along?

32 Jessica: Quite well.

33 Researcher: What about the class atmosphere?

34 Jessica: I think it was quite active, especially when we were playing games. We had a lot
of
35 communication on class. I am not afraid of losing face in this class, because it's small-
36 scaled. Also, we know each other already, so they won't laugh at your faults, or
37 something. I like classes in this style.

38 Researcher: What about your feelings toward this course at the beginning?

39 Jessica: I thought of this class being inflexible, almost like what I had in the past. Yes, we
40 do get opportunities to do the play, but there is less freedom to let us do what we like.
41 Also with a lot of preparation time given by you, I felt like "oh I have to prepare for this".
42 But when more freedom was given, you know, when we got to do more flexible things
43 with our own designs and creation, I felt like "this is what we should do, to improvise, and
44 to use what we learnt from the class". That's very practical.

45 Researcher: Okay, sure, so how did you feel about role-playing with fixed scripts?

46 Jessica: I wanted to do it perfectly. But there was a time when we had less time to
47 prepare, you know, we only had less than two days for preparation between a
48 Wednesday and a Friday in week three.

49 Researcher: Yes, in week three, that was a very difficult timetable for me as well. We had
50 to move the class time ahead so that you could have your other classes during that time,
51 and that's why we ended up with a very stressful week 3.

52 Jessica: Shame. It was a shame to me, because I really wanted my role-playing to be
53 perfect.

54 Researcher: Were you comfortable during performance?

55 Jessica: I think I was cool, because if I really couldn't think of something I had planned, I
56 would just come up with something else. I am quite flexible that way ((laughing)).

57 Researcher: As you know, three students left the course; did this fact influence you in any
58 kind?

59 Jessica: No, it didn't affect me. I think they are just not as interested as I am to learning
60 the language. They may have less sense in this. I know exactly what I want, so I felt
61 nothing about it.

62 Researcher: Have you thought of leaving as well?

63 Jessica: No.

64 Researcher: ((smiles)) Sound so determined. Did your feeling to this course at the
65 beginning change as the course proceeded?

66 Jessica: feelings? Okay, I was relatively nervous about being in the class, and I felt a bit
67 unfamiliar with my classmates at first, because I didn't know them that well. But later, I
68 was more relaxed. Speaking of the course, we had more lectures and fewer seminar
69 activities, you know, drama plays with all the fixed things we had to prepare. But it has
70 changed to be more flexible.

71 Researcher: Why you were nervous about being in the class at first? You said you knew
72 them already.

73 Jessica: I didn't know them that well.

74 Researcher: Are you afraid of making mistakes in front of them?

75 Jessica: absolutely not ((laughs)), absolutely ((laughs)).

76 Researcher: We have two types of activities, the one is non-drama-related, like cue cards
77 and games, the other one is drama-related, like role-playing, scenario plays,
78 improvisations and drama games. So which one makes you feel more anxious?

79 Jessica: Well, I think the first type makes me more nervous.

80 Researcher: You mean?

81 Jessica: The drama-related type, because it is more inflexible. For example, I had to think
82 very hard about what I had planned during my performance, and I wasn't able to be

83 flexible. But for games, I just need to do it and say what I want.

84 Researcher: You did do the scenario plays without notes, as well as improvisations? Were
85 you feel anxious about doing these as well?

86 Jessica: But we still had to discuss what we were going to do before performance.

87 Researcher: Yes.

88 Jessica: So, to me, scenario plays and improvisation still need some preparation, and it's
89 less flexible to me. I knew it could be perfect if I prepared first, but I would get more
90 nervous about it.

91 Researcher: So which one makes you more nervous, cue cards or improvisations?

92 Jessica: I would be fine with both of them ((laughs)). But if I have to choose, the cue cards
93 probably make me more nervous, because I don't know what I am expected to answer. I
94 don't get to know which questions I am about to answer.

95 Researcher: So you are saying you feel more nervous about cue cards than improvisations?

96 Jessica: Yeah...I think so. Also it has to do with our familiarity with each other in this class.
97 When we got to do the improvisations and discussed things in groups, we already got
98 really familiar, so we could be more natural and relaxed. So it may not have to do with the
99 "tasks". I guess if we were asked to do the role-playing, we wouldn't be so nervous.

100 Researcher: So, I would like you to rank the following activities according to its anxiety-
101 provoking quality to you: individual speaking tasks, like cue cards and instant speech; pair
102 work games, like the vocabulary game we did.

103 Jessica: Okay.

104 Researcher: Drama games, pair work conversations, group discussions in English, and
105 role-playing, scenario plays, and improvisations. So, how would you do the ranking from
106 the most anxious-provoking one to the least?

107 Jessica: May be scenario plays, because I am worried about forgetting my lines.

108 Researcher: Role-playing asks you to do the play with the fixed scripts, and you get to take
109 your notes with you during performance; you are supposed to design your own scripts
110 and lines for scenario plays, and you are encouraged to leave your notes out during
111 performance.

112 Jessica: So the most anxiety-provoking one to me should be role-plays, scenario plays, and

113 um.....what are individual speaking tasks?

114 Researcher: You are asked to give a spontaneous speech immediately.

115 Jessica: And pair work conversations are?

116 Researcher: The one you did with Yody for that travelling topic.

117 Jessica: Okay, so the third one is the individual speaking task. What is the drama game?

118 Researcher: In pair, saying the things in different tones of voice.

119 Jessica: Okay, then the fourth one should be drama games. The fifth should be pair work
120 conversations, and then group discussion in English. What are pair work games?

121 Researcher: The vocabulary game we did.

122 Jessica: Okay, this vocabulary game is the least anxious-provoking

123 Researcher: Did you just forget about improvisations?

124 Jessica: Oh, did I...

125 Researcher: So you were doing the rank as: role-plays, scenario plays, individual speaking
126 tasks, drama games, and...?

127 Jessica: This improvisation should be the least anxious-provoking task to me.

128 Researcher: After the pair work game?

129 Jessica: Yes.

130 Researcher: Why do you feel nervous about drama games?

131 Jessica: I rarely do such drama games, or see the facial expressions on a native English
132 speaker's face. I mean, I am neither familiar with that kind of way to express feelings, nor
133 have I dealt with situations like that. So, I am nervous about it.

134 Researcher: Are you saying that the way of expressing feelings as a native English speaker
135 is strange to you?

136 Jessica: Yes, and even if you know how to do that expression, the Chinese people who are
137 watching won't understand what you are doing, probably.

138 Researcher: Why you feel better about group discussions in English? Is it because you
139 guys use Chinese during discussion?

140 Jessica: No, we didn't, at least I didn't with I worked with Yody and Yue.

141 Researcher: Why you feel more relaxed about having group discussions?

142 Jessica: Because you encouraged us to be relax in communication ((smiling)), and you said
143 that we didn't have to care too much about grammar. Although we might not speak
144 correct and standard English, we communicated well, and I felt I had done some useful
145 practice.

146 Researcher: Do you think there are differences between group discussion and group
147 discussion scenario play?

148 Jessica: Yes, there are differences. The group discussion scenario play is a task, and asks
149 you to play out in front, and when that happens, you would have to care about making
150 mistakes.

151 Researcher: Can you describe your level of anxiety during the course? Has it increased,
152 decreased, or fluctuated?

153 Jessica: My anxiety level has changed during the course. My passion for English has
154 increased. I used to recite a word without knowing how to use it. But now, I recite the
155 whole sentences with the word in it, and in what context can I use this sentence. This is
156 very much helpful to me.

157 Researcher: What about your anxiety?

158 Jessica: Anxiety? Can't feel it anymore ((laughs)).

159 Researcher: You said you were nervous at the beginning, how is that feeling change?

160 Jessica: Yeah, I was, because this is my first time ever, taking this kind of class. Also, I
161 wasn't confident about my vocabulary, and I didn't sound confident, and you could tell
162 from my tone of voice.

163 Researcher: So it has changed how?

164 Jessica: Decreased ((laughs)). I feel more relaxed.

165 Researcher: Can you give me some examples about that change?

166 Jessica: I have two examples to make a contrast. The first time I was doing that “drop
167 dead diva” play with Ruma, I forgot my lines, and I didn’t feel doing it right, perfectly. But,
168 the dialogue I had with Yody for talking about travelling was really a good one, because I
169 used all the words I knew in a comfortable way, and I was quite relaxed.

170 Researcher: I have noticed that you sometimes were stiff, and stutter, or had many
171 repetitions. Were you nervous during these descriptions?

172 Jessica: Yes.

173 Researcher: Can you tell me why?

174 Jessica: I couldn’t remember that clear. But maybe it was just because of that question, or
175 I couldn’t be able to express my ideas. I was not confident enough.

176 Researcher: So because you were not confident enough, you kept looking at your scripts
177 and notes instead of actively making eye contact with your team members, and you were
178 quite stiff at the time?

179 Jessica: Yeah ((laughs)). Also I wasn’t confident about remembering all the lines, because
180 I thought I couldn’t be able to do it ((laughs)).

181 Researcher: So you were focused on getting your lines right?

182 Jessica: Yes.

183 Researcher: Later you were way much better. Like you said you felt good about the
184 dialogue you had with Yody about that travelling scene. What is really impressive to me is
185 that “restaurant” scene you did in week four, as a pissed-off costumer. You did such a
186 good job that you used all kinds of facial expression and body language. Were you more
187 relaxed at the time?

188 Jessica: That one, well, all I can say is that, I did work hard on reciting my lines ((laughing)).
189 Actually, I wrote all my lines, so I knew what I should say, and how to be flexible with the
190 lines.

191 Researcher: You mentioned feeling stressful to have a conversation with a foreigner, has

192 this anxiety changed after this course?

193 Jessica: Yeah, definitely. I used to be unconfident about my vocabulary. But now, I
194 use words like “pardon” to ask them about the words that trick me ((laughs)).

195 Researcher: Are you still anxious about using your oral English?

196 Jessica: No, I am not.

197 Researcher: In what why?

198 Jessica: My speech speed is better now, but I used to speak really slow. Now I have been
199 working on it with what I learnt from this course. I practiced the skills for
200 speaking more fluently. Also, my listening skills have been improved as well. Now I am
201 able to catch up with foreigners during conversations, and I have become more
202 confident.

203 Researcher: So do you have any suggestion for making this course better, in terms of
204 helping our students to be more relaxed?

205 Jessica: Well, actually, it could be nice if we got to do some games for warming up, like
206 getting to know each other better before the official class. It’s kind of like what we have
207 to do before actually conducting an experiment, like a “pre-experiment” ((laughs)).

208 Researcher: Like in pair?

209 Jessica: No, like in a big group.

210 Researcher: Like “truth or dare”?

211 Jessica: Yeah! Exactly! If play in pair...

212 Researcher: That’s not a group thing.

213 Jessica: Yep, I think we should get to know each other equally, not for just a person.

214 Researcher: Okay, so do you think it could be helpful if I tell you about the reason why
215 role-playing?

216 Jessica: It might be if we know the purpose. Maybe we could be more relaxed, but we still
217 would have some feelings toward preparing for role-playing anyway.

218 Researcher: What kind of feelings?

219 Jessica: Anxiety.

220 Researcher: What if we do the more flexible plays first at the beginning of the course, like
221 improvisations and scenario plays?

222 Jessica: No, I think we have to do this step by step, because there has to be a process for
223 adjusting one's capability in managing the speaking tasks. I do think role-playing is
224 necessary for building the foundation for further flexible and improvised activities. Oh, I
225 just thought of something, just an advice. I hope we could do less drama in the end, more
226 lecturing, in a way.

227 Researcher: Can you explain a bit more?

228 Jessica: There was a little more flexible in drama plays in the end, and they we spent the
229 most of the time watching and studying the shows. So my suggestion is that, we could
230 leave 25% of the whole class time for lecturing some knowledge, like what you usually do
231 on the lecture, such as the usage of "the". That would be nice.

232 Researcher: So you are saying you need more knowledge to deal with drama plays?

233 Jessica: Yes, you have to have enough technical knowledge for dealing with drama plays in
234 certain contexts, and yes, you still need grammar to support your language production.

235 Researcher: I get you. Is there any comments you want to say about the course, about the
236 spoken English?

237 Jessica: I think the questions I had before taking the class have resolved, the one I had
238 about the learning and living style as a American or British student. I think it is responsible
239 for teachers to teach the independent learning skills to Chinese students, to help us learn
240 the more advanced way of studying, just like what these foreign students have been doing.
241 Chinese students are not as hard working as they should be nowadays, so they have to
242 know that point. I am impressed with the useful things and cultures you have told us on
243 class. I have learnt something I didn't know or haven't thought about before.

244 Researcher: Thank you, but what I have pointed out is just how students handle the study
245 and life under different education systems and notions.

246 Jessica: Anyway, I don't like the educational system here at the University in China. My
247 speaking skills definitely have improved. I used to do English drama for my previous oral
248 English class. Although I got good grades, what we had been doing was a lot like role-
249 playing,

250 the type of drama play we did on our class in the first three weeks. So, I think that has its
 251 own limits. At last, I really want to say, I wish we could have longer time for this course
 252 ((laughs)).

253 Researcher: ((laughs)) I wish I could. Thank you very much. That's the end.

254 Jessica: Thank you ((smiles)).

255 Researcher: And you are welcome ((laughs)).

Transcript 6. Lucy's transcript

Duration: 00:35:33

1 Researcher: So, this is the interview with Lucy, and that's our last one, and the date is the
 2 13th of May, 2014. 2. The rest of the conversation will be done in Chinese, and then
 3 translate into English for further data 3.analysis with the transcripts. Now we should get
 4 started. Thank you for being with us in this class 4.since the introduction meeting, so can
 5 you tell me why you came to take the course?

6 Lucy: I want to be more confident and less anxious when using my spoken English, like
 7 what this course meant for. I didn't feel nervous or anxious about things when I was in
 8 junior high, but since high school and then collage, things have been changed. I have
 9 more things to care about, so sometimes I get anxious. Another reason is that I do want to
 10 practice my English speaking skills, you know, I want to learn something from the course.

11 Researcher: So overall, how do you feel about this course, in terms of its drama-based
 12 quality, like using English TV shows and mass media on the lecture, and asking you to do
 13 drama plays on seminars?

14 Lucy: I think you have done good job for such arrangement in the class. But I didn't quite
 15 happy about the homework for drama preparation in the beginning, and we have been
 16 doing more lab-based classes at school, so that busy timetable leaves us less time to do
 17 rehearsals. However, I do like the flexible drama plays later in the class, prepared and
 18 improvised on class, that's really nice.

19 Researcher: So can you give me a summary?

20 Lucy: Firstly, you are an excellent teacher ((laughs)).

21 Researcher: Thank you.

22 Lucy: Secondly, I like the topics you taught on class, you know, each week we have a
23 theme, a topic, because we have been able to learn more knowledge and broaden our
24 horizon. Later in our daily life, we can trace our memories back in certain contexts when it
25 comes to use our oral English, like “oh, right, my teacher taught me about this”, then we
26 know how and what to do. You have covered quite a range of topics, and these are all
27 very useful. Otherwise, I wouldn’t be staying in the class till the end ((laughs)).

28 Researcher: So how do you find your classmates?

29 Lucy: Generally speaking, they all have different personalities. But they were once like
30 strangers to me, because we are not from the same class at school.

31 Researcher: Yeah, some of them come from the same class, but some are not.

32 Lucy: There were two students who are my classmates at this school, but they left. So I
33 felt lonely, plus that I missed some of your classes because of various class meetings, you
34 know. Their class meetings hold at the different time from mine, so the time for taking
35 this course seemed to suit them better. But later, I communicated with them more often
36 because of the activities on class, and I got to work with so many different partners, then I
37 felt better, and they are all very nice people. Oh, I can also feel them making progress in
38 spoken English, like Jane. Also, they are very united, and the team spirit is very nice and
39 harmonious. In English, if we hit a bump, we can always swift to Chinese working things
40 out.

41 Researcher: How do you find this class atmosphere?

42 Lucy: Quite active.

43 Researcher: Are you worried about speaking English in front of them?

44 Lucy: A little bit at first.

45 Researcher: Was it because of being afraid of making mistakes?

46 Lucy: Yes, I was afraid of making mistakes, and worried about being laughed at.

47 Researcher: What about now?

48 Lucy: Still a little bit afraid ((laughs)), but if I speak English in private to them, even like
49 sitting in a circle, you know, not like going up in front to speak up, then I will be fine. I get
50 nervous when everyone is looking at me at the same time.

51 Researcher: So it’s about occasion?

52 Lucy: Yes, the occasion.

53 Researcher: How did you feel about the course at the beginning, like for the first three
54 weeks?

55 Lucy: I was like “oh dear, this is killing me, we have to go up there and play out every
56 week” ((laughs)). But later I got used to it, and I felt like “I am not alone; everybody in this
57 class has the same experience” and also “yes everyone is looking at me, but I am also
58 looking at them with the rest of the others during their performance, so what”. As long as
59 I kept thinking like this, I got a little bit nervous.

60 Researcher: So were you feeling comfortable during role-playing?

61 Lucy: I felt a bit restrained and uncomfortable. I was fine during rehearsals, but when I go
62 up there and play to the whole class, I couldn't do it, I mean, I couldn't be able to perform
63 as good as my rehearsals. For example, I practiced some pronunciation and felt good
64 about it in private, but I couldn't duplicate that pronunciation during my actual
65 performance ((laughs)).

66 Researcher: Because everybody is watching you all suddenly?

67 Lucy: Yes. Also, my body language to express certain feelings, I couldn't do that on stage,
68 either. In private, I would be all fine ((laughs)).

69 Researcher: Anything else?

70 Lucy: Nothing else. It was just my personal reasons.

71 Researcher: You know that three students left this class, did this fact have any influence
72 on you?

73 Lucy: Nothing at all ((laughs)), nothing ((laughs)). Once I decide to do something,
74 nothing would change my mind. That is probably just my personality, so I thought “I am
75 staying in this class for sure”.

76 Researcher: Have you thought of leaving the class?

77 Lucy: No, never.

78 Researcher: Is there any change in your feelings as the class proceeds to later weeks?

79 Lucy: Yes, the feelings changed. At the beginning, there was this time when you asked me
 80 to do the cue card task ((laughs)), well, I am not sure if you noticed or not, the thing is, I
 81 couldn't be able to express my ideas at all ((laughs)), and I felt terrible about it ((laughs)). I
 82 would be able to do it off the class, but how could I be stuck on class? But later, toward
 83 the end of the course, I was way better. If you just check on the videos, you can see my
 84 improvement. I still was a little bit nervous later in the class, but I could express myself
 85 better, and that's my improvement ((laughs)).

86 Researcher: We have done two different types of activities, the one is drama-based,
 87 drama-related, like the role-plays and scenario plays, the other one is non-drama-based,
 88 you know, asking you to do natural and spontaneous speech in English. My question is,
 89 which one do you feel more anxious?

90 Lucy: Um...I feel more anxious about the drama-related activity, because it feels so serious,
 91 not flexible. So I think drama plays are stressful, and make me more nervous. The non-
 92 drama related ones feel less stressful.

93 Researcher: What about improvisation and "cue card"? Which one makes you more
 94 nervous?

95 Lucy: The cue card one, because I have to do it alone, while I can work with a group for
 96 improvisations. Performing in group can help me relaxed, and individual work makes me
 97 nervous.

98 Researcher: Okay, but you still feel more nervous about drama-related activities.

99 Lucy: Yes, the drama-related one.

100 Researcher: So here we have got 8 activities for you to rank them according to the
 101 anxiety-provoking quality to you. The first one, individual speaking task, such as cue cards
 102 and spontaneous speech; pair work game, such as the vocabulary game; drama games,
 103 the one asking you do say the same thing in a different way for expressing different
 104 feelings; pair work conversation, but you missed this one, you can do this if you want
 105 though; group discussion, discussing on a topic with a group, but you don't have to go up
 106 in front; then role-playing with fixed scripts; scenario plays with your own designs; and
 107 lastly, improvisations with very less preparation. I know it's a bit hard to do, but I would
 108 appreciate if you could rank them from the most anxious-provoking one to the least.

109 Lucy: Do I need to explain the reason for ranking them?

110 Researcher: That would be even better.

111 Lucy: Okay, I get the most anxious for individual speaking tasks, because I have to take all

112 the stress from the public attention on my own, while I feel more relaxed in a group, as
113 the stress can be separated in this way. You know, you are not the only one to be looked
114 at, and my other group mates can distract that attention on me ((laughs)). The second one
115 should go to role plays, and then scenario play.

116 Researcher: Can you tell me why role-plays make you nervous? Some students told me
117 about being stressful in remembering the lines.

118 Lucy: Not for me, no. I can do fine with remembering my lines, but I feel like I am forced
119 to do this role-playing, like I have to do this. The third one should be scenario plays.

120 Researcher: Scenario plays don't force you to do the play with fixed scripts. You were
121 asked to design your own story and scripts for the play with your own creation and your
122 own words.

123 Lucy: Well ((laughs)), to be honest, I didn't do the design on my own, and I still followed
124 the scripts wrote by the others.

125 Researcher: Did you do your own improvisations?

126 Lucy: Yes, we discuss about the plans together, and then we play. But for scenario plays,
127 we left the work for a single person after discussing about the story and scripts.

128 Researcher: Why left the work for a single person?

129 Lucy: Because it's time wasting to ask every one's opinion in a discussion, you know, we
130 can get so many different ideas, and that takes time. So, once we just decided the roles
131 and what should the roles do and say, then the rest of the work was all done my Jessica.
132 Oh, there was another time that we wrote know what we wanted to do for the role and
133 the lines in Chinese, and the translated into English, that was better.

134 Researcher: So, you were involved in the group work after all?

135 Lucy: Yeah, I had to recite my lines.

136 Researcher: What do you think of performing with the lines written by yourself?

137 Lucy: Writing my own lines and using them in the play should be better, because I would
138 be familiar with my own work, my own words, and normally I wouldn't forget.

139 Researcher: You missed two weeks of the course, week 5 and week 6, and that's the

140 period of scenario plays. So my question is, were you still so nervous about using your
141 own words for your performance of scenario plays?

142 Lucy: I was less nervous, and I basically wasn't nervous for the last a few plays toward the
143 end ((laughs)). This is the interview conversation between two people?

144 Researcher: Yes, the pair work conversation.

145 Lucy: The fourth one should this, pair work conversation, because there are only two
146 people in this task ((laughs)). You have to answer the questions from your partners, and
147 you have to keep answering. It's more work.

148 Researcher: Actually, each person needs to ask and answer questions, so they were
149 actually doing this like a dialogue.

150 Lucy: Okay, even in this case, I insist it ((smiles)). Pair work conversation should be the
151 fourth one that makes me nervous. What is this drama game?

152 Researcher: The drama game we did was playing with the same sentence with different
153 expressions for different feelings.

154 Lucy: Okay, so drama games come to the fifth. This is because my facial expression does
155 not work out well, and I feel like I can't control my facial expression ((laughs out loud)). I
156 am no way like Peter, if he wants to be funny and he gets to be funny, or other emotions.
157 I feel like my facial expression stays the same, just being dullness, like nothing.

158 Researcher: Then what facial expression do you think as "worked well"?

159 Lucy: Like what Peter did. Well, you get what you want to achieve through your facial
160 expression. For example, when you want to be funny, you do it with your facial expression,
161 and everyone laugh about you because of what you did for funny. You want to be serious,
162 and the audience gets it. That's effective facial expression.

163 Researcher: How do you feel about the facial expression of native English speakers?

164 Lucy: Oh, they truly have the effective facial expression ((laughing out loud))! For sure!
165 But I can't understand some of their facial expressions.

166 Researcher: Because you don't have the same "era" of facial expression for feelings as
167 native English speakers?

168 Lucy: Yes. Oh, they can get sad immediately during their speech, well, I literally am
169 incapable of doing that. My facial expression, quoting from the others, is like "always

170 frowning and dull” and “people can’t tell how you feel”.

171 Researcher: Are you not good at expressing your feelings?

172 Lucy: Yeah, I kind of am, at least not good at expressing feelings through my face
173 ((laughs)). But my body language is fine.

174 Researcher: Body language?

175 Lucy: I can get exaggerated with my body language. I have an example. Let’s just say there
is
176 a scale for measuring the level of a dance move from one to ten. The others can do it for 3,
177 but I can do it for 7. So, that may be something that makes up my lack of facial expression
178 ((laughs)).

179 Researcher: You still haven’t done pair work games and group discussion yet.

180 Lucy: The pair work games, well, that depends on what we play. But anyway, group
181 discussion is the least anxiety-provoking task to me.

182 Researcher: Is this because group discussion doesn’t ask you to go up in front and play out?

183 Lucy: Yes, that’s one reason. It also is because we can help each other when you can’t say
184 something at a certain moment, and we get to take turn for speaking.

185 Researcher: Is it because you guys use Chinese during discussion sometimes?

186 Lucy: Absolutely, yes ((laughs out loud)). One time we I said “Hai, Xiao Xia Nin Hao”,
187 you happened to be right there next to me ((laughs)).

188 Researcher: Can I ask you to repeat your ranking result one more time?

189 Lucy: Okay, individual speaking tasks, role-playing, scenario play, and the fourth one is
190 pair work conversation. Oh dear, I forget about improvisation! What is improvisation?

191 Researcher: Improvisation is the one asking you to improvise you play without notes or
192 scripts. So you can have a small group discussion, and then play out in front the others.

193 Lucy: Okay, let me see. It goes before group discussion.

194 Researcher: So can you repeat your result, please?

195 Lucy: So, number one, individual speaking tasks, number two, role-playing, number three,

196 scenario plays, number four, pair work conversations, number five, drama games, number
197 six, pair work games, number seven, improvisation in groups, number 8, group discussion
198 in English.

199 Researcher: Why you feel relaxed about improvisation?

200 Lucy: It doesn't need to prepare much, and you can just say something you have in mind.

201 So, I was more relaxed, and everyone seems to be relaxed and flexible in performance as
202 well.

203 Researcher: So how do you describe the change in the level of anxiety throughout the
204 course? Increased, decreased, or fluctuated?

205 Lucy: Decreased, definitely decreased. I can feel it.

206 Researcher: Can you tell me about your most anxious moment?

207 Lucy: The first time I role-played with Jessica and Yue, well, was the most anxious moment
208 for me. I may seem to be active in body language ((laughs)), but I was really anxious.

209 Researcher: When did you feel relaxed out of sudden?

210 Lucy: There is no "out of sudden". I just got relaxed just that, gradually.

211 Researcher: When did you feel the least anxious?

212 Lucy: When we sitting in a circle and playing "truth and dare" ((laughs)).

213 Researcher: You danced a bit.

214 Lucy: ((laughs out loud)) Fortunately, that wasn't video-recorded.

215 Researcher: ((laughs)) I have noticed that you could only say a couple of words at first.

216 Lucy: ((laughs)).

217 Researcher: You kept looking at your notes or reading out during your performance of
218 role-playing, you stuttered, and you were not fluent. But you didn't flush.

219 Lucy: I really don't flush ((laughs)).

220 Researcher: Were you nervous back then according to these observations?

221 Lucy: Yes, I kept looking at my notes because of anxiety. Although I knew I remembered
222 my lines, having some looks could help me to relieve my anxiety. But when I get stuttered,
223 I just want to correct myself. If I get nervous, then I get this “dull” looking, and I want to
224 find something else at that time for a relieving effect.

225 Researcher: Okay, you were better when you did that “waitress” role, and you were more
226 fluent with less use of your preparation notes. Also, you had more smiles on your face
227 later on.

228 Lucy: ((smiles)).

229 Researcher: At last, you spoken English without any notes, and you were fluent, especially
230 when you was making a conclusion for your group discussion in that “group discussion
231 scenario”.

232 Lucy: ((laughs)) Yeah, I did.

233 Researcher: So with these observations, is your level of anxiety reduced?

234 Lucy: Yes, definitely. I found that you could ignore the anxiety if focusing on a single
235 matter.

236 Researcher: Which would you like to ignore? The anxiety for being watched by the others?

237 Lucy: Yes, it’s like distracting myself from that nervous point. For example, I only looked at
238 the camera during my last performance for speaking about my future plans, and didn’t
239 think about the others’ attention at all. So in this way, I am able to get rid of that anxiety.

240 Researcher: You seemed natural in improvisations in groups, such as that “friends’
241 conversation”.

242 Lucy: Well, actually, I was more relaxed, not simply because I got practice on this class. It
243 also because that I took a part in the campaign for a member of class committee, and I
244 got it. There were a lot of presentations to do for that, so I had to speak in front of a lot of
245 people and gradually, I got used to the public attention. That’s why I missed some of our
246 classes.

247 Researcher: When did you start to do this campaign?

248 Lucy: Since April ((laughs)).

249 Researcher: So being in that campaign helped you to be relaxed in this class?

250 Lucy: Yes.

251 Researcher: How is your anxiety regarding the use of your oral English after this class?

252 Lucy: Well, that depends on whom I am talking to! I would get nervous if speaking English
253 to those who have more advanced English proficiency than me, like to you or to native
254 English speakers. But if the people I speak to are not as good as speaking English as I am, I
255 will be fine with my spoken English ((laughs)).

256 Researcher: So you would fine speaking English in this class?

257 Lucy: Yes.

258 Researcher: But you are not sure about the other occasions out of this classroom?

259 Lucy: No, I am not sure. I haven't even tried yet recently. Yan has spoken to a foreigner
260 earlier these days, but I haven't. I didn't communicate well with foreigners before, and
261 sometimes we wrote things down during communication.

262 Researcher: How do you feel about using your spoken English, still quite anxious?

263 Lucy: Much better, much better.

264 Researcher: Even though you don't know what would happen next in your future
265 communication in English?

266 Lucy: Yes.

267 Researcher: So do you have any suggestions for the class, you know, to make student
268 more relaxed?

269 Lucy: It's like what I think about the ranking system above, you know, I like more flexible
270 and improvised plays. Maybe let's do a presentation ((laughs out)), I know it's scary, but
271 it's a good practice for us.

272 Researcher: So do you think it's better to do improvisations first?

273 Lucy: No, I don't think so, because we would be feeling lost, you know. I don't think we
274 would get so used to the class style so quickly at first, so we wouldn't be ready for
275 improvisations. It should be a step by step process.

276 Researcher: But you said you would like to do more improvised plays?

277 Lucy: I wish this course could be longer ((laughs out loud)), then we could get more
278 opportunities for that.

279 Researcher: Okay, anything else you want to share about your English speaking, about
280 anxiety, about your feeling of English?

281 Lucy: My biggest change after the class is that, I start to watch American TV shows during
282 meal time, at lunch and at dinner. Even I can get extremely busy, watching the shows
283 during meals has become my routine ((laughs out loud)). I watch the ones you
284 recommend, because I there are good reasons for you to recommend to us.

285 Researcher: ((laughs)) So you start to learn English for fun, because you are interested?

286 Lucy: Yes.

287 Researcher: You are welcomed to watch the shows other than the ones I recommend.

288 Lucy: But you already downloaded for us, saving the troubles already!

289 Researcher: Okay, then. Thank you for everything, your time and your support. We should
290 just stop here. Okay.

Transcript 7. Peter's interview

Duration: 00:26:26

- 1 Researcher: This is the interview with Peter on the 9th of May, 2014, and the rest of the
2 conversation will be done in Chinese, and then will be transcribed into English one. So,
3 we shall begin now. Okay. Peter. Thank you for joining us since the instruction meeting.
4 So can you tell me why you came to this class?
- 5 Peter: I think there are three reasons. Firstly, I think this course is very interesting, not like
6 other classes I used to take.
- 7 Researcher: Okay, go ahead.
- 8 Peter: Secondly, I need to practice my English speaking skills for my major. My second
9 major is Finance, and this subject has higher requirements for spoken English, so I have to
10 be able to use my spoken English well for the graduate school entrance exam. Also, I feel
11 like that, English should be the most important subject to study for my future, so I would
12 like to invest more time in it.
- 13 Researcher: As for helping students cope with their anxiety towards the use of English, is
14 that why you came to the course?
- 15 Peter: Anxiety? Well, I was afraid of using my oral English before coming to the course.
16 But now, I am able to speak up even I know I make mistakes.
- 17 Researcher: Have you read the participants' information or course information?
18 Peter: No, actually, I didn't read the information ((laughs)).
- 19 Researcher: Okay, so how do you describe your feelings to this course?
- 20 Peter: Oh, I totally enjoyed it. The most important thing I learnt from this course is that I
21 get to know more about what's going on with the world outside China. Most Chinese
22 students have fantasies about the outside world, like about United States, and when you
23 talk about the things you have seen and known, we receive more information and get to
24 understand enough to grow out of our own fantasies, you know, the fantasies. It's not
25 that "fancy" as I imagined.
- 26 Researcher: What about your feelings toward the drama-based quality of the course, you
27 know, the format, the style and class procedures?
- 28 Peter: I think this is very helpful for Chinese students to learn about speaking English.

29 However, we have got used to the Chinese education system, with all the traditional
30 classes and styles, and that's been a long time for us to use the old way to study English.
31 So, I feel like, taking classes like this to learn practical things about spoken English may be
32 a little late for us, I mean, why does it happen earlier in our lives ((laughs)). So, it's a pity
33 that we couldn't get to take this kind of class before, and if we could, we would have
34 benefited from the course even more.

35 Researcher: How do you find your classmates?

36 Peter: We really had a lot of fun together, tons of fun ((laughs)).

37 Researcher: So, what was this class atmosphere to you?

38 Peter: In harmony.

39 Researcher: I know that you have some problems with your accent, so do you feel
40 nervous speaking English in front of them?

41 Peter: Well, actually, I was a little bit nervous when we had new members in our class, in
42 the middle of the course, you know, in week 4 ((laughs)), so I was a bit afraid of losing my
43 face because of my oral English. You probably remembered, I was sitting in the back row,
44 and not volunteering myself for your questions so much. But later, I was over it.

45 Researcher: Are you afraid of making mistakes that you have realised or not during your
46 performance in front of the class?

47 Peter: No, I am not worried about that.

48 Researcher: How did you feel about the course at the beginning?

49 Peter: ((laughs)) Oh, I totally loved it, because I felt like this is something for me. I am an
50 outgoing and extraverted person, so I really like this free and open style kind of class.

51 Researcher: Even at the very first beginning? Were you comfortable with it?

52 Peter: I am quite adaptive to the environment ((smiles)), and I have adjusted myself to the
53 class pretty soon ((laughs)). Only except for the first week, but the uncomfortable feeling
54 was not that strong.

55 Researcher: From week 2?

56 Peter: Basically nothing uncomfortable at all, because I already knew most of the

57 classmates.

58 Researcher: Did you feel comfortable with the role-playing in that period?

59 Peter: I was a little nervous at first.

60 Researcher: Nervous how, can you give me an example?

61 Peter: Well, I was afraid of making mistakes, or forgetting what I was supposed to say.

62 Researcher: Can you tell me the reason why?

63 Peter: I think it should because of my lack of English skills , you know, I am not skilful
64 enough to speak English well. I think one of the important things for learning English is to
65 memorise as much as you can as your input. I know that I should “think in English”, but I
66 can’t. To me, I need to think something in Chinese, and then translate it into English. So,
67 it’s always something in between that keeps me from thinking in English, speaking directly
68 in English. That slows me down.

69 Researcher: As you know, three students left our class, were you influenced by that?

70 Peter: ((smiles)) Not at all. You know, people want different things ((laughs)).

71 Researcher: Have you thought about leaving as well?

72 Peter: No, I know why they left. But also, I know why I want to stay ((laughs)).

73 Researcher: Did your feelings at the beginning change in any way as more freedom and
74 less preparation time given to the students?

75 Peter: Um...

76 Researcher: I mean, you said you felt a bit nervous.

77 Peter: Well, I felt a bit nervous. After all, I can’t prepare everything for the tasks
78 ((chuckles)).

79 Researcher: So you felt like?

80 Peter: I felt like I didn’t prepare well enough.

81 Researcher: So you felt more nervous than in the beginning?

82 Peter: Not exactly. I only was nervous when this change firstly happened, when you asked
83 us to do the transcripts on our own with our own preferences. But it wasn't like I was
84 getting more nervous gradually, no. Actually, after I have realised the spirit of this class,
85 you know, encouraging us to simply speak up, I feel more comfortable and not that
86 nervous again.

87 Researcher: So we actually have two different types of activities, the first one is drama-
88 related, such as drama games, role-playing, scenario plays and improvisations, the other
89 one is non-drama-related, like individual speaking tasks, volunteer answers, cue cards,
90 group discussion, games. So here comes my question, which type do you find more
91 nervous?

92 Peter: Which one...Well, actually, I don't feel nervous for most of the time ((laughs)).

93 Researcher: Comparatively speaking?

94 Peter: Well, in that way, I would say, I would be more nervous about the non-drama-
95 related ones, because I feel like I am less capable of react to the questions quickly enough
96 to answer them in English.

97 Researcher: Okay, why is that?

98 Peter: It is because that I am not that skilful in English, and I can get worried.

99 Researcher: So you mean asking you to speak in English without any preparation?

100 Peter: Yes, exactly.

101 Researcher: Then how did you feel about more flexible drama plays with less preparation,
102 like improvisations?

103 Peter: Well, less preparation doesn't mean you have none of it, so I still get to prepare a
104 bit. But if you ask me to make a speech in English immediately, there is no easy work to
105 translate that fast, even you have already known what you'd like to say ((smile)).

106 Researcher: Uh-huh. So how do you rank these activities by the order of the anxiety-
107 provoking quality to you, from the most anxiety-provoking to the least one? We have
108 individual speaking tasks, asking you to speak up without preparation, like cue cards or
109 being called on; pair work games, such as that vocabulary games; drama games; pair work
110 conversation, the one you worked with Yue; and group discussion in English; and role-
111 playing with fixed scripts; scenario plays with your own scripts, and you have the choice to
112 leave out your notes or not; and the last one, improvisations with very less preparation

113 and more flexible quality for speech.

114 Peter: From the most anxious one to me to the least?

115 Researcher: Yes.

116 Peter: What is this?

117 Researcher: This is the individual speaking task, such as the cue card questions and
118 volunteer answers.

119 Peter: Yeah, I get nervous the most for this one, individual speaking tasks. Then it should
120 be the drama game, and then the pair work game, the pair work conversation, role-
121 playing, group discussion in English, and then the scenario play.

122 Researcher: So the least anxiety-provoking task to you is the improvisation play, is that so?

123 Peter: Yes.

124 Researcher: Can I know why?

125 Peter: I think improvisations are really my thing, I mean, I like more of the freedom, less
126 attached restraints in tasks.

127 Researcher: Why you think group discussions in English are less anxiety-provoking to you?
128 Is it because sometimes you guys use Chinese during discussions?

129 Peter: ((laughs)) Yeah, you are right. Also we can have real communications as well as the
130 mutual help in a group.

131 Researcher: So you think it is because of its "group thingy" quality? As a teamwork?

132 Peter: Totally, because you are not alone doing the task.

133 Researcher: I have noticed something about you. When you were asked to do non-drama-
134 related tasks, you stuttered, kept your head down, and you repeated words a lot, is that
135 correct?

136 Peter: ((laughs)) Yes.

137 Researcher: So, not fluent?

138 Peter: Yes,

139 Researcher: And you always look at your preparation notes when doing role-playing?

140 Peter: I know, I really have a bad memory for the lines ((laughs)).

141 Researcher: Can you tell me how you felt?

142 Peter: Like what?

143 Researcher: Were you nervous?

144 Peter: Well, I stuttered because of lacking of English input. I thought I had it, but I didn't,
145 you know, like I was stuck.

146 Researcher: Yeah, when you were doing that cue cards, you really stuttered, and you also
147 were reading for the most of the time during your performance of role-playing, and even
148 reading, you didn't seem quite fluent at it?

149 Peter: ((laughs)).

150 Researcher: So were you nervous back then or not?

151 Peter: I wasn't nervous.

152 Researcher: Not at all?

153 Peter: No, because my anxiety won't cause me to do that. To be honest, I really am bad at
154 reciting things.

155 Researcher: At the beginning of the course, when the others looking at you during your
156 performance of that cue card question, did you feel stressful?

157 Peter: I kept my answers short and simple at the time. I didn't quite understand what was
158 going. with the course, and I guess most of us didn't on the first class. So, before we get to
159 know each other well, we just look around things, you know, try to understand we have
160 to do, observing others, and observing you as the teacher, what is your personality
161 ((laughs)).

162 Researcher: So you wasn't nervous even for once, regardless of stuttering and getting stiff?

163 Peter: Well, I did get a little bit nervous when I was waiting for my turn to speak up in

164 English, you know, you wait and wait and wait, and suddenly your turn ((laughs)). I was
165 afraid I might forget what I had in mind when the time came to my turn.

166 Researcher: So after all, is this a way to say that you were a bit nervous when stuttering?

167 Peter: Yes.

168 Researcher: Since week 5, you have been cutting off the use of your preparation notes,
169 but during your performance, generally, you smiled a lot, and you were more fluent with
170 fewer repetitions. One interesting thing I noticed is that, you usually wave your hand
171 when speaking. Are these telling that you are more relaxed?

172 Peter: Well, yeah.

173 Researcher: So you were less nervous then?

174 Peter: Yeah, I was much more familiar with the class.

175 Researcher: Do you mind telling me that what's with your hand waving during your
176 speech?

177 Peter: It has become a habit of mine. I used to volunteer my answers for different
178 opinions I had in high school, and sometimes I got nervous, and I would do this for
179 relaxing myself ((laughs)). But now it's become my habit.

180 Researcher: Even when we did that game "truth or dare" on our last class, I remembered
181 you doing that?

182 Peter: Like I said, it's been my habit that can't change ((laughs)).

183 Researcher: Does this have something to do with your anxiety at all?

184 Peter: Well...I guess it could have something to do with being nervous, because everyone
185 is looking at you. Maybe I feel more embarrassed than being nervous. Actually, there isn't
186 so much to nervous about.

187 Researcher: Can you describe the change in your feelings of nervous during the entire
188 course?

189 Peter: Decreased.

190 Researcher: Is there any fluctuation?

191 Peter: ((laughs)) Yeah, in the middle of the course, when...

192 Researcher: You had a week gap, week 4.

193 Peter: Yeah, and when I got back, there were new class members, and they are also my
194 roommates ((laughs)).

195 Researcher: And then you got sick, and you missed one and a half weeks from lecture 8 till
196 seminar 9.

197 Peter: Yes, I did.

198 Researcher: So do you have any suggestions for the course to do better for those students
199 suffering from the anxiety regarding the use of oral English? If we can have the chance to
200 go back and get things done differently?

201 Peter: I think basically we have done what we could already.

202 Researcher: You liked the improvisations the most, and these tasks are also least anxious
203 one to you, so should we ask students to do improvisations first, so that students won't
204 be bothered by getting their lines right as planned?

205 Peter: Well, I do think there are reasons for doing improvisations in the end. But
206 personally, I would like to do improvisations first.

207 Researcher: Like ask you guys to create and write your own scripts and lines with your
208 preferences?

209 Peter: It could be better if we had more freedom and less fixed things, because we didn't
210 know each other that well. Maybe, it could be better if we could do more less flexible
211 things in the end.

212 Researcher: How would you describe your anxiety towards using your own
213 English now?

214 Peter: I really have gained a lot of confident, I mean, I can speak up and practice, and am
215 not afraid to use my spoken English anymore like before.

216 Researcher: Can you specify this change with details?

217 Peter: The biggest change for me is that I am able to speak English in full sentences, not

218 like word by word, but sentence by sentence ((laughs)), and that's why I am more
219 confident. I didn't know how to speak English in full sentences, but now I know how.

220 Researcher: I also noticed that your intonation and pronunciation improved from
221 your performance in the end, like using different tones to express different emotions, so
222 do you agree?

223 Peter: I have learnt how to do that from this course. To be honestly, I never knew this
224 idea of tone of voice and intonation in speaking before. But when you taught us to listen
225 to and to follow the rhythm of this language, because language is like a music, I was so
226 impressed with that illustration and I become to feel it that way, suddenly I realise that
227 this is it ((laughs)). Really, it was so useful and it changed me.

228 Researcher: If you are asked to speak English without preparation now, are you gonna go
229 silent and stuttering?

230 Peter: Definitely not, I have improved a lot, especially with my tone of voice and
231 intonations. I totally took your advice of treating language as music, and I like how to
232 pronounce English with appropriate tone and intonation. In contrast, you didn't know
233 how this was made so complicated by my high school teacher, oh dear, she draw so many
234 arrows and stuffs which gave me a headache. Seriously, how is it possible to remember
235 every single piece of that? The "music" idea, however, is my thing and I love it, and it's
236 helped me a lot.

237 Researcher: Thanks, so anything you want to share? Any comments?

238 Peter: Comments? I so wish you could come to teach us earlier ((laughs)). I am already an
239 university student, and it's a little bit late to start learning English like this, isn't it?

240 Researcher: Okay. Thank you very much.

Transcript 8. Ruma's interview

Duration: 00:43:10

1 Researcher: This interview is with Ruma, the date is the 13th of May, and as the student
2 required, we will conduct this interview in Chinese, and then translate into English for
3 further data analysis with transcripts. Thank you for being with us in the class. You didn't
4 come to the introduction meeting, so what makes you decide to come to this class.

5 Ruma: I have heard about the course from my tutor. All I knew was that, the teacher is
6 really good and a professional. So I wanted to come, and so did my friends. But the
7 members of the course was limited, and I got my chance a bit late till Peter informed us
8 about the available places.

9 Researcher: So you wanted to learn spoken English and to practice it.

10 Ruma: Yes.

11 Researcher: This course designs for students suffering the anxiety regarding the use of
12 oral English, does that count for one reason?

13 Ruma: Sort of. I was afraid of speaking English one class at the beginning, you know, only
14 if it's necessary. I had this teacher criticising my English pronunciation as exactly the
15 same as your Mandarin pronunciation", so I had the fear to use my spoken English. But
16 after this class, I am not afraid speaking English anymore.

17 Researcher: How did you feel about that comment for calling your English pronunciation
18 "exactly the same as your Mandarin pronunciation"?

19 Ruma: I got really embarrassed and humiliated for it, and it had become embedded in my
20 subconscious. So I was so afraid to speak English because of my poor pronunciation.

21 Researcher: Okay. So how do you feel about this course, in terms of its drama-based
22 feature?

23 Ruma: It's nothing like classes I had in the past, you know, the traditional classes that only
24 teach about the theoretical rules about English. Here in this class, we get to watch the
25 videos for the topics that are interesting for us. So, it has been fun and relaxed on class,
26 while I still get to learnt knowledge and technical things about English ((laughs)).

27 Researcher: How do you get along with your classmates?

28 Ruma: We get along very well, and most of us are from the same class at school ((laughs
29)), so we already knew each other well. I also knew the others from other classes my
30 school, because we had worked together in the student union.

31 Researcher: Are you afraid of speaking English in front of them? Does your subconscious
32 still bother you when speaking? That comment you talked about earlier.

33 Ruma: Actually, it's fine. At the beginning, I was bothered, and I thought about "I am
34 pronouncing English like pronouncing Mandarin"; but later on, I gradually got over this.

35 Researcher: As the course proceeds?

36 Ruma: Yes, that subconscious thought has gone as the course proceeds.

37 Researcher: Are you worried being laughed at because of making mistakes in speech?

38 Ruma: ((laughs)) No, I am not, because we already know each other well.

39 Researcher: How do you find the class atmosphere?

40 Ruma: ((laughs)) Quite friendly.

41 Researcher: What was your feeling for being in the class in the first place?

42 Ruma: I felt like an "outsider" at first, because we came in the second class ((laughs)). It
43 felt like they were from the same group and they were a community, but the four of us
44 coming in from the second class were different from the rest. I didn't feel to be able to
45 blend in the class. Later on during the course, that feeling was gone.

46 Researcher: How did you feel about the course style and procedure?

47 Ruma: I was terrified about role-playing with fixed scripts and rehearsing, and it was a
48 burden to do the home work for preparing the play after class. I liked being in the class,
49 and the lectures were very nice. But when it's turn for preparing for role-plays, I got tired.
50 Actually, I felt good about it during the real performance of role-plays.

51 Researcher: So you felt comfortable role-playing with Yan and Jane?

52 Ruma: Yeah, I prepared for it, I was comfortable during performance, and I wanted to be
53 actively engaged in the play, to be expressive. But, it was such a burden to prepare for it,
54 to write my scripts.

55 Researcher: Did you feel nervous during your performance?

56 Ruma: Sometimes, especially when I forgot my lines. Actually, I literally read on my notes,
57 because I have such a bad memory ((laughs)). I was familiar with my classmates, but I still
58 felt nervous when forgetting my lines and some words, plus that I worried about my
59 pronunciation.

60 Researcher: Does the fact that three students left our class have any impact on you?

61 Ruma: Nothing in particular.

62 Researcher: Have you thought of leaving the class?

63 Ruma: Actually, I thought of dropping the class after my first class, you know, seminar 1.
64 But I thought about the other thing, and I stayed. When Peter informed us about the
65 available places on the course, he asked us to make up the mind, to think this through
66 about taking the class. He said to us that, "stay till the end, or don't come in the first
67 place", and he sounded so determined, like he believed in this course. So I thought, I did
68 make up my mind to do this, and it doesn't look good if I break my commitment, because
69 I made the promise to Peter and the others. So I stayed, and gradually, as I got more
70 familiar with the class and understood its ideas, I became to like the course. You may not
71 know, we discuss about the class on our ways back to the dormitory after each class, and
72 we all feel like we have learnt a lot from this class. The bottom line is that, this course
73 doesn't last forever, so.

74 Researcher: Did you feeling change in any kind later as the course proceeded?

75 Ruma: The negative feelings were gone later. When we got to do the more flexible drama
76 plays, you know, when you announced that "there will be no homework for next week", I
77 felt like ten pounds lighter then. Since then, it's been more kind of an enjoyable time for
78 me on class, like "I am here her fun, not for class". Our studies at school are stressful, but
79 coming to this class make me feel relaxed and enjoyable out of that stress ((laughs)).

80 Researcher: Thank you. So we have two types of activities, the first one is drama-based
81 for doing dram plays, and the other is non-drama-based, asking you to do natural and
82 spontaneous speech, which type makes you more nervous?

83 Ruma: I think the non-drama-based one makes me more nervous, because I have to do it
84 on my own, thinking more and doing more work. But we always can do drama plays in
85 group, and group mates can help each other and do the work together.

86 Researcher: So can you please rank the following 8 activities according to the level of

87 anxiety during your performance? We have individual speaking tasks, like cue cards, and
88 random speech; then pair work game, like the vocabulary game we did; and then drama
89 games, the one we did for expressing different feelings; pair work conversation is the
90 dialogue play; group discussion in English; role-plays with fixed scripts; scenario plays with
91 personal designs; and lastly, improvisation. So can you make the order from the most
92 anxiety-provoking one to the least?

93 Ruma: I think the most anxiety-provoking one should be...improvisation ((laughs))?

94 Researcher: You mean the one you did with Yan?

95 Ruma: ((laughs)) That, then no. So I just do this from my personal impression. I can't really
96 understand the activities in English ((laughs)).

97 Researcher: Sure.

98 Ruma: The most anxiety-provoking one is the one you ask us to speak alone, the cue card
99 one.

100 Researcher: Okay, so individual speaking task it is.

101 Ruma: Then the drama plays with the need to prepare our scripts after class.

102 Researcher: Role-plays.

103 Ruma: Then drama games, and pair work conversations, and pair work games. Oh, what is
104 scenario play?

105 Researcher: The more flexible drama plays we did for week 4, 5, and 6, you know, you get
106 to design your own scripts and use your own words in the lines.

107 Ruma: So, this one, scenario plays come after pair work games. The last two... Okay, then
108 group discussion, and the last one is this.

109 Researcher: Improvisation?

110 Ruma: Yes.

111 Researcher: Why individual speaking task make you the most nervous, and improvisations
112 make you feel the least anxious?

113 Ruma: Because individual speaking tasks ask you to do something spontaneously, like that

114 cue card games. I am worried about that, because I can't come up with something quickly
115 and immediately, and I sometimes don't know which words ((laughs)).

116 Researcher: Why drama games make you nervous?

117 Ruma: It's very difficult for me to control my expressions for feelings. It's easy to think
118 about or imagine in your head, but it's hard to actually do it, like how to act like angry.
119 Sometimes, I got embarrassed.

120 Researcher: You mean expressing your feelings in your own way?

121 Ruma: No, in the "English way", you know, and you have to take the context into
122 consideration.

123 Researcher: Do you think there is any difference between the way to express feelings in
124 English and the way to do that in Chinese?

125 Ruma: Well, I mean, the way to express feelings in English can be more exaggerated than
126 in Chinese. Also, they would get more exaggerated for feeling excited, but we don't do
127 that as Chinese. Take "being angry" as an example, the native English speakers can let you
128 know that they are angry through their voice, facial expression and body language; in
129 contrast, we have more subtle things for saying "I am angry" in China, you know, to my
130 understanding, it's more complicated to express the anger.

131 Researcher: You mean the intensity level?

132 Ruma: Yes, you can say that.

133 Researcher: The emotional intensity in Chinese is lower than that in English?

134 Ruma: Yes, because we are more controlling in expressing feelings.

135 Researcher: So why do you feel less anxious about group discussion, is it because you
136 don't have to do it in front of the audience?

137 Ruma: Not exactly. It's a group work for having group discussions, you know, people share
138 ideas, and make up for the things you didn't think of. It's like I am always being helped.

139 Researcher: Sometime you guys use Chinese during discussion, is that one reason?

140 Ruma: Yes ((laughs)), I often use Chinese during discussion, because I usually feel short on
141 English vocabulary, so I have to switch the language ((laughs)).

142 Researcher: Why you feel more nervous about pair work conversation than scenario plays?

143 Ruma: Um... Well, I would like to reverse the order. I think pair work conversation makes
144 me less nervous, because you can depend on your partner during dialogue, you know, it's
145 a sense of reliability when your partner helps you when you get stuck in a conversation.

146 Researcher: And your group mates don't make you feel reliable in a group for scenario
147 play?

148 Ruma: ((laughs)) Well, I got a bit confused by myself.

149 Researcher: You know, group work verses pair work?

150 Ruma: ((laughs)) All feels same to me.

151 Researcher: But you did an order for the two, didn't you?

152 Ruma: I still think pair work conversation makes me more relaxed. The reason is that, it's
153 more controllable for having a dialogue conversation, as you two can keep up your
154 thoughts with each other in a more connected way. But if there were three people, there
155 might be situations like the other group mate digresses the topic, and you have to bring
156 him back.

157 Researcher: How do you describe the change in the level of your anxiety throughout the
158 course? Increased, decreased, or fluctuated?

159 Ruma: I felt nothing on my first class, because I was like an outsider coming into the
160 second class of the course, not hippy and cool as the others.

161 Researcher: What about since week 2?

162 Ruma: Then it feels like the anxiety was firstly going up, and then going down. My feelings
163 toward the course became more positive, because, gradually, I feel like I was learning,
164 and being more serious about the course. But I sometimes got anxious when I was stuck
165 in my speech. Later, when I gradually became one of this class, the anxiety was gone. It
166 feels like we are one big family, and it is not necessary to feel anxious at all ((laughs)).

167 Researcher: Do you remember when you felt the most anxious?

168 Ruma: There was one time I didn't do well, and I performed with my notes. But when I
169 saw the others not using their preparation notes, I felt not good about it.

170 Researcher: Was that “finding yourself an accommodation” scene?

171 Ruma: I think so.

172 Researcher: When did you get more relaxed?

173 Ruma: Since the flexible drama plays.

174 Researcher: Can you tell me when exactly?

175 Ruma: Since week 4, 5, and 6, you know.

176 Researcher: Yeah, the scenario plays, for flexible.

177 Ruma: Yeah, and when I have become one of them in the class.

178 Researcher: During your role-playing with Yan and Jane, I have noticed that your speech
179 speed was quite slow, and you repeated or stuttered sometimes, and you forgot what to
180 say as well. Were you nervous doing these?

181 Ruma: I was not familiar with some words I used at the time, so that’s why I got stuttered
182 a bit. I haven’t used these words a long time for making oral communication, so I get a
183 little bit rusty.

184 Researcher: Were you nervous?

185 Ruma: No, actually. I would be nervous when forgetting my lines.

186 Researcher: Even during that “stage wait” between you and Yan?

187 Ruma: No, I was not. I was just thinking about my lines.

188 Researcher: You rarely speak up on class, is it about anxiety?

189 Ruma: ((laughs)) Not at all. It’s just that, I don’t do speech on class anymore since collage.
190 I have used to listening to the teacher on class, and even the teacher asks a question and I
191 happen to know the answer, I still don’t feel like to answer questions and speak up in class.
192 Someone else would answer it, and I just listen to the answer, although I already knew it
193 in my head.

194 Researcher: Are you nervous about “being called on”?

195 Ruma: No. I would only be anxious when I was about to answer the question. I
 196 knew, I mean, it is the time of “wanting to answer this question” that makes me really
 197 nervous ((laughs)).

198 Researcher: Have you experienced this on this class?

199 Ruma: Well, no, I don’t remember I wanted to answer the questions on this class
 200 ((laughing out loud)), because I just sit there listening most of the time. Maybe there were
 201 once or twice, I don’t know. For questions everyone is able to answer, I don’t feel like to
 202 answer them. But if there is a question that needs an answer, then I would want to
 203 answer it.

204 Researcher: On seminar 4, you did a good job with Yue, Jessica, Chris and Xia for that
 205 “restaurant scenario”. You were a fine manager, performing without notes, speaking
 206 faster and more fluent, less stutters, and most of all, you smiled a lot, even laughed. Were
 207 you relaxed at the time?

208 Ruma: That credit should also go with the partners of mine. Jessica and Yue are very
 209 active and engaged, and I am influenced by them. Of course, we did a fine job preparing
 210 for that play. But mostly, I feel like I am easily shaped by the attitudes of people around
 211 me. If the community I am in is active and positive, then I will be as well. But the partners
 212 I had for other activities before are shy and introverted, not good at expressing feelings,
 213 just the opposite to the features of Jessica, and I would be influenced by that shy and
 214 introverted features as well.

215 Researcher: So were you more relaxed than the first couple of weeks during your
 216 performance of role-plays?

217 Ruma: Definitely more relaxed. I have done a lot of preparation.

218 Researcher: What about the improvisations you did in the end, you seemed to be the
 219 “more talkative” one in a group to me.

220 Ruma: Actually, it’s all about practice. You practice more, and then gradually you are not
 221 afraid to use oral English anymore. You accept this language better, then even more
 222 practice, and then there you go, express yourself more well in English.

223 Researcher: Is your anxiety change in any kind after this course? Still thinking about that
 224 comment about your pronunciation?

225 Ruma: No, I am not anxious about that comment anymore, but I do worry about not
 226 being able to handle English pronunciation, and the tone and intonations. I think the
 227 biggest problem for me is vocabulary. But now, it’s not about “to think”, it’s about “to do”
 228 for making a difference.

229 Researcher: What happens to your anxiety?

230 Ruma: I still have a little bit anxiety, for my pronunciation and my further studies. But I
231 accept my weak points, and am willing to change that instead of just blaming it on myself
232 or somebody else. Well, I don't like to call it "anxiety" now, it feels like I have got this
233 motivation to study, to learn to make things better. So, no, it's not anxiety anymore
234 ((laughs)).

235 Researcher: So do you have any suggestion to make this course better for help with
236 students' anxiety?

237 Ruma: I thought about it when watching the shows and movies on the lecture. When you
238 lecturing about them, I couldn't process quite well, and so did my friends, because we
239 didn't get to watch them earlier before the class. So I thought like, you should have asked
240 us to watch beforehand.

241 Researcher: I have used quite a large range of resources for making a good point on the
242 lecture, and a dozens of episodes, I don't think you have that much of time to watch them,
243 given the busy and stressful studies you guys have already at this university. So I took
244 them as examples for making the theoretical points.

245 Ruma: I know, I just thought it would be better if we had some previews.

246 Researcher: Well, I thought about asking you to recommend a movie as the sample, but
247 it's hard to get everyone agree on a single movie, you know, one wants "The Princess
248 Diaries", and the other wants "Captain America", so I had to choose for you.

249 Ruma: ((laughs)) It could also be better if you used some movies we had seen before, then
250 we could understand the lectured knowledge points better.

251 Researcher: So I should have asked you to watch a movie I selected for you before the
252 class.

253 Ruma: Yes. I think you have to lead us to do something, you know, you ask us to do, and
254 then we will do it. We get used to be pushed to do something by the teacher.

255 Researcher: Do you think it's better to have you do more flexible drama plays like
256 improvisations at the beginning of the course?

257 Ruma: No, it's not good. We couldn't manage the flexible tasks at that time because of

258 the limitation in our English ability. We couldn't even imagine what it would be like to be

259 in a certain scenario. To me ((laughs)), it would be even more difficult if you didn't give us
260 the fixed scripts for role-playing. But you did, and it helped us to grow step by step. It
261 feels like we had no direction if without those fixed scripts you gave us ((laughs)).

262 Researcher: Do you think it could be helpful if I explain the reason to you about assigning
263 the tasks for role-playing and the preparation back at that time?

264 Ruma: I don't think it would make any difference, actually. It's a process that we have to
265 go through. Students always feel stressed and impatient to homework anyway, so it
266 doesn't matter if you explain or not. Now as we have been through it, I do think what we
267 did was the right thing for us ((laughs)).

268 Researcher: Thank you. Last question, is there anything you want to share about the
269 course, or your English studies, or anything?

270 Ruma: I so appreciated your work and what you have done for us and for the course. This
271 class let me know what's like to be in a small-scaled class for spoken English. There were
272 some teachers in the past telling us that, spoken English should be taught in small classes,
273 and now I really understand why. Small classes indeed are very suitable for practising
274 spoken English. So, it's been a wonderful experience for me ((laughs)).

275 Researcher: Thank you. Thanks for your comments and support.

276 Ruma: Also, every time I see you writing weekly assessments to each one of us, and I was
277 deeply touched, and kept thinking about your hard-working and your care for us. At first,
278 all I could think about was "me, me, me", how did I feel about doing all the homework,
279 and my own feelings. I didn't think about you, about how much you did for us, and how
280 hard that would be. But after seeing your comments and weekly students' assessments, I
281 got touched by this, and I felt for you, then gradually, my negative feelings were gone
282 ((laughs)).

283 Researcher: Okay, then, thank you for the 43 minutes in total.

284 Ruma: ((laughs)).

285 Researcher: Okay, thank you, and we should stop now.

Transcript 9. Xia's interview

Duration: 00:21:21

1 Researcher: This is the interview with Xia, and the date is still the 12th of May, and as the
2 student required, we'd like to do the conversation in Chinese and then translate into
3 English for further data analysis with the transcripts. So, we shall begin, and thank you for
4 coming, and your support. So, now we have the following questions, and let's just start
5 with the first one. Thank you. So, You joined us since the introduction meeting?

6 Xia: Well, yes.

7 Researcher: So you are one of the "senior" students of this class.

8 Xia: ((laughs)).

9 Researcher: This course targets at those students suffering the anxiety towards the use of
10 oral English, so why did you come to this class?

11 Xia: I want to improve my oral English, and I want to be more expressive in that language.
12 Although I have done great scored in English tests in paper form, I couldn't be able to
13 speak up when asked, you know, like all the tests and English grammar exercise have
14 done nothing for my spoken English. So I came to this class.

15 Researcher: Okay, did you come also because of your anxiety regarding the use of your
16 spoken English?

17 Xia: Yes, I did.

18 Researcher: So how do you feel about this drama-based course, you know, using English
19 mass media and asking you to do drama plays?

20 Xia: This class format has that power to make you speak English in a good mood, I mean, I
21 feel relaxed. Also, we do the plays under different scenarios and contexts, and in that way,
22 it feels less strange, you know, because you are in a scenario ((smiles)).

23 Researcher: So how do you find the classmates?

24 Xia: We all get along well, and we feel close to each other.

25 Researcher: Do you? So are you afraid of speaking English in front of them?

26 Xia: I was quite afraid of speaking my English in front of them, you know, being laughed at
27 if I said something wrong. But later, I knew I was wrong. They were nice and seemed
28 relaxed, so I was becoming more relaxed.

29 Researcher: You missed role-playing twice, so your first role-playing was on seminar 4?

30 Xia: Yes.

31 Researcher: Actually, you were about to play with Jane and Hilary, but they missed the
32 class, so you didn't do it.

33 Xia: ((laughs)) Yeah.

34 Researcher: So how did you feel back then during your first performance of role-playing?

35 Xia: Because that was in the early stage of our course, and that was my first attempt as
well, so it was a bit difficult for me, and I felt uncomfortable.

36 Researcher: Were you nervous?

37 Xia: Absolutely, very much. I am kind of afraid of talking in front of people, and now
38 talking in English, super nervous ((laughs)).

39 Researcher: Okay, were you influenced by the fact that three students left the class?

40 Xia: No ((laughs)).

41 Researcher: Have you thought of leaving as well?

42 Xia: No. I have my own principle, I mean, I should keep up since I have decided to start.
43 It's a fun class to be in, and it is very interesting to get to practice my oral English. So I
44 stayed till the last. Well, I actually knew the ones, who left, were not here for real.

45 Researcher: So how did you find this course in the beginning?

46 Xia: Difficult.

47 Researcher: What about the format, the style?

48 Xia: I do like the format and the style. At least, it could get us to be relaxed very soon.

49 Researcher: Is this feeling changed in any way as the class proceeds?

50 Xia: I actually felt it very easy in the end ((laughs)), just speak something in English, how
51 hard is that. I can do free speech without any preparation! So I really feel a sense of
52 accomplishment ((laughs))! I mean, me, I can manage that, speaking directly
53 without any notes ((smiles)). It felt so good!

54 Researcher: So you felt like?

55 Xia: I loved it instead, and felt really relaxed, not like had fears and difficulty doing it.

56 Researcher: So we have two types of activities, the first one is drama-related activities,
57 like role-playing, with fixed scripts and scenario plays with own designs, improvisations
58 even; the other one is non-drama-related, like cue cards, play games, instant speech,
59 group discussions, all asking you to do natural and spontaneously speech.

60 Xia: Okay.

61 Researcher: Which type makes you more nervous?

62 Xia: The non-drama-relate one, the spontaneous one ((smiles)).

63 Researcher: Can you tell me why?

64 Xia: It is because that I may not be able to come up something in English immediately, you
65 know, because I haven't had enough language input. I should have read more about
66 English stuff. But if asking me to speak my English in a given scenario, I can think of
67 something by following the leads in that context, and I won't be stuck. Without such clue,
68 I don't know how to think of something to say ((laughs)).

69 Researcher: So now we have 8 activities for you to do the ranking. The first one is
70 individual speaking task.

71 Xia: The spontaneous speech, and you have do it alone.

72 Researcher: Yep, you are right.

73 Xia: Yeah ((laughs)), I feel nervous the most for this one ((laughs out)).

74 Researcher: We also have pair work games, like that vocabulary game we did: drama
75 games, the one asking you to say the same sentence with different tones.

76 Xia: Yeah, I know that one.

77 Researcher: And pair work conversations, did you do it?

78 Xia: I did, with Chris, but I didn't do that pair work games.

79 Researcher: Okay, okay. Then it comes the group discussion in English.

80 Xia: Yeah, discussion.

81 Researcher: You know you can make an announcement after discussing in a group; then
82 role-playing with fixed scripts, scenario plays with own designs of lines and scripts, and
83 finally, improvisations. For the three drama plays, you can take your scripts with you
84 during the performance of role-playing, and you may take the notes for scenario plays,
85 but you can't take your notes for improvisations. That's it. So how do you rank these
86 activities according to the level of your anxiety they brought? From the most anxiety-
87 provoking one to the least.

88 Xia: What about the pair work game I missed?

89 Researcher: You can leave that out.

90 Xia: So the second anxiety-provoking one should be the drama play without scripts.

91 Researcher: You mean improvisations?

92 Xia: Yeah, and the rest feel a bit alike.

93 Researcher: Comparatively speaking, you did the first one and the second one, as
94 individual speaking tasks, and improvisations, and?

95 Xia: Then I would say, role-playing, and then scenario plays. What is the pair work
96 conversation?

97 Researcher: You did with Chris.

98 Xia: Oh that. Then after scenario play, it should be the group discussion, and the last one
99 is pair work conversation. I feel like talking in pair is not much anxiety-provoking.

100 Researcher: Can you help me to organize your answer again?

101 Xia: In my English? What if I speak wrong?

102 Researcher: Don't worry about that.

103 Xia: Okay, the toughest one is the individual one, the second one is the improvisation, and
104 then role-playing, the scenario play, then group discussion and lastly, pair work
105 conversation.

106 Researcher: You forgot about the drama games.

107 Xia: Oh, did I, what was that again?

108 Researcher: In pair, saying the same thing in different tone and intonations?

109 Xia: Then I have to change the order ((smiles)).

110 Researcher: Not a problem

111 Xia: I think drama games should come in third, because I feel like I am so not good at
112 imitating and acting, and sometimes I can't express the feelings in English, although I can
113 in Chinese.

114 Researcher: So the drama game goes after the improvisation?

115 Xia: Yes!

116 Researcher: So can you describe the change in your anxiety during the entire course?

117 Xia: I was so anxious at the beginning, like I was afraid of being noticed by you ((laughs)).
118 But a few weeks later, I was better, and I could talk in English a little bit, but I still had fear
119 for individual speaking tasks. A bit later than that, I could do individual speaking tasks
120 because of all those plays I had done. Especially when I saw others doing the individual
121 speech, I was willing to try that as well, although I wasn't that good ((laughs)).

122 Researcher: I think you are good. Your competition is you, you know that.

123 Xia: Yes.

124 Researcher: So your anxiety, has it increased, decreased or fluctuated?

125 Xia: ((laughs)) Well, I think it has decreased, and I basically don't feel anxiety now
126 ((smiles)).

127 Researcher: According to my observation, you were so silent and sitting there in quiet.

128 Xia: Yes.

129 Researcher: You wasn't so active, and you frequently used your scripts during the
130 performance of play, were these saying that you felt nervous?

131 Xia: Yes, I think so. Because I was so afraid to speak up that I crouched and hoped that
132 you couldn't see me ((laughs)).

133 Researcher: Okay, then you changed quite a lot.

134 Xia: ((laughs)).

135 Researcher: For starters, you smiled during your performance, remember your play on
136 seminar 4, you really did a good job, portraying a noisy friend.

137 Xia: ((laughs)).

138 Researcher: Maybe that was because I showed you guys the "girls' fighting" scene on the
139 lecture. I can see that you have learnt a lot from that video.

140 Xia: We also did rehearsals many times ((smiles)).

141 Researcher: But you sometimes looked at your notes?

142 Xia: I sometimes forgot things I planned to say ((smiles)).

143 Researcher: You did quite a lot of interaction with your group members, making the eye
144 contact, smiling and laughing.

145 Xia: ((laughs)).

146 Researcher: Gradually you left your notes out, and you seemed to be natural in speech,
147 not that fluent though.

148 Xia: ((laughs)) Yeah, actually it felt like I was talking in Chinese, as natural as that ((laughs)).

149 Researcher: How did you feel back then since week 4?

150 Xia: I wasn't that nervous anymore, and I realised the fun in talking in English. It's been a

151 lot of fun having conversations in English ((smiles)). Oh, I was so impressive with the last
152 seminar, you know, everyone was talking in English, and it was really, really amazing
153 ((laughs)).

154 Researcher: Because everyone can speak fluent English without any preparation?

155 Xia: Exactly! So amazing ((laughs))!

156 Researcher: Has your level of anxiety regarding the use of your oral English changed after
157 this course?

158 Xia: I think it has. I am not afraid of making mistakes anymore, but I used to, and I would
159 stop talking if making mistakes ((laughs)). But look at me now, I sometimes speak English
160 with Hilary for fun ((laughs)), and I want to practice more.

161 Researcher: Do you have any advice for the course helping students to become more
162 confident in speaking English?

163 Xia: ((clears throat)) I think it already did that for students.

164 Researcher: Can you think of something?

165 Xia: ((laughs)) I have only taken this kind of class once, so I wouldn't know how could this
166 be better and all that. I felt good about this class.

167 Researcher: What about the negative feelings toward role-playing at the beginning? Some
168 students disliked to do the homework after class.

169 Xia: Well, although I understand that feeling, but I don't think it is practical for us to do
170 the work all on class. You have to prepare something for your performance after
171 class. Researcher: Would you agree to put scenario plays and improvisations first, and do
172 role-playing in the end?

173 Xia: No, I wouldn't agree with that arrangement. I think, learning a language should be
174 step by step, and you can only be better if you build up the base to make improvements.
175 The foundation is very important for further growth.

176 Researcher: What about I tell them about the reason why asking them to do role-playing?

177 Xia: Maybe. Maybe they will understand it, because it's just like learning any language,

178 like Chinese, you learn from the spelling, and then you learn more. It's a process that you

179 have to experience from the basics.

180 Researcher: Now, the last question, is there anything else you'd like to say about the
181 course, your English studies, any thoughts?

182 Xia: I am still terrified listening to a long paragraph of English talk, and I totally can't
183 understand it. My vocabulary is weak ((smiles)). I also think that one has to practice for
184 spoken English, and the language can become yours only if you use it. I like doing
185 conversation in English with my friend in pair, because it's fun, it's good for us to learn
186 English, and we can correct each other. In this way, we can be improved in English.

187 Researcher: So, thank you very much, and I think we should probably stop.

Transcript 10. Yan's interview

Duration: 00:43:58

1 Researcher: So now we are having this conversation as the interview with Yan, and the
2 date is the 13th of May, 2014, and we will do the conversation, as the student required, in
3 Chinese, and the translate into English for further data analysis with the transcript. So, we
4 should get started. Thank you for being in this class. I remembered you joining in on
5 seminar 2, so you missed the introduction meeting and our first class. As a course for
6 helping Chinese students' anxiety in the use of oral English, can you tell me why you came
7 to this class?

8 Yan: I wanted to learn and to practice spoken English. It's been a long time since our last
9 English class ((laughs)), you know, we used to have English classes in the second year. I
10 made my decision to come to the class, because I wanted to practice my spoken English
11 with the help of being in a class, you know, I am not that self-disciplined to study on my
12 own ((laughs)). I am not hard-working for English, so I needed to take the class for my
13 English studies, plus that you are such a professional in spoken English.

14 Researcher: What about your anxiety to use your spoken English, and does that have
15 something to do with you coming to the course?

16 Yan: Well, I couldn't understand at all, because you taught everything in English ((laughs)).
17 But when I saw Peter doing that drama play, and everyone was laughing, then I kind of
18 laughed with them, even I didn't understand what's happening ((laughs)). I thought about
19 dropping the class, because I couldn't understand, you know, I told this to Ruma. But the
20 others encouraged me to try it and see what would happen, so I agreed. After all, I
21 needed to learn something.

22 Researcher: Did you have anxiety to speak English?

23 Yan: Yes, yes, yes. I met some American when I was with Ruma for a welcoming meeting,
24 actually, and when they started talking, I felt excited about it ((laughs)). What they said
25 was simple, but I just couldn't be able to speak at all when it's my turn ((laughs)). So I
26 wanted to work on this, you know, my anxiety, I really wanted to improve the situation of
27 my spoken English.

28 Researcher: How do you feel about this course in terms of its drama-based feature?

29 Yan: It's quite nice. It's not like the classes we used to have, you know, the teacher only
30 teach us how to get this grammatical question right, and let us do grammar exercise, that
31 kind of thing. Actually our oral English teacher was more..., well not like the one Ruma
32 had for her spoken English class. That teacher asked Ruma to do some plays to the class,

33 but we got nothing. So, speaking and doing plays in English was my weak point.

34 Researcher: Can you tell me your oral English teacher was more what?

35 Yan: Not letting us do plays, or giving us the opportunities to speak. The teacher was
36 more traditional and conservative.

37 Researcher: How do you find your classmates?

38 Yan: I think they are ((laughs)) good at English.

39 Researcher: How do you get along?

40 Yan: Well ((laughs)), I only spoke two sentences to Zhou, tops.

41 Researcher: Yes, most of you did ((laughs)), that's Zhou. Do you think your classmates are
42 friendly?

43 Yan: ((laughs)) Yes, they are quite friendly.

44 Researcher: Are you worried about speaking English in front of them?

45 Yan: Yeah, on the first class I worried ((laughs)), and I think you could feel that. I was
46 blushing and my heart was racing ((laughs)).

47 Researcher: Yes, I did notice it.

48 Yan: They I got over it, and I am not afraid to make mistakes. If I don't know what to say, I
49 just look at them, and they would give me some clues to help me ((laughs)).

50 Researcher: So how did you feel about this course in the beginning?

51 Yan: It was a very different and open-minded class. I am a traditional and conservative
52 Chinese girl, but I want to be more open-minded, so I liked being in this class ((laughs)).
53 Also, the class atmosphere was really nice, by the way, you had various facial expressions
54 and was so funny ((laughs)). The drama plays were good practice for us ((smiles)).

55 Researcher: How did you feel about the role-playing with the fixed scripts?

56 Yan: Well, I was nervous on my first attempt. Although I had done lots of practice, I got
57 stuttered quite a lot. Later, I was fine, you know, if I forget what I had in the first place,
58 just try use another different expression.

59 Researcher: Why you were nervous during role-playing?

60 Yan: Well, when everyone was looking at me, I went blank ((laughs)), plus that English is
61 not my native language, my knowledge was not enough, I went completely blank when
62 being watched by the others, like a conditional response. It was so intimidating to me,
63 and then I got confused, and didn't know how to express something with the knowledge I
64 knew ((laughs)).

65 Researcher: Okay. Did the fact that three students left us have any impact on you?

66 Yan: Not really ((laughs)).

67 Researcher: Have you thought of leaving?

68 Yan: Yes, I have. After my roommate Yun left, I thought about leaving. But on the other
69 hand, I thought "the teacher is so nice, my classmates are so active, and I have made
70 some progress in many ways", so I decided to stay and cherish this opportunity. This
71 opportunity to take this course, I mean, it's not happen every day in my life.

72 Researcher: Did your negative feelings change as the course proceeded later?

73 Yan: Yes, my feelings changed substantially ((laughs)). Maybe you didn't notice it
74 ((laughs)).

75 Researcher: I noticed, but I would like to hear from you for sure.

76 Yan: ((laughs)) You know, I got so nervous and went blank with my blushing and fast
77 heartbeats at first ((smiles)). Actually, at that time, I left the sight of the audience for
78 going back to my seat and picking something I forgot. But, I did this for relieving my
79 anxiety ((laughs)), because I got the time to organize my mind and to think about my lines
80 ((laughs)). In contrast, I didn't feel that anxious during the last performance, that
81 improvisation I did with my group mates. They helped me when I forgot what to say, you
82 know, giving me some hints. Even though I sometimes am able to say only two words,
83 they get what I meant, so I don't have to worry too much ((laughs)).

84 Researcher: Okay, we have two types of activities, the one is drama –related, asking you
85 to do all kinds of drama plays, and the other is non-drama –related, asking you to do
86 spontaneous speech immediately, which one makes you feel more nervous?

87 Yan: Drama-related ones, because drama plays are more difficult to do, with the
88 requirement for facial expressions and intonations.

89 Researcher: Then what about the speech with preparation and the speech without any
90 preparation, which one makes you more nervous?

91 Yan: I think it depends on the level of difficulty. If the activity is more difficult to do, I still
92 get worried a bit; but if it's simple and direct, like having daily conversation, I will be fine
93 and just do it with no hard feelings.

94 Researcher: So, what about spontaneously speaking tasks and prepared scenario plays,
95 which one is more anxiety-provoking?

96 Yan: If we leave the element of "drama" out, and only take it from the perspective of
97 speaking with or without preparation, then speaking with preparation must be less
98 stressful ((laughs)).

99 Researcher: So overall, which type do you find more anxious to you?

100 Yan: I think the drama-related ones are more difficult, although I can get less anxious
101 about doing them. But, overall, I still go for the drama-related ones as more anxious
102 activities to me.

103 Researcher: So, drama plays are more difficult to you, but sometimes you may not be so
104 anxious, while individual speaking tasks are easier, but you may get more anxious?

105 Yan: Yes, yes. For the individual tasks, I don't know what happens next, so that makes me
106 feel nervous ((laughs)).

107 Researcher: Here comes the hard one, but let's take time. We have 8 activities for you to
108 rank them according to the level of anxiety during your performance. So, we have
109 individual speaking tasks, the one we just talked about; then pair work game, like the
110 vocabulary game we did; drama games, the one asking for playing different ways to say
111 the same thing for different feelings; pair work conversation, the one you did with Ruma;
112 group discussions, discussing on a given topic in group; role-playing with fixed scripts;
113 scenario plays with self-designed scripts and lines; and lastly, improvisations. So, can you
114 make the rank from the most anxiety-provoking one to the least?

115 Yan: All of them ((laughs))? Okay. The least anxiety-provoking one to me is group
116 discussion. What is the difference between improvisation and group discussion?

117 Researcher: Improvisation is a form of drama play, but you improvise your lines for it;
118 while group discussion just asks you to discuss something in your seat.

119 Yan: The individual speaking tasks?

120 Researcher: The spontaneous speech, like “cue cards”.

121 Yan: ((laughs)) Pair work conversation is the second least anxiety-provoking. Is the drama
122 game a play?

123 Researcher: No, it’s the game we did on seminar one, you know, saying the same thing
124 differently for expressing different emotions.

125 Yan: Then the third least anxiety-provoking activity is the pair work game, after that is the
126 drama game. What is scenario play?

127 Researcher: Scenario plays ask you to do self-designed scripts, while you don’t need to
128 prepare scripts for improvisations.

129 Yan: Then the fourth least anxiety-provoking one is role-playing. The fifth one is...

130 Researcher: Okay, can I help to sorting things out, based on what you did? So, the least
131 anxiety-provoking one is group discussion, then what is the second one?

132 Yan: Yes, yes, yes. The second one is...improvisation.

133 Researcher: And the third one is the pair work game?

134 Yan: Yes, yes, yes. The fourth one is drama games.

135 Researcher: The fifth one is role-playing?

136 Yan: Yes. The sixth one is the pair work conversation, and the seventh one is individual
137 speaking tasks, and the last one is the scenario play.

138 Researcher: Can you tell me why group discussion makes you feel the least nervous?

139 Yan: We don’t need to go up in front and do that. Also, you are in a group, and people can
140 help you.

141 Researcher: You guys sometimes use Chinese during discussion, does this have something
142 to do with its least-anxiety-provoking quality?

143 Yan: ((laughs)) Yes, it does. We don’t need to play in front of the class.

144 Researcher: Because you can’t use Chinese if you play to the whole class?

145 Yan: Yeah ((laughs)), yes.

146 Researcher: But why drama games make you nervous?

147 Yan: I have to act different feelings with my facial expression and body language. Also, my
148 pronunciation is not accurate ((laughs)), even my Chinese pronunciation is wrong
149 sometimes ((laughs)).

150 Researcher: Can you tell me that which one makes you more nervous, pair work or group
151 work?

152 Yan: Like you have to play up there for the whole class?

153 Researcher: Yes.

154 Yan: Pair work.

155 Researcher: Then why did you make pair work to be less anxiety-provoking in your
156 ranking system?

157 Yan: Oh, did I.

158 Researcher: Can we get this straight for making sure you do what you think you do?

159 Yan: Okay, I had the two group work in front, the least anxiety-provoking ones, so, firstly,
160 group discussion in English, secondly, improvisation, thirdly...?

161 Researcher: Role-plays and scenario plays are also group work.

162 Yan: Oh! Then they should go to the less anxiety-provoking group ((laughs)), so
163 thirdly, role-playing, and fourthly, the scenario play.

164 Researcher: Just for your information to be sure about this, role-playing asks you to use
165 fixed scripts, while scenario-playing asks you to design your own scripts and lines and use
166 your own words. Does this mean something to you?

167 Yan: Well... I think scenario plays with no fixed scripts make me more nervous, because
168 we have different level of English proficiency, and if someone is not able to understand
169 what the other group mate is saying and not be able to say something back or follow up
170 the conversation, that can get awkward.

171 Researcher: Get it, so role-playing is more relaxed than scenario-playing?

172 Yan: Yes, yes. Now it's turn for pair work ((laughs)). Okay... let me see. Pair work
173 conversation should be the easiest one among pair work activities, mostly because I did
174 that with Ruma, and I didn't get nervous at all. I usually partner with Ruma, so I get used
175 to it. But if I did this with Yody or the others, that would be a different story ((laughs)). So
176 this has a lot to do with the partner issue. Then it should be pair work games, and then
177 drama games, and lastly, individual speaking tasks.

178 Researcher: Thank you. Finally.

179 Yan: Yeah, I know, I got confused earlier ((laughs)).

180 Researcher: How did you describe your level of anxiety throughout the course?

181 Yan: Decreased.

182 Researcher: Is there any fluctuation?

183 Yan: Fluctuations? Well, I usually get excited when it's my turn to play ((laughs)).

184 Researcher: Do you remember the most anxious moment for you?

185 Yan: The first time role-playing.

186 Researcher: What about the most relaxed moment?

187 Yan: Well, I am sure it's not the last time, I mean, I get really nervous for facing directly to
188 the camera ((laughs)). When I am with my friends, closer friends, I won't be nervous.

189 Researcher: With Ruma and Chris?

190 Yan: Yes, yes, yes.

191 Researcher: I have noticed that you had a stage wait with Ruma, probably because you
192 forgot what to say next back then, so you stared at each other for seconds and then burst
193 into laughing. Usually, you just sit quietly, and when you speak you flush, you repeat and
194 you pause for longer time than the others. You always look at your notes. Are these
195 descriptions showing that you are nervous?

196 Yan: Yes, and if I forgot my lines, I would roll my eyeballs and look up to the ceiling
197 ((laughs)).

198 Researcher: Later, when I called on you for some questions, you were more fluent, and
199 your could speak while rolling your eyeballs, your speech speed was faster, and you could
200 speak three to four words once instead of just one or two words at a time, plus that you
201 smiled a lot. Were you getting more relaxed then?

202 Yan: I wasn't so sure about what to say during performance, actually, you know, it was
203 like, I didn't know what to say, and even if I did, I wouldn't know how to follow up, and
204 even if I did know what to follow up, I couldn't get to express that in English. So when I
205 am stuck, I will touch my neck or my back head ((laughing out loud)).

206 Researcher: So you touch your neck and back head for anxiety?

207 Yan: Yes, yes.

208 Researcher: I didn't seem to recall you doing that during your performance in the later
209 period on class?

210 Yan: Well, to be honest, I do that a lot when having fun with my friends in private, but for
211 official occasions, like drama-playing in front of people, I prefer to suppress myself doing
212 that move, because it's not good to do that on that occasion.

213 Researcher: So you suppressed yourself doing this during your performance of
214 improvisations, like, "talking about family with friends" and "talking about a TV show"?

215 Yan: Yeah, kind of. It's just a feeling, you know, the others are watching me ((laughing)).

216 Researcher: So I would like to know that, did you feel more nervous or more relaxed
217 during your performance of improvisations.

218 Yan: It doesn't mean I am anxious even when I touch my neck or back head when
219 performing the play with the others in the end.

220 Researcher: So you felt like?

221 Yan: More relaxed, more relaxed.

222 Researcher: So how about your anxiety toward the use of your oral English now?

223 Yan: It has decreased a lot. I talked about earlier about how nervous I was when talking to
224 Americans, and I thought like losing face, you know, I had to read the things I wanted to
225 say in my head several times before actually saying them loud, and if they don't follow me
226 or understand me, I will not have the courage to say that again ((laughs)). But I am
227 different now. Around week 7 of this course, an international student, a foreigner asked
228 me to take a short survey for his research, and asking me something about "five words for

229 five flags". He said plenty English to me, and I totally understood him, and thought "wow,
230 this is easy". I don't get to feel that "my English is poor", and I am not that anxious
231 anymore.

232 Researcher: So did you answer him in English?

233 Yan: Yes, I did, using simple words. I listened to his questions first before answering, and
234 at that time, I remembered what you taught us, you know, "paying attention to the key
235 nouns and key verbs", so suddenly, I heard him saying "national flag and colour". Then I
236 was able to answer him, although I said very simple things, but I wasn't anxious at all
237 ((laughs)).

238 Researcher: So you are saying you are more confident?

239 Yan: Yes, I don't always feel "my English is poor". I am more confident ((laughs out loud)).

240 Researcher: Do you have any suggestion for the course?

241 Yan: I really think you have done an excellent job, and it feels like a step by step system. If
242 you asked us to do role-playing without the fixed scripts you gave ((laughs)), it would be
243 way too difficult ((laughs)). Seriously, if you really did that ((laughs)), then I would be gone
244 from this course for sure ((laughs)), because I would be so terrified. So, I really feel good
245 about our original arrangement.

246 Researcher: Anything you feel like to be improved?

247 Yan: ((laughs)) You are being humble.

248 Researcher: Oh, please, nothing is perfect.

249 Yan: If we could have more opportunities to do individual tasks, it would be great. We can
250 be asked to tell a joke in English, and make others laugh ((laughs)), so in this way, we get
251 to have fun and to practice at the same time.

252 Researcher: Good point. Is there anything else you want to share about your English
253 studies, your feelings and all that?

254 Yan: I think the most important thing for learning English is hard-working, reading and
255 reciting. Unfortunately, I am lazy ((laughs)), and I am only an amateur English learner. I
256 can only be good at it if I work hard. After all, my other studies take up most of my time.
257 For those English textbooks we get nowadays, mostly they really have made things more
258 difficult for us, like the sentences in these textbooks, four to five lines long, I black out
259 when I see such sentences ((laughs)). I don't think these textbooks do any better job than

260 you do for us, you always teach us easier ways to speak English, and it's easy to learn, to
 261 remember, and to use practically. I am not saying that I will give up on English, I will study
 262 it with hard-working, because English is very useful. But I want to learn it with interest,
 263 not learn it from the difficult and boring sentences in the textbooks. Lastly, it's good to
 264 have real communication in English with others, and it could help us with English speaking
 265 skills ((laughs)).

266 Researcher: Okay then, thank you very much.

Transcript 11. Yody's interview

Duration: 00:29:04

1 Researcher: This interview will be about Yody, and the date is still the 12th of May, and the
 2 conversation will use Chinese, and then translate into English for further data analysis. So,
 3 thank you for coming by, and for being in this class. You joined in week 4, but, still, thanks
 4 very much for all the support and cooperation. So, we should start with the first question.
 5 You joined in the class since week 4.

6 Yody: Yes, I did.

7 Researcher: I am not sure you have seen the documents about the class information and
 8 all that, so why did you come to the course?

9 Yody: I thought I could be too busy for the course. But later, my friend Jessica always
 10 talked this course up to me, and she highly recommended, so I gave it a shot, and it was
 11 fun. I looked at my schedule then, and felt I could manage taking this course, so I officially
 12 decided to join in.

13 Researcher: Actually, this course targets at students suffering the anxiety towards the use
 14 of oral English, so from this perspective, does it have something to do with the reason of
 15 joining in the course?

16 Yody: It kind of does. Actually, I used to take an oral English class before this one, and that
 17 one also asked as to do the drama play. That one was interesting to me. When I knew
 18 about this course is doing drama as well, I got interested to come because of its format. So
 19 after I took the first class, I was attracted to this style. It's been a lot of fun ((smiles)).

20 Researcher: So can you evaluate this course in more detail, except for the fun part,
 21 because you already said that.

22 Yody: Firstly, I like this kind of style. In traditional classes, it's always the teacher talking

23 up there, and students listening and taking notes, so no one gets to practice to speak.
24 That's why we call ourselves "mute English learners". After Jessica told me about this
25 course and I tried to be the class for once, I enjoyed so much that I thought "I wish I could
26 join in from the first lesson". I think this open-minded class are just for students like
27 Jessica and me, because we really love to practice, to speak and to learn about the culture.
28 You don't get to do these in the old, traditional classes.

29 Researcher: How do you find your classmates?

30 Yody: I actually have known them already, because most of them are my classmates,
31 except for Xia, Fay and Yue and some others. Actually, quite a lot of students in this class
32 are very good at English, and I didn't know their potentials before.

33 Researcher: What about the class atmosphere?

34 Yody: I didn't feel much about the class atmosphere at first, because I was the new
35 member. So, most of the time, I did activities with Jessica and Zhou, instead of with others.

36 Researcher: Are you worried about using your spoken English in front of them?

37 Yody: ((laughs)) No.

38 Researcher: What if you make mistakes in your language production?

39 Yody: Making mistakes? No. I don't think about too much about grammar, tense and all
40 that. I just speak up when I feel it. Anyway, the classmates can understand my point even
41 with some mistakes, and that's enough.

42 Researcher: I still have to ask, how do you feel about the atmosphere in the classroom
43 later?

44 Yody: Very nice and friendly. I didn't know that Yue and Zhou were that good at English,
45 and that surprised me. I am impressed with their performance ((smiles)).

46 Researcher: Yeah, they are good. Although you missed the whole "beginning" of the
47 course as you came in week 4, overall, you felt this course interesting the first time you
48 were here?

49 Yody: Yes, I did.

50 Researcher: When you were doing the tasks for the first couple of times, like that

51 “travelling” dialogue with Jessica, did you feel uncomfortable?

52 Yody: Not with that task. But I felt uncomfortable for signing that consent form, because
53 it felt like a commitment, you know, a commitment to take the course.

54 Researcher: ((laughs)).

55 Yody: I thought about taking the course for fun ((laughs)), and then I “consented” to take
56 the course. But that feeling only lasted for like two days.

57 Researcher: Because you told me you wanted to be in the class, so as the requirement of
58 the ethical reasons, I had to let you sign that consent form for me, for getting you video-
59 recorded. It’s the ethical principle for a researcher.

60 Yody: ((smiles)) Wow, serious. But after two days, that feeling was gone, and I got back to
61 normal on the second time in the class ((laughs)). It has mostly to do with my previous
62 impression that “this course has a lot of homework”, because I used to see Peter and
63 Zhou doing their homework after the class, and I considered that as stressful. But after I
64 joined in the course, we didn’t get any homework, and we only did tasks on class in a
65 random way.

66 Researcher: I did let them do the role-playing with fixed scripts, and they had to prepare
67 after the class for it. But since it has less to do with your case, we can come back for that
68 later in private if you want to know what happened and talk about it. Did you feel
69 uncomfortable doing the plays?

70 Yody: No. After I joined in, the tasks were a lot more flexible, and I happened to like this
71 freedom in tasks.

72 Researcher: Okay, so did your feeling for the course as “interesting” change as the course
73 proceeded?

74 Yody: No, I still find the course very interesting ((laughs)). It’s like I have got to
75 communicate with my classmates in another community, and it’s been really fun with
76 them.

77 Researcher: ((smiles)) Okay, although you missed a few games, but overall, we have two
78 different types of activities, the one is drama-related, like scenario plays and
79 improvisations, and the other is non-drama-related, like cue cards, volunteer answers and
80 games and so on, so my questions is which type do you find more nervous than the other.

81 Yody: I think I am gonna go with the drama-related type, because this type asks you do

82 play for certain scenarios. It's may be personal reasons ((smiles)), but I am just not that
83 good at acting or mimicking. I used to be good at that when I was little, but not now, as I
84 have grown up. So I prefer doing more natural and spontaneous things, like the non-
85 drama-related ones.

86 Researcher: Even when thinking about cue cards or improvisations, you would go for cue
87 cards?

88 Yody: Yes.

89 Researcher: So for the activities you took a part in, how do you rank them according to its
90 anxiety-provoking quality to you, from the most anxiety-provoking one to the least? For
91 your case, we have 5 types of activities: individual speaking tasks, group discussions in
92 English, pair work conversations, scenario plays and improvisations.

93 Yody: The least anxiety-provoking ones are improvisations in groups and individual
94 speaking tasks.

95 Researcher: In what order? The unprepared individual speaking task or the improvisation?

96 Yody: Individual speaking tasks should be the least anxiety-provoking task to me. Okay,
97 what is the difference between the group discussion and the pair work conversation?

98 Researcher: Pair work conversation is that dialogue you did with Jessica, while group
99 discussions ask you to discuss on a given topic in groups, but you don't need to go up in
100 front.

101 Yody: Okay, then the group discussion should come in third, and after it, it should be the
102 pair work, and then the scenario play.

103 Researcher: Why scenario plays make you nervous the most?

104 Yody: ((smiles)) I had the fear for facing up to the camera?

105 Researcher: If you do tasks without the camera?

106 Yody: Well, in that case, I still feel a bit restrained and uncomfortable for expressing the
107 feelings through my facial expressions and body language, especially in English. English is
108 not my native language, so sometimes I feel like the native English speakers are more
109 exaggerated than us in the way of expressing feelings. It feels a bit strange to see their
110 expressions, and it feels even more awkward when a Chinese speaker tries to mimic
111 ((smiles)). We have very different cultural backgrounds, may be that is the reason. You
112 know, Chinese people may get agitated and raise their voice a little bit, but the native

113 English speakers I associate with are usually more expressive and exaggerated ((laughs)).

114 Researcher: You said you had this fear for cameras, and I remember you doing the
115 individual speaking tasks and improvisations in the presence of camera, so can you
116 explain a bit more about why you don't feel nervous about these two activities?

117 Yody: The fear for camera got faded away gradually, especially in the end. When you
118 asked us to talk about future, and my classmate did the shooting with the video-camera, I
119 literally felt nothing about it. The individual speaking tasks make me feel relaxed, because
120 I just say what I want to say, no plans, no rules.

121 Researcher: Were you worried about going blank suddenly during the performance?

122 Yody: That happens sometimes, but what about it? You forget things, and that's normal.

123 Researcher: Why do you not feel nervous?

124 Yody: Maybe it's because I have been practicing my oral English a lot, like giving a free
125 speech.

126 Researcher: You have practiced a lot?

127 Yody: Yeah, and I go natural and spontaneously. In Chinese, I have done a lot speech as
128 well. So I guess I have already got used to say something spontaneously in front of people
129 ((smiles)).

130 Researcher: Compared to individual speaking tasks, can you tell me in what way
131 improvisations make you nervous?

132 Yody: It has to be in group, and that means it has to be prepared, because you have to
133 cooperate with your group members, and if you don't work well enough, it may end up
134 awkward, just like that tasks I had.

135 Researcher: When you worked with Zhou and Jane for that group discussion scenario?

136 Yody: Yep, each one of us had a "solo" speech, no communication at all, and that was it.
137 We were kind of like doing three different individual speeches in turn. So embarrassing.

138 Researcher: ((laughs)) So you feel stressed with it comes to deal with group work?

139 Yody: Yes, you can say that. But, Jessica and Yue are exceptions, because we know each
140 other well in private.

141 Researcher: So it has something to do with your partners?

142 Yody: Yes, it has to do with partners.

143 Researcher: So can you repeat your ranking system to me please?

144 Yody: Okay, from the least anxious-provoking one, firstly, individual speaking tasks,
145 secondly, improvisations in groups, thirdly, pair work conversations, fourthly, group
146 discussions, and lastly, scenario plays.

147 Researcher: Why you feel nervous about group discussions?

148 Yody: It's difficult to control in a bigger crowd.

149 Researcher: Even you don't have to go up in front and play?

150 Yody: Yes. I still remembered clearly about the group work I did with Zhou and the others
151 for making everyone's sentences into a story. Actually, Zhou had very different sentences
152 in content from what we had at the time, and it took a long time for us to think about
153 how to fit his sentences into our story-line. Lucy thing was, we had got enough time on
154 that day, otherwise, I don't think we could make it work.

155 Researcher: Okay, how do you describe the change in your level of anxiety during the
156 course? Has it increased, decreased, or fluctuated?

157 Yody: Mine has decreased a little. This is the first time I have taken classes like this, so if
158 this happens again in the future, I won't be anxious about it.

159 Researcher: I have noticed that you are more comfortable and relaxed working with
160 Jessica, other than Jane and some others. When your face goes stiff, and you read notes
161 more often than making eye contact with your group members, are you feeling
162 uncomfortable or nervous?

163 Yody: Yes, uncomfortable.

164 Researcher: You mentioned something like embarrassing?

165 Yody: Yes, embarrassing, and sometimes I don't look at the camera, and that may be not
166 an good cooperation with you.

167 Researcher: That's fine, not a problem.

168 Yody: So I just did what I had to do, all by myself. I didn't communicate with them very
169 much, because I didn't know them that well. Jessica is my friend, and we have been doing
170 many things together, such as being together for meeting up with the group of American
171 visitors, and working together for the English drama before. But, I rarely talk to Jane,
172 twice a semester, tops ((smiles)), even we have classes together sometime. There was no
173 real communication with Jane before this course, like she's the "stranger" I somehow
174 know. When we worked for that group discussion scenario play, she didn't quite
175 understand my English during our rehearsals ((smiles)), so I had to slow down a bit for her.

176 Researcher: I also noticed that you repeated a bit during your performance with Zhou and
177 Jane, oh, another interesting fact is that, you sometimes make a little movement, such as
178 sometimes touching your back-neck or the hair nearby that part, and playing with your
179 fingers, can you tell me about this?

180 Yody: ((smiles)) I think it's may be my subconscious. I didn't notice it. But, I know I
181 sometimes do that, making a little movement.

182 Researcher: Does it have to do with your anxiety?

183 Yody: I think it has. When I stutter and am stuck sometimes, I may be a little bit anxious.
184 So, I would make a little movement for relaxing myself ((smiles)), you know, to make
185 myself more comfortable.

186 Researcher: You did a good job on that "meeting with the professors" play. You especially
187 made the improvement in the intonation and tone of voice. You were also quite fluent,
188 you didn't look at your notes and you smiled a lot. You also worked with Jessica for
189 introducing the show "two broke girls", you actually mimicked the "Sophy" greeting.

190 Yody: ((laughs)) I did the "Sophy" thing for making fun, and I usually do the imitations for
191 such reason, you know, to make people laugh.

192 Researcher: With all the signs I noticed, you were more relaxed at the time?

193 Yody: Yeah, more relaxed.

194 Researcher: Can you tell me why?

195 Yody: It's toward the end of course, and I have been more familiar with the rest of others.
196 I talked to Jane a couple of times. So, except for Lucy and Fay, I know most of them well
197 enough. The class atmosphere was really nice and relaxed.

198 Researcher: Has your anxiety regarding the use of oral English changed after the course?

199 Yody: It has, I think. I didn't get nervous when talking to foreigners. But I was a bit nervous
200 talking in English to my classmates, a group of Chinese like me. It really feels strange to
201 talk to your own people in a different language, so somehow I was nervous about it. But
202 it's gone later then.

203 Researcher: Yeah, I would be feeling that as well. I would like to know that, in a general
204 sense, when you need to use your English no matter whom you need to talk to, has your
205 anxiety increased or decreased?

206 Yody: Decreased, definitely decreased. We don't have English classes anymore in our
207 third year at university, and it has been "warming up that good feeling about learning
208 English" for these weeks ((smiles)). I really liked it. I feel more relaxed.

209 Researcher: So do you have any suggestions for the course to help students to be more
210 confident in the use of their oral English? If we could go back to change something?

211 Yody: Oh, about that. I don't know about the principle of this course design, but I feel like
212 we could have more activities on the lecture.

213 Researcher: Yep, we don't have many tasks on lectures.

214 Yody: So, I was thinking, what about we balance the lecture with activities, and move
215 some of the lecturing on the seminar. I would like to do more activities on lectures as well
216 ((smiles)).

217 Researcher: Meaning that you would like more practice?

218 Yody: Practice, yes.

219 Researcher: And the opportunities to practice?

220 Yody: Yes.

221 Researcher: Our last question, is there anything else you would like to say about the
222 course, about your English speaking, or learning English?

223 Yody: I didn't realise my problem with my English pronunciation before you pointed it out
224 ((smiles)), so you have corrected me with that bad habit, you know, I always pronounced
225 the syllabus longer than they should be. I have been working on this ((smiles)), and that
226 counts something as a change. Also, I feel I need to learn more about pronunciation
227 ((laughs)), maybe I have missed the classes for phonetic ((smiles)). So I need to learn.

228 Researcher: Yes, I have covered that part in the first three weeks.

229 Yody: So I have some problems with my pronunciation, and I should pay attention on
230 that point. That's it.

231 Researcher: Okay, thank you very much.

232 Yody: You are welcome ((laughs)).

Transcript 12. Yue's interview

Duration: 00:42:02

1 Researcher: Okay, this is the interview with Yue on the 7th of May, 2014, and as the
2 student required, we will conduct this interview in Chinese and then translate it into
3 English for further data analysis. So, now we shall begin with the first question. So, as
4 the "senior" member of this course, you didn't miss even one less since the
5 information introduction meeting, thank you very much for this ((laughing)). So, as
6 you know, we have done introduction about the design of the course, and sent out all
7 kinds of documents and information, especially I mentioned the target of the course to
8 be those students having negative feelings toward using their spoken English. My
9 question is, can you tell me that what are the reasons for you to come to this class?

10 Yue: I told you about my plans to take IELTS test, and I have the plans to go to
11 abroad for further studies as well. So when I received the information about your
12 course, I was willing to take, because it should be useful for me. I know that you also
13 have been studying in a foreign country, and I think that, a big chance is that you may
14 be going to tell us things about studying there and all that, and the practical usage of
15 English, the training of spoken English. I believe it would be helpful for me passing
16 the IELTS speaking test. If I prepare or learn spoken English on my own, there is no
17 one communicating with me or helping me with this. In addition, I will not be able to
18 know if I do it right or wrong, because there will be no one correcting me at all. So,
19 when I learnt about the course, I made my decision to take it.

20 Researcher: Okay. So what about your personal evaluation toward this course in
21 general?

22 Yue: It's not like the classes we normally have. Usually, teachers only teach about
23 grammar, like making us do the grammatical exercise, and rarely let us read or speak.
24 Since my junior high, it was all about reciting the English vocabulary, testing those
25 memorised vocabulary, writing, and the most of all, doing grammatical exercise, you
26 know, like which word should fit into this blank ((laughs)), or when to use "which,
27 where" ((laughs)). There was loads of reading, such as making you fill out the
28 blanks in a paragraph, and reading comprehension. To be honest, there seldom was

29 room for speaking skills. The only chance we have got for practising speaking skills
30 was reading the text book out loud before class, and that's it. I don't think the things in
31 the text books should work for natural communication, I mean, they are so, you know,
32 sounds like a book. But, I have learnt from your class that sometimes we can't use
33 something to say to English speakers in certain contexts, simply according to the
34 understanding of this "something" in Chinese! That could make a mistake to English
35 speakers' ears.

36 Researcher: So, which word would you describe this course, interesting, boring or
37 stressful, or even terrifying?

38 Yue: I think it has been a lot of fun that I am able to feel actively included. I think most of
39 us have this similar feeling, you know, through role-playing and games. The good thing is,
40 we can use the practical things we learnt from this course into performing various
41 activities. Instead of simply knowing the words, we have got the chances to use them. So,
42 now learning the vocabulary does not just mean "to be able to write or read", you know,
43 now the vocabulary comes with its practical usage in a sentence. So, sometimes when I
44 learn certain words, I will try to trace my memory back that "Miss Li actually has taught us
45 about it, and it can be used in that context" ((laughs)). In this way, the study has become
46 more practical to me. If it weren't for this class, I would never know how to manage my
47 spoken English in a practical way in real communication.

48 Researcher: Okay, so what do you feel about your classmates as your workmates here
49 with this course?

50 Yue: There are some active types, like Peter, Jessica, Yody and Lucy. They are always kind
51 of engaged in all assignments and tasks ((laughs)), especially for scenario plays. I think
52 they all have fun with this class, and we get along with each other well. But, there are also
53 some shy ones, like Chris and her friends. These girls are so shy that they rarely speak up
54 or say anything in class. Even so, they have become more active towards the end, and
55 they are more fluent in English speech. So my thought is that, we didn't know each other
56 that well at the beginning and that might be embarrassing sometimes. But after a few
57 weeks, we have become more familiar with teach other, so we work better with others as
58 a team or a group. For example, when we did that "truth or dare" on the last seminar, the
59 shy girls were not that shy anymore ((laughs)), because I can feel them enjoying this game,
60 you know, they are as "high" as us ((laughs)).

61 Researcher: Yeah, I know, but we didn't video-recorded.

62 Yue: ((laughs hard)) Anyway, I will always remember Lucy's dancing that day, seriously,
63 you can't take that out off my head.

64 Researcher: Me too ((laughs)).

65 Yue: It was really nice and friendly.

66 Researcher: So, at the beginning, were you afraid of speaking English in front the class?

67 Yue: Not really, except for the first two lessons, because there were a lot of people
68 ((laughs)), and I also was fearful to speak my English in front of you, as the teacher, you
69 know, I thought my spoken English could be terrible for you. Also, I felt like they didn't
70 understand my speech at all ((laughs)). I was kind of afraid of the fact that, people would
71 look clueless after hearing about my English speech, you know, like that ((acts like the
72 "innocent and got lost" facial expression)) kind of face ((laughs)).

73 Researcher: Oh, why would you feel that, you should be "I am not the perfect English
74 speaker, and that's the reason why I am here, otherwise I should be your teacher"
75 ((laughs))?

76 Yue: ((laughs)).

77 Researcher: So were you worried about making mistakes in your spoken English when
78 speaking in front of the class?

79 Yue: I was worried a bit at first, then I realised there is no such thing like "Oh, they are
80 gonna laugh at my mistakes". Everyone makes mistakes. When I listen to others' speaking,
81 I can be able to tell the mistakes they made, because we are not playing up there, aren't
82 we? I guess that, when they make mistakes about the "she or he", or singular/plural
83 mistakes, they may be nervous about it ((laughing)). So, we shouldn't be laughing at them,
84 because I could be the same. As long as we can get each other's point, what matters if
85 they make grammatical mistakes? The things is, we all share this similar experience, and
86 we respect them for trying to make their speech better. So, we all pay serious attention to
87 the meaning of the sentences, not the mistakes.

88 Researcher: So what do you think of this classroom atmosphere?

89 Yue: Friendly.

90 Researcher: Friendly?

91 Yue: Yes.

92 Researcher: Okay. You said something like you were feeling not comfortable at the

93 beginning of the course, so can you tell me in detail how you felt about the course back
94 then?

95 Yue: Oh, the most terrifying thing for me was role-playing in front of everyone ((laughs)). I
96 am kind of introvert ((laughs)), and shy ((laughs)), so I felt a bit restrained when
97 performing up there on the stage, I mean, I couldn't let it go of "playing" and "doing
98 whatever it needed".

99 Researcher: You also mentioned the huge difference in the class style between this class
100 and the traditional class you used to take for English, so were you feeling strange about
101 this class at first?

102 Yue: Yes. But I used to take classes that asked us to do role-playing, in the way that, the
103 teacher had given us all the materials and asked us to read in pair to the whole class, or
104 the teacher had you memorized all that and asked you to play with her. You know what, it
105 sounds like so boring, and everyone just speaks like in the same tone from beginning to
106 the end, you know, with the flat and tedious tone. But in our class, we were supposed to
107 leave the scripts out?

108 Researcher: Yes, but more like step in step.

109 Yue: Oh, right, in this class, we are supposed to try to sympathy that tone and voice in the
110 given context, with our body language, like we are in that scenario.

111 Researcher: Sure, like how people naturally react to that circumstance in real life.

112 Yue: Exactly, like we are in the specific scenario. So the task is not like, reading out your
113 lines, and that's fine. It's something more than that, so I got a bit afraid of playing that in
114 front of everyone. I was nervous performing this task in the class, because I hadn't done
115 anything like that before.

116 Researcher: So you were nervous about role-playing, not comfortable?

117 Yue: I wouldn't say "uncomfortable". It's just that, I felt restrained. You know, if you ask
118 me to do a play now, like asking me to play "laughing out loud" ((laughs)), not a problem
119 for me. But I wasn't like this back then. I was like "okay, say your lines, say your lines" and
120 "oh, dear, everybody is watching, what do I do?", you know ((laughs)).

121 Researcher: So how you felt at that time?

122 Yue: I was all like “remember what you have to say, please, please, please” and “you can’t
123 forget what to say, please”.

124 Researcher: Were you nervous then?

125 Yue: Yes, I was. I just kept telling myself to focus on my lines I wrote, and I had to do this
126 right. I didn’t feel so much about being natural in that context, because all my energy was
127 taken by the thoughts to say the exact word I wrote. So, I was so nervous. Well, but I am
128 not like that anymore, I mean “so I forgot the use that word I planned, so what”. Just
129 come up with something else, and say it for the given role and story ((laughs)). The story
130 is still completed as long as everyone is able to follow. So, anyway, I cared about too
131 much about my fixed line at the beginning instead of trying to express the my role in a
132 given story ((laughs)); but I am doing the other way around now, and focus on expressing
133 the story to the audience.

134 Researcher: So your stress came from the fixed lines, and what I asked you to do with
135 role-playing was hard for you?

136 Yue: Yes, you are right.

137 Researcher: Okay, so were you influenced by the fact of those three students leaving our
138 class?

139 Yue: Not at all ((laughs)).

140 Researcher: So you didn’t think about leaving as well?

141 Yue: Never, I have a strong mind ((laughs)). Maybe they are not suitable for the course, or
142 they want to something else with the time, or they feel like not useful enough for them;
143 but I don't. I still need this course.

144 Researcher: Okay. So did you feeling at the beginning of class change in anyway as the
145 course proceeds?

146 Yue: Yes, it changed. At first, I thought about coming to the class like “oh, I am coming for
147 taking a course”. But later then, I thought “I am coming for having fun” ((laughs)).
148 Because we have become more familiar with each other, and we get to play games, and
149 the class has so many fun classmates ((laughs)). So I totally enjoy it, and I feel like, this is a
150 training course for my English speaking skills with a group of good friends.

151 Researcher: Okay. So we actually have two types of activities, the one is non-drama-
152 related activities, like the volunteer answers, group discussion; and the other type is
153 drama-related activities, like scenario plays, drama plays and improvisations, so which
154 one do you find more anxiety-provoking to you?

155 Yue: Let me see. Both of them are not anxiety-provoking to me. Well, we get to prepare
156 for drama plays, so.

157 Researcher: relatively speaking? What about the improvisation verses vocabulary games
158 or individual speaking tasks? The former, like you said, is given time to prepare a little,
159 while the latter ones needing spontaneously reaction?

160 Yue: Well, then I would be more nervous if it were for spontaneously speech without any
161 preparation. The drama plays can be prepared till you feel you are ready, but for natural
162 speech that needs to come up with something quick, I may be bothered by some
163 vocabulary. You know, I thought I could say something for this, but I am not sure about
164 the English, though the Chinese I know well ((laughs)). I know I said that, I am not worried
165 about being laughed at because of my repetitions, stutters or mistakes, as everyone
166 supports you and they work hard as well; but, I can be like "oh, I should have said this, or
167 why did I say that" ((laughs)), you know. So, I prefer preparing a bit, because I get to be
168 better in performance.

169 Researcher: Okay, you were more nervous to do individual speech. So do you find
170 activities like scenario plays, role-playing or improvisations more relaxed because of the
171 "group-thingy" quality?

172 Yue: Yes, because your group mates can always help you. When you forget something,
173 they can have your back. Also, when you are doing a task alone, you always feel like
174 "everyone is looking at you". But when you work in a group, this attention can be shared.
175 So, yes, I would be less nervous in a group.

176 Researcher: So can you please rank your anxiety during the performance of these
177 different activities: individual speaking tasks, pair work games, pair work conversations,
178 group discussions in English, scenario plays in groups, and improvisations? From the most
179 anxiety-provoking to the least one?

180 Yue: Okay, from the most to the least. What is this individual speaking task?

181 Researcher: Oh, like cue cards, remember, and volunteer answers.

182 Yue: Okay, is this pair work conversation the same as the group discussion in English?

183 Researcher: No, group discussions ask you to discuss on a given topic in a group, and you
 184 don't have to go up front to play in front of the class. Like what we did with "the quality of
 185 a doctor should be blu blu blu".

186 Yue: Oh, and what about pair work conversations?

187 Researcher: As in the form of dialogue, the one you did with Peter?

188 Yue: Oh, right, the dialogue!

189 Researcher: Then role-playing comes with the fixed scripts, mostly given by me; scenario
 190 plays need you to design your own story and lines with your preference; the
 191 improvisations ask you to improvise your play with your team, with a much shorter
 192 preparation time though.

193 Yue: ((laughs)) Then least anxious-provoking one is role-playing, because I can take my
 194 preparation with me. The group discussions in English is the second least anxious-
 195 provoking one, the third least anxious-provoking one is scenario-playing. Oh, wait, did I
 196 just miss the pair work games ((laughs)), this! This one is the least anxious-provoking one!
 197 I am sure, playing games is the most relaxed one. So, then comes the role-playing, group
 198 discussions in English, and then scenario plays, and then pair work conversations, and
 199 then individual speaking tasks, and then improvisations.

200 Researcher: improvisations? Like what we did with that "friends on friends conversation"?

201 Yue: I feel like it's similar to the group discussion in English ((laughs)), but ((laughs)), let
 202 me see.

203 Researcher: You put the pair work games first, then this, this and this.

204 Yue: ((laughs)) Okay, I am confusing a bit.

205 Researcher: No hurry, take your time.

206 Yue: Okay, so from the least anxious-provoking one, firstly, pair work games, then role-
 207 playing, then group discussion in English, then scenario plays, then improvisation in
 208 groups, then pair work conversations, and the last one is individual speaking tasks.

209 Researcher: Individual speaking tasks is the most anxious-provoking one to you?

210 Yue: Yes.

211 Researcher: Okay. So the group discussion in English makes you less nervous?

212 Yue: Yes

213 Researcher: Well, I notice that sometime you guys use Chinese during the discussion?

214 Yue: ((laughs)) Yeah.

215 Researcher: So is this something that helps you feel less nervous?

216 Yue: Yes, it helps ((laughs)). Well, we sometimes have difficulties to keep our discussion in
217 English when we don't know how to express something in English, so we would switch to
218 Chinese and work out the problems till we all understand each other ((laughs)). After that
219 little bump, we keep going. You know, there are always friends helping you with these in a
220 group.

221 Researcher: Okay. So can you describe the change of your anxiety level during this course?
222 Has it increased? Decreased? Or fluctuated?

223 Yue: I am gonna go with "decreased". I had very rare chances to get to work on my
224 English speaking skills, and usually I work on my listening skills, reading skills and writing
225 skills. Before taking the course, I used to run into some foreigner asking my help with
226 buying coffee, well I did help him ((laughs)). But I was so nervous that I only used some
227 simple words to say to him, and I wasn't sure if he could understand me or not. When I
228 got home that night, I thought about what happened, and realised that what he said to
229 me was so easy, and I should have been able to speak better. But look at me after this
230 course, I am not afraid to open up and speak my English, and I don't worry about things
231 like that. If you can't understand, I will keep saying ((laughs hard)), and I feel good
232 ((laughs hard)).

233 Researcher: Okay.

234 Yue: I am more confident about my spoken English, because I definitely have been making
235 improvements in my performance through this course. So, that's why I don't worry about
236 if the others can understand my English or not. Now I am able to speak English to
237 foreigners, and I am not afraid to. I just know I have to practice and practice. Like when I

238 am chatting with my friends, subconsciously, I think about “what to say this sentence in
239 English”, then I will practice that ((laughs)).

240 Researcher: Okay. I have noticed that you were quite restrained as you mentioned earlier,
241 your face was stiff, and you were reading your notes most of the time, so can you tell me
242 how you felt back then?

243 Yue: I was nervous, and my focus was all over my lines, and I was afraid to speak my
244 English in front of so many people ((laughs)).

245 Researcher: So you kept thinking “say your lines” ((laughs))?

246 Yue: Yeah, yeah, everybody is watching, and I didn’t know even where to put my hands
247 ((laughs)). So my whole focus was on that sentence, how to read it, then nothing else.

248 Researcher: Things were way better since week 4, for week 4, you pretended to be a
249 waitress, and you did a great job showing your character through your facial expression,
250 tone of voice and body language as well; a bit later, you don’t even look at your
251 preparation notes anymore; plus you had smiles on your face, and later then you had
252 even more smiles and sometimes you laughed out, so can I take these signs as “you were
253 more relaxed”?

254 Yue: I think you can, because I was all over that “say your lines” phrase. For the “waitress
255 scene”, I really worked hard on that one, and when we rehearsed the play, we corrected
256 each other’s tone of voice and intonation, you know, things we felt we were not as good
257 as we should.

258 Researcher: Jessica told me you prepared for less?

259 Yue: But each one of us wrote the lines, you know, I wrote for myself, and she wrote for
260 herself. We simply talked about the general story line, and then each person worked out
261 their own part, and memorised the lines. We also did the rehearsal.

262 Researcher: So you were doing what I asked you to do, each person writes lines for his
263 own part after a group discussion on the story?

264 Yue: Yes.

265 Researcher: What about the scripts and lines for the first three weeks?

266 Yue: At that time, it was all one person's job. You know, we firstly settle the issue like,
267 who wants to do whom, and then a group leader does the rest of the job. So that means,
268 no one is taking one's personality or preference in the part, lines or scripts. But for that
269 "restaurant scene", everyone participated, and with the rehearsal, we just worked on
270 how to do the tones and intonations for more interesting.

271 Researcher: We only started to let you do this scenario play since week 4, so what about
272 we do this and give you this freedom at the very beginning of our course? Like asking you
273 to work together for the story and the scripts?

274 Yue: I think it depends. Some students may love more about this freedom, but sometimes,
275 some students simply sit and be quiet to listen to others about what to do. When the
276 active ones propose some interesting ideas, you know, "this should be fun, and that
277 should be interesting as well", the quiet ones just listen to them and accept the results. So
278 if we think of the whole picture, what we did should be right, because that's something
279 for us to grow step by step. For instance, the quiet students would not be able to come up
280 with the ideas about what to say, or what to write, or even what for taking one's
281 personality in the lines and the story.

282 Researcher: Oka. Question 13, so what about your level of anxiety regarding the use of
283 your oral English now?

284 Yue: I don't care about my anxiety now ((laughs)). Except for having spoken English
285 classes, we seldom have chance to use our oral English, because we all speak Chinese
286 ((laughs)).

287 Researcher: Then what about using your oral English on class?

288 Yue: I would be speaking up without boundary. If I use the word wrong, the class will be
289 all fine, and the teacher will correct me. I would use all the phrases and sentences I learnt
290 from movies and textbooks and anything. Also, I would be fearless when it comes to my
291 practice, nothing anxious at all.

292 Researcher: What about using your English out of classrooms?

293 Yue: I feel less anxious than before. I used to be so jumpy about running into a foreigner
294 and talk to him in English without any preparation, I felt like "I was so nervous that I
295 couldn't be able to understand him" ((laughs)). But now, I am able to calm down, and I
296 can be able to express my ideas with the confidence that "I have learnt and practiced
297 well". So, the anxiety is way much better.

298 Researcher: So do you have any suggestions for the course? For students to use their
299 English confidently as their second language?

300 Yue: Um...

301 Researcher: if we have a time machine that can bring us back, what kind of things would
302 you like to change for our students to be easy and breezy speaking English?

303 Yue: ((laughs)) It's a hard question to me. Well, I was nervous on class at the beginning,
304 for that I didn't know most of my classmates well. I think the others would agree with me.
305 So, if we were friends already back then, it would be easier to practice and without being
306 bothered by the thought "others will laugh at my poor performance".

307 Researcher: You mean emotional support?

308 Yue: Yes, it should help us to relax if we were friends. Also, I think games would help, too,
309 because playing games can light up the mood. It's all about the feelings. Well, actually, I
310 think everyone's English should be able to use for communication if feeling relaxed. But if
311 you fear others laughing at your speech, you will be anxious.

312 Researcher: Did you think about "why we are asked to do role-playing or drama plays"
313 during the course?

314 Yue: Yes, I did. For one thing, the scenarios we were asked to play could be practical when
315 living in a foreign country later, as they were very normal in daily life. So, I would be more
316 relaxed to use my oral English in these scenarios I studied. Otherwise, I would be nervous
317 for being in a totally strange scenario in a foreign country, because I would not be able to
318 feel, well, to be "me", like I was somebody else.

319 Researcher: Have you thought about the reasons for doing role-playing back then?

320 Yue: It felt like the old time a little bit, when my teacher asked us to read in front of the
321 class.

322 Researcher: So do you think it could be helpful if I tell you the reasons for doing role-plays,
323 you know, for you to grow up the ability to be able to design your own scripts with your
324 personal personality and preference, and as well as that, I give your specific instructions
325 for how to do role-playing?

326 Yue: I think it could be. I would be more related to something that has happened to me

327 personally, other than this “something” that I am told by the others. My point is, I would
 328 be more sympathetic if I know the reasons and how does the person feel at the time, then
 329 I could be self-involved and be able to play that part, like if I were him. You know, if you
 330 can teach us how to do, it should be better.

331 Researcher: Is there anything you want to add up here, about the course, your use of
 332 English and your English studies?

333 Yue: I think the most important thing should be my interest. I will get bored if I don't find
 334 it interesting to learn something, and I won't read as well. I know some of my classmates
 335 studying other languages that I don't find interesting at all ((laughs)). But for English and
 336 Japanese, I am interested that I read and learn some as long as I have a second. Besides
 337 interests, I would say that the perseverance is definitely the key to the success. My
 338 biggest change through this course is that, I would be paying attention to the subtitles,
 339 the language used in the TV shows or movies, instead of simply focusing on the story or
 340 plots. I would think about things like, “why is he saying this under this circumstance” and
 341 “I can totally use this one in my daily life”. Subconsciously, I have been doing these now.

342 Researcher: Okay, thank you so much. We should stop now.

Transcript 13. Zhou's interview

Duration: 00:29:47

- 1 Researcher: This is the interview with Zhou on the 7th of May, 2014, and the rest of the
- 2 conversation will be done in Chinese and then translate into English for further data
- 3 analysis. So, we just begin. Okay, so, good evening.
- 4 Zhou: Good evening.
- 5 Researcher: Zhou, Thank you for your support as you have been the member of this
- 6 course since our introduction meeting. So can you tell me why you come to this class after
- 7 receiving the relative information?
- 8 Zhou: To improve my spoken English, I think.
- 9 Researcher: Did you notice that the target of this course is helping students with the
- 10 anxiety regarding to their use of their oral English ?
- 11 Zhou: Yes, I did.
- 12 Researcher: So do you think this training is for you?

13 Zhou: Yes.

14 Researcher: So you came to this class for improving your spoken English and being able to
15 reduce some anxiety?

16 Zhou: Yes, well actually, I have some anxiety for using my native language, Chinese
17 ((laughs)).

18 Researcher: For using Chinese?

19 Zhou: In a way.

20 Researcher: As a drama workshop, this course has applied many drama elements,
21 including the use of movies, English media shows, drama games, so how do you feel about
22 this course in terms of its drama-related elements?

23 Zhou: It is nice ((laughs)).

24 Researcher: For example, you feel like it is interesting, boring, stressful, or relaxed?

25 Zhou: Mostly interesting, a little stressful ((laughs)).

26 Researcher: Stressful, how, can you tell me?

27 Zhou: Like when I do the drama plays.

28 Researcher: All the time?

29 Zhou: At the beginning, yes. But, it felt better later then ((clears throat)).

30 Researcher: Okay. How do you feel about your classmates?

31 Zhou: They are nice. All of them are here for learning something.

32 Researcher: Are you nervous in front of them when speaking English?

33 Zhou: I don't think I am. For me, if they are not the speakers, I don't think they would pay
34 attention to what the rest of others are saying for the most of the time. So, if bearing that
35 in mind, I am not nervous for the most of the time.

36 Researcher: ((laughs)) actually they do listen, some feel differently though. So, are you
37 worried about knowing yourself make mistakes during your performance in front of the
38 class?

39 Zhou: If I realise that I have made mistakes, then I will be nervous. But, if I don't realise
40 my mistakes, I won't ((laughs)).

41 Researcher: So you think the class atmosphere was?

42 Zhou: Nice.

43 Researcher: By nice, you mean?

44 Zhou: We get along with each other well.

45 Researcher: As in a friendly way?

46 Zhou: Yes.

47 Researcher: So when you mentioned you were nervous about role-playing, does that
48 mean the course got you nervous at the beginning?

49 Zhou: Actually, I only was nervous about the drama playing ((laughs)). I didn't get nervous
50 on the lectures. But, I would be nervous as long as it's something assigned like tasks,
51 homework.

52 Researcher: Okay. So were you feeling uncomfortable during the performance of the
53 drama play?

54 Zhou: A little.

55 Researcher: Can you tell me why you felt that way?

56 Zhou: Because it's like completing a mission, a task, like I have to do to what I am told to.

57 Researcher: Un-hun.

58 Zhou: For the most of the time.

59 Me: Does that feeling have something to do with the course's style? For instance, I didn't
60 tell you guys the reasons why you were asked to do role-playing?

61 Zhou: Because it's like the task that we have to do, you know, and we are not doing this
62 because we want to.

63 Researcher: On the other hand, I have heard something about you from other students,
64 and they called you a "expert of scripts", because you always write the scripts and the
65 story for them? So my question is, even you wrote the things by yourself, you felt nervous
66 about performing your own scripts and using you own lines?

67 Zhou: Yes. I was nervous, and it was just because I knew what I wrote, and I had to
68 memorize the things right.

69 Researcher: So you were focused on the idea like, I had to remember everything I wrote?

70 Zhou: Yes.

71 Researcher: Okay, as you know, three students left our class, were you influenced by this
72 fact?

73 Zhou: No.

74 Researcher: Did you think about leaving as well at all?

75 Zhou: Never.

76 Researcher: ((laughs)) Never, sounds so determined.

77 Zhou: I haven't said it yet, but I rarely take a part in courses like this, I mean volunteering
78 for a training or something. So, once I take it, I will complete where I started, and won't
79 leave in the middle.

80 Researcher: Okay. So you talked about your anxiety at the beginning of the course, does
81 that change as the course proceeds?

82 Zhou: Yes, I think it changed later.

83 Researcher: In what way?

84 Zhou: It is mainly because that, the later plays we had done actually asked us to perform
85 without preparation notes or scripts, and let us do some improvisations. I really like it that
86 way. However, the role-playing asked us to follow the scripts, so I always am likely to
87 think about asking myself to follow my written scripts. So I was afraid of forgetting the
88 things I had planned, and I got nervous because of this. Later when doing the scenario

89 plays and improvisations, I let myself go free, and I knew that even if you didn't say what
90 you had, nobody would notice.

91 Researcher: Okay. So you prefer playing without preparation notes?

92 Zhou: Yes.

93 Researcher: Actually, there are two types of activities, the one is what I call non-drama-
94 related activities, asking you to give an instant, spontaneous and natural speech or
95 answer in English, like the cue cards for those who are late for class.

96 Zhou: Actually, I really hoped that I could be late and do that cue cards ((laughs)).

97 Researcher: ((laughs)) You needed the chance? A lot of students were terrified to do that
98 cue cards' task, remember how Lucy and Mumu reacted on that day? They couldn't be
99 able to speak, and the others looked embarrassing, that's why I put off the tasks for later.
100 My principle then was that, who wants to do then just do it volunteering. So, as I was
101 saying about the non-drama-related activities, there are individual speaking tasks, playing
102 games, such as vocabulary games or other games, and pair work; in contrast, the other
103 type is drama-related, like role-playing, scenario plays, improvisations and drama games,
104 the one I did for speaking the same sentence with different tones. So my question is,
105 which type makes you feel more nervous?

106 Zhou: It should be the one for mimicking different tones for the same sentence.

107 Researcher: I mean for which type of activities, drama-related or non-drama related
108 activities? Non-drama-related activities include individual speaking tasks, group
109 discussions, that sort of thing.

110 Zhou: I am not nervous about non-drama related ones.

111 Researcher: What about scenario plays, role-playing and drama games, this type?

112 Zhou: A little bit nervous.

113 Researcher: Can you tell me why you feel more nervous about drama-related activities?

114 Zhou: For one thing, I am afraid of making mistakes in group work, and I feel if I did, it
115 would make the whole team look bad.

116 Researcher: How do you feel about being called on class for some questions? Like when I
117 asked you about that making eye contact question, you was unwillingly to answer, and
118 you said there isn't much to say?

119 Zhou: ((laughs)) I literally didn't have much to say about that question.

120 Researcher: My point is, do you feel nervous about giving us a short speech in English
121 without any preparation?

122 Zhou: Well, to be honest, if you ask me to give a short speech in Chinese, I can't say much
123 about things, either. The feeling is kind of same if giving a short speech in English. I think
124 it's about me, my personal reasons.

125 Researcher: So you are afraid of working in team, because you worry about lowering
126 down the quality of the team work, instead of thinking about being helped by the team
127 work, the team spirit?

128 Zhou: Yes, I really worry about making mistakes and causing damage for the whole team
129 work.

130 Researcher: How about making a rank for these activities we did here, from the most
131 anxiety-provoking to the least anxiety-provoking one? So we have individual speaking
132 tasks, pair work games, pair work conversations, the one you did with me as a "friend on
133 friend interview", and then group discussions in English for topics like "meeting with
134 professors", and then role-playing with scripts, scenario plays with your own design of
135 scripts and story, but with your own personality in design, and the last is improvisation,
136 like what you did with Jessica and Yody for talking about trips on seminar 8.

137 Zhou: Can I have a pen? I need to write these down. From the most anxious one to me to
138 the least, right?

139 Researcher: Of course you can.

140 Zhou: Pair work game is like what? I am short on examples here.

141 Researcher: Remember that vocabulary game in pair, one is describing the word on the
142 vocabulary card to the other, making a guess of that word?

143 Zhou: Oh. This pair work conversation needs any scripts or not? Is it improvised?

144 Researcher: In principle, it does not need scripts, and yes, it asked for being a bit
145 improvised. We did this in pair on that day. You only had three questions for me, and the
146 questions for you were also randomly asked at the time. You know, an interview.

147 Zhou: Oh ((writes down on a paper)) that is it.

148 Researcher: Can you read them out?

149 Zhou: Most...anxiety is the role-playing, and then the scenario play, and then is the
150 improvisation in groups, and the pair work conversation and the individual speaking task,
151 and is the pair work game, and the last is the group discussion.

152 Researcher: Okay. Why you feel more nervous about role-playing, scenario plays and
153 improvisation?

154 Zhou: Basically, all of these activities have set up the themes or the topics for us already,
155 you know, most of the requirements for doing the plays are already known, so we know
156 what role we should think about to play. It feels so fixed.

157 Researcher: What about improvisation? More free to you?

158 Zhou: Yes.

159 Researcher: Okay, let's see. For scenario plays, you can take your scripts or not, and then
160 you wrote pair work, and then...

161 Zhou: Games are better.

162 Researcher: Okay, why group discussions are the least anxious-provoking for you?

163 Zhou: ((smiles)) It is because we have no need to go up in front to play for the class, and
164 there is no sense of "completing a mission", not like the drama plays. We just discuss, so I
165 think it's relaxed.

166 Researcher: So do you think you feel relaxed, because sometimes you guys use Chinese
167 during discussions as I have noticed?

168 Zhou: ((laughs)) Yeah, I think so.

169 Researcher: So do you think this relaxation also has to with its quality of being a "group-
170 thingy"

171 Zhou: Yes, I do.

172 Researcher: Earlier you mentioned the point that, you are afraid of doing group work,
173 you worry about making mistakes and cause damages to your team, so what about the

174 different attitude now towards group discussions?

175 Zhou: ((laughs)) Because we are not gonna go up in front to play out, and nobody is
176 looking or watching us.

177 Researcher: So how do you describe the change in your level of anxiety during the course?

178 Zhou: I always have anxiety, but I feel better.

179 Researcher: For example, increased, decreased, or fluctuated?

180 Zhou: I guess, decreased a bit. ((smiles)) it shouldn't be fluctuated. Of course it can
181 depend on the difficulty of the assigned tasks.

182 Researcher: Okay. Can you give me an example?

183 Zhou: Like when doing the role-playing with scripts, sometimes I forget things I planned,
184 and I worry about this. You know, because of this worry, I have to look at my scripts from
185 time to time. Later on when I don't have to use scripts, then I totally forget its existence.
186 Also, when I forget what I planned to say, I just think of something else to say, and go on.
187 You know, when I do individual tasks, I am not worried about forgetting all about what to
188 say next.

189 Researcher: So you felt better then?

190 Zhou: Yes.

191 Researcher: I also have noticed that anxiety you just talked about at the beginning
192 of the course, like your face was stiff, especially when you put on your glasses, you almost
193 kept your eyes on your notes all the time instead of looking at your partners, you know,
194 kept your head down.

195 Zhou: ((smiles)) This is mainly because I can't see things clearly without my glasses.

196 Researcher: Right, my point is that, you didn't make eye contact with your partners?

197 Zhou: Yes.

198 Researcher: You seemed to be stiff and restrained, so my question is, were you feeling
199 uncomfortable during these moments I just mentioned above?

200 Zhou: Yes, I had some uncomfortable feelings.

201 Researcher: Were you nervous?

202 Zhou: Yes, kind of.

203 Researcher: Okay. Things were better since week four when I noticed that you had begun
204 to have interaction with your partners, like with Jane, you did look at her for couples of
205 time. Also there was an interesting thing about the use of your glasses. When you
206 removed your glasses on seminar 6 and 8, you made frequent eye contact with your Yody
207 and Jessica, I mean, you were looking at them during their performance. In contrast,
208 when you put on them, you didn't make such interaction with your team members, not in
209 seminar 3 and 4.

210 Zhou: Simply because I didn't have any prepared notes or scripts with me at the time, I
211 only had to look at them ((laughs)).

212 Researcher: So you were willing to look at them?

213 Zhou: It's because I didn't memorize my lines, I simply improvised my part. So there was
214 no fixed arrangement about the amount of speaking a member should have. If there was
215 a need for me to say something, like when the others did more talking than me, I would
216 speak up, and that's why I had to pay attention to them ((laughs)).

217 Researcher: I remembered your smiles at the time?

218 Zhou: Because I needed to know what they were talking about, and then to think about
219 something I should say in this conversation.

220 Researcher: My question is why you were smiling during your performance as well as
221 theirs?

222 Zhou: Because the communication was kind of nice and smooth.

223 Researcher: So you were relatively relaxed?

224 Zhou: Yeah, sort of.

225 Researcher: Can you tell me more about it to your relaxation, like making eye contact,
226 does it have something to do with you wearing glasses?

227 Zhou: ((laughs)) Yes, it does.

228: Can I know why?

229 Zhou: Without the glasses, I can't see people clearly, my view is blurred, so there is no
230 way to know what do they think of me through detecting facial expressions, whether they
231 are happy or not, and then I don't need to care about what others are thinking.

232 Researcher: Why did you remove them before playing some of the activities?

233 Zhou: Because I was afraid of my lousy performance which would reflect poorly on
234 my team, and the activities were basically team-work.

235 Researcher: And it has to do with removing your glasses, because?

236 Zhou: I could be better in performance without my glasses.

237 Researcher: So can I take the action of removing glasses as giving you more confidence?

238 Zhou: Yes, kind of like that. I normally don't wear my glasses unless it's for classes, for
239 helping me see things clearly on the blackboard. Also, when I use the scripts for my play, I
240 wear them for looking at these scripts, and if there is no need to use notes or scripts, I
241 don't need my glasses.

242 Researcher: So the reasons are, firstly, you need them for looking at your notes, and
243 secondly, you could be more confident without your glasses. Is there anything else you
244 want to add or comment on this point? Have you thought about the arrangement of the
245 course, or the fact that whom do you partner with?

246 Zhou: Yes, these can also be the reasons.

247 Researcher: So the reason of your relaxation can be a result from all of these factors
248 mentioned above?

249 Zhou: Yes, you can say that.

250 Researcher: So how do you evaluate your level of anxiety regarding the use of oral English
251 now?

252 Zhou: My anxiety has been improved. I don't care about making mistakes anymore.
253 Actually, my English grammar is my weak point ((smiles)). For instance, I basically relied
254 on my "intuition" or my feelings to do the grammatical exercise in the entire high school,
255 you know, "this sentence feels right as the answer for this question", that kind of thing. I
256 don't get some grammatical rules or the basics, like what is relative clause, no clue.

257 Researcher: ((laughs)) I didn't explain every detailed rule about grammar in the textbooks,
258 did I? You guys can get extremely bored, and it's not necessary. Do we use Chinese after
259 mastering? Same applies to native English speakers. Okay, so you were feeling more
260 relaxed now to use your oral English?

261 Zhou: Yes.

262 Researcher: What about the confidence?

263 Zhou: It's been enhanced.

264 Researcher: So do you have any suggestion for making this course better, in the way to
265 help those students suffering this language anxiety?

266 Zhou: Like me?

267 Researcher: Yes, for helping you guys to be more confident and relaxed.

268 Zhou: My suggestion is that: don't be afraid of making mistakes. Also, don't focus on
269 getting the grammar right. Well, I think it can be better if we are not asked to do the role-
270 playing with fixed lines and everything. Let the students write their own lines and story.
271 Although I wrote these for them, I don't think they are all happy with memorising and
272 using my stuff. So, using their own words should be better.

273 Researcher: Okay, so you prefer every student participating in the task and doing their
274 own work, and then work together on a story for the play?

275 Zhou: Yes.

276 Researcher: Do you think it would be helpful for students to get involved and more
277 relaxed if I let students know what is the point for doing role-plays and all that?

278 Zhou: Yes, it can be helpful. Also, you can include more "daily life" topics for drama plays.

279 Researcher: Anything else?

280 Zhou: That's all I have got.

281 Researcher: Is there anything else you'd like to say about the course, about your English
282 speaking, about your feelings toward English?

283 Zhou: Well...((smiles)) actually it's very hard to answer these questions even in Chinese.

284 Okay, I like try to imitate from other English speakers in the movies, and I try to
285 practice their accents, tones and intonations. I especially like the one that sounds sly with
286 conspiracy ((laughs)), well I do. I like to try that way of speaking.

287 Researcher: ((laughs)) Okay, any thoughts on the course?

288 Zhou: It's just that, it's better to not make drama plays as assignments or homework that
289 we have to do after the class. Also, let's do more improvisations, no more assignments, no
290 more preparation. In this way, I don't feel about the stress for having to do homework. I
291 know we probably get nervous during improvisations, but at least we don't have to think
292 about it after class. When you improvise, just flow with the wind. Say whatever you want
293 to say.

294 Researcher: Do you prefer doing scenario plays first, or doing it step by step that you can
295 prepare a bit after the class and then play out?

296 Zhou: ((laughs)) Actually, I personally don't like using notes or scripts at all, because things
297 like that make me nervous.

298 Researcher: So you do think we should ask the class to do improvisations with the things
299 learnt from the class?

300 Zhou: ((smiles)) It might be. It could save us a lot of time on homework.

301 Researcher: Okay. Thank you very much.

Appendix 10: Week 4 student assessment for Hilary

Hilary	Task Engagement	Topic/Content Development	Grammatical points	Lexical resources	Pronunciation
Criteria	4. Confidence 5. Partner interaction 6. Task completion	1.Repetition/Self-correction 2.Logical coherence and cohesive features	Variety of Sentence structures	1.Idiomatic 2.language Vocabulary range	1. Accuracy 2. Linking 3. Clearness
Individual Speech tasks	★★★★ Active and well done in individual speaking tasks and group work.	★★★★● Good logical sense and appropriate usage of cohesive devices.	★★★★ Grammar is fine.	★★★★● Steady. Vocabulary range is your strength.	★★★★ Clear and accurate.
Scenario play	★★ A little bit nervous.	★★ I am not sure what you said at the time?	★★★★ Grammar should be fine.	★★★★ Not so particularly much vocabulary variety.	★★★★ Tone of voice, intonation, linking points.
Overall	★★★★				

Comments: (This is gonna be long)

Hilary, you are one of my favorite students in this class, and I see many good things in you, for instance, you are a quick learner that you pick things more quickly than some of others, and you have a lot courage to volunteer for working on that sample instruction before that vocabulary game, and you even are the most **advanced** English learner in this class; but my question is: are you satisfied then?

However, it **IS** because of these good points plus my personal feelings to you that makes me in a very difficult place to find a word to describe your performance. As your friend, may I ask you why? I can't speak to you on class, but if this doesn't count as "private" then I don't know how. You have your concerns with the scenario plays since the first class, and you know how much I hope you enjoy the game.

It's been 4 weeks and I wished you could come and talk to me about your concerns so that I would make things better for you, especially. However, you seemed to seldom give some thoughts on "why this teacher keeps asking us to play this scenario game". Maybe you are too shy or feel too embarrassed to play in front, but look at others in the class. On seminar four, you know what I am talking about. (Yes you are special, just like everyone in this world.) But the sense behind this activity is to apply this theory about "making the language you learnt alive", and yes languages can only be something meaningful in a given context where they belong, simply you can't speak like a boss to your real boss, can you (unless you want to get fired)? This is why the knowledge you learnt should be practiced on purpose for serving certain functions in a given scenario/context. And if you had been 100% satisfied with you oral English or your learning style, then you wouldn't have brought yourself into this class FOR A CHANGE. AM I RIGHT?

While many others gradually worked out to be more expressive and understandable, you stayed where you were, which means something like Albert Einstein's "Relativity" theory. Well you know better than I do, so I stop here. When I saw your group members trying hard to practice together while you reading the monologue on the side, I felt a bit sorry for your team members; they surely couldn't be happy without you, could they? Just switch the role in this case that someone else in your team was negative about play a part, what would you feel? Frustrated much? Bingo. All in all, as I put it clear in the very first lesson, communication is about BEING CONSIDERATE, and is therefore a form of RESPECT. Linguistic scholars agree that the common sense as in English culture is, it is ALWAYS the speaker's responsibility to express things clear rather than the listener's, meaning that if you couldn't get your point well explained along with the help of emotional tone of voice,

facial expression as well as body language, then that should be your problem, not the listener who was receiving your information. This is something every ADVANCED English learner should know in case of being misunderstood.

I knew that a lot of chances are: you disagree on what I said, but only this one thing I am sure: we are parts of a show where our lives begin, and we have many roles in our lives, daughters, mothers, sisters, teachers, employees, bosses and so on; in all these roles, we can't say things all the same to different persons under that current personel all the time, and that's what makes the usage of language attractive.

Please remember, I still like you a lot as my student and my friend as well, girl. All these words are for a different perspective to give you something to think a bit how to make a good use of what you have. With your strength and competence, you have much more space to make a lot more progress than you can imagine, but it's only a matter of "to do or not to do". Action speaks for itself, and magic will not happen no matter how strong a wish could be. Magic exists when you give, give and give, and that's perseverance, the only thing I have learnt from my history of learning English and Japanese. They say that talent makes one complete, but how does this talent transfer itself in reality? Constant efforts RELEASE the talent.

The last thing I would do is to make you feel bad, but it is the obligation for a teacher to come straight to her students, especially for students like you with such lovely potentials.

You know you are welcome to talk to me for anything, always.

Yours,

Miss LI

Appendix 11: Teacher's journals

Week 1 Journals

Feb, 18, 2014

Also, the lesson documents for session 1 are ready now, some could be cut down if needed. For week 1, my point is to guide the students to be familiar with this course, because I would assume they need more warm-ups before jumping in speaking tasks. They could be thinking "not making fools of themselves in class", especially without confidence in English speaking at all. That is why I put the phonology part in the seminar class for them to get started on practicing with knowledge and guidance. Hopefully, they would be more willingly to speak out and practice. But of course, the content may need to cut off due to the time limit. I will practice the class before I teach.

Feb, 20, 2014

About the number of participants: Students are interested into this course and its idea, and there were 21 students on my list. However, after our first meeting, only 14 of them decided to come for three reasons: 1), about their needs: about half of these 21 students have no plans to go abroad to study or have the need to use their spoken English; 2), about their level of English proficiency: there were 4 students in that meeting saying that they couldn't understand what I said in English, and when letting them speak for a short self-introduction, they only had a couple of phrases and looked awkward; 3), about their timetable: most of students studying Pharmaceutical Science have very tight timetables.

Therefore, only 14 students are able to come twice a week for two hours altogether, of course, after they finish their other classes, later in the evening from 7:00 pm. For 14 students on a one hour class, if each student has 2 minutes' time speaking English in class, then 14 students' task completion needs 28 minutes, plus the 5 minutes' role-playing for each group, and three groups will count for 15 minutes at least; and that's pretty much for a lesson. It could be more helpful if given each participant more time and chances to speak and to take part in activities, and in turn, more data.

About the instruction Language:

For students' best interest, it'd better for me to use both languages to teach rather than English only. For those who cannot understand clearly, their patience would run out in a sense of being imposed on. So, if it is for grammatical, syntactical or even paralinguistical knowledge, I decide to use both languages to help them understood. I will do the best I can.

About the beginning of the class:

When I looked at them, I saw curiosity in their eyes mixed with a little bit of fear, and what I say seemed to be a thousand miles' away to their understanding of life, like two totally different worlds meeting with each other. But I felt they needed me, or they would love to spend more time with me, to find out about what they would like to do for future. So I get excited a bit, because I feel for them, because I feel "I would be one of them if I didn't get so lucky to have what I have". Then I told myself, do what you need to do as much as you can for them, even for a smaller class. Let them know they can trust you.

I want to get know them, and I want them to have the benefits they can get from this course. So I need to communicate with them. I should tell them how I feel. So communication means being considerate for gaining back their respect. I should make it simple, straight and precise, stress the main point, followed by the reasons, and then examples. I should probably ask them to do a free-writing for 2 minutes to say whatever they have in mind. So I am able to know their feelings about me and this course, so we can understand each other more.

Feb. 24. 2014. About the first session on Monday:

Actually there were only 9 students showed up, and claimed to be the permanent members of the group. Later, another 5 students came, and sat in the corner saying they "just audit the class". But I knew they were there because of curiosity, and it could be difficult to get them committed in tasks.

The warm-up exercises: 8 students were asked to share their feelings for being in this class. This went as I expected. Some of them wrote down what they wanted to say, and then spoke up; and a couple of students only had a few words to go with, not in full sentences. Most of them saw me as their friend, whom they found approachable and less intimidating than the common sense of "teacher". But, Hilary mentioned me having "exaggerated facial expressions". Mumu and Zhou had odd feelings toward the presence of the camera, which was anticipated.

Students were not looked very uncomfortable for this warm-up exercise. They were happy about the topic, though. Some students prepared carefully, while the others felt strange in front of camera, but most of them were willing to speak.

The class took almost 2 hours altogether! However, students didn't get bored as I saw no one yawning.

Reflection:

I worried about the quantity of these 15 students, but even if I could get hold of the 15 students on my class, I doubt the practicality. For one thing, the spare time for students to actually perform was less than I planned. First-class universities like this one require students to complete their modules and studies in an intensive way, such as 8 hours of lab-based classes or 6 hours of lectures a day; plus that 90 percent of students have other plans for their future arrangements, like finding a job or continuing studies in Chinese graduate schools.

For another, the size of a 9 students' class is already enough to handle. If 9 students were given 1 minute's time to speak individually, it would take 10 minutes off the class. The videos should be played for at least 10 minutes. That leaves the class only 40 minutes. The seminar class is supposed to provide students with the opportunities to speak and act on the materials related to the lecture, 40 mins should be given to students, including the overview-warm-up part at the begging (6 mins), group discussion (8 mins), practice for role-playing (10 mins), and role-playing (5 mins a group = 16 mins in total); then the rest of the time is left for teaching necessary knowledge and rules' drilling, as well as the brief evaluation after each group's performance.

Therefore, I can ask students if they are willing to give me more time than this.

One of the most important misunderstandings in dealing with Chinese students is about how much and how long it should take to actually "teach" these students with knowledge. Chinese students need to feel satisfaction after being filled with knowledge and skills that they did not know before. Also, these students will be able to play a part only if they think they have got something to use; in other words, they have to have all the relative knowledge to perform a task in order to feel "sure" about doing this task in English. Unfortunately, most Chinese students have been used to rely on the teacher to pass the knowledge to them, and it would be even harder to get them into independent learning for researching the knowledge on their own, especially for just a spoken English class, something out of their compulsory or selected modules. Under the current circumstance, it is not for me to say or to change such "tradition", except for "working with it".

To look at students who did pre-session course in an English-speaking country with a native English teacher, lots of students still have problems fitting in such class style and tradition when it comes to active self-studying, or participant with what you have got. Such communicative class has given students sufficient time to play a part, except for the only problem for these Chinese students: what they have got is not sufficient to play. That was what I observed on pre-session class and what I heard from the Chinese students: "She doesn't teach us at all, just let us talk. But talk about what, with my same old Chinese classmate. Their English suck, and my English sucks, too. What are we supposed to learn from here, seriously?" So, they need to be filled with enough knowledge input to be able to work for them in speaking tasks; and that is why I spend so much time teaching with my careful language collection from various sources, and show them how to use through watching and analyzing these materials from movies or TV shows, to make them examples for understanding and to give them different selections to work with as a non-native English speaker.

About the two students' leaving

Two students approached me after the introduction and admitted that they had serious issues with speaking in general. Both came from the areas with strong accents from dialects which made it difficult to other students. As the misunderstanding or being laughed at occasions piled on, they became quiet to even speak. Their spoken English were quite limited very poor indeed. They were not able to follow my English speech at all, so they decided to quit.

In the most severe case of language anxiety, normal education activities at school may not be able to touch the matter of social anxiety. Other psychological organizations or mental help are necessary, not a spoken English class.

Feb 27, 2014

This is our first seminar class, and overall, most students liked it.

At the first beginning, I played a game with those students who got the class late, which is "pick a card" and speak out about the topic on the card. Although I gave the three students (Peter, Mumu and Lucy) time to prepare, and noticed that they had written something they wanted to say on a piece of paper, they still found themselves into kind of awkward places when they were stuttering about the words they had, and none of them produced a fluent answer even without a single full sentence over there.

However, as the class processed to the warm-up game “play words with emotions”, the class mood got a bit lightened up and half of the students had fun with their performances, while the rest of them still hadn’t worked out their shyness in face of the audience, girls mostly.

The most impressive part should be the role-playing action when students went up in front and worked with each other for the play they had practiced already. Those who couldn’t speak properly when asked on class were speaking fluently without even looking at the script they had got in there, especially Mumu, Lucy, Zhou, Fay, Moon, Peter, and so on. Everybody seemed to have fun and be relaxed.

Nevertheless, there were two girls who were too afraid to go up there, and didn’t play apart in this activity, Hilary and the girl in the red shirt. They may be quite shy and introverted comparing to others, such as Moon, Jessica, Peter, Fay and Lucy.

There is one thing that occurred out of my expectation by the end of the class, which is when Mumu told me in private that he couldn’t do this anymore. When I asked reasons, he firstly had very few words to me, but he said that it was because of his personality that he couldn’t speak in a crowd which is too much frightening to him. He then wrote to me a long page about how and why he was like that, and a few points were: 1, he doesn’t like to speak in a crowd at all even in his first language; 2, when asked to speak in English, he is too nervous that he forgot everything he had at the time and then he would blame himself hard about that; he tried to force himself to do this class for a couple of times, and now he couldn’t take anymore of the anxiety, and the stress and tension that have given him so much hard time that he now reaches his limit to bear.

So I gave him comforting words nicely, and told him that there was nothing negative consequences to worry about dropping out of this class, neither to me nor to my research. I also praised his performance on the role-playing, because he did a great job with fluent speech but without his scripts. At last I promised him if there was anything I could help, feel free to contact me.

About the session plan

Now students seem to have fun with more of their freedom to choose and change the version of role-play scripts into their own, as they chose to play their own shopping scenario over copying the story in the TV show clips. So, now I decide to give them even more space to have their freedom moments shine, providing them with mostly language chunks and words to them.

Week 2 Journals

March 3, 2014. Lecture of the week 2

Students were arrived on time, and the number of the group goes to 15 and fixed. So now we have three boys and 12 girls altogether. Surprisingly, the student who told me to drop out the class actually came back to the class, and yes this is such a nice surprise. He then said to me that “I still think I need stand up and fight against my weakness, and your encouragement means a lot to me, and it was those words that made me think hard and brought me back.”

The topic of the week was “looking out for a place to live”. Although I assigned the homework before the class, students generally had no idea about what factors should be paying attention to for finding out a place for their accommodation. So instead of getting students in groups for a 10 minutes discussion, I let them watch the “Rent Smart” video and then this “discuss in groups”. However when asked to get into group discussion, students still did not have much to say, because, as they said “I do not know what these people are talking about over there, they are speaking too fast to me”. But they knew the outline of the story to begin with.

During their discussions, some still had to speak in Chinese occasionally when they couldn’t get the meaning straight or make others understand. However, they were trying hard to me for speaking English as much as they could, or, maybe because of the presence of the voice-recorders (I set each voice-recorder for each group).

Overall, students are getting familiar and a bit more relaxed than the last time. This time, we are kind of settling down and ready and go. Another expectation occurred when the electricity suddenly powered off, so we had to stop there and pick up where we left on Friday. This might not the last time, because we have to have our class at night. The homework asked students work together in group 4 or above for a “looking out for an accommodation” scenario, and then students seemed to be active about this as they immediately got together in group and sort the groups out for the role-playing.

A couple of students thanked me for the weekly performance assessment sheet, and they felt the encouragement to go further and do better.

I have made further plans to get students speak out loud: 1, assigning the homework with the videos they are about to watch for the next time, and 2, the extensive reading sheets for them to read before coming to the class so they can have the group discussions; 3, each time we role-play and we vote for a best team as the winner of the week, and then the priority should goes to the

best team members so they can have the right to ask questions to a certain person in that class, each winner has one question, and the person who is asked has to answer immediately in English in front of the class. Sure the person can have the time to prepare a bit, but within 1 minute.

Mar. 8, 2014. Drama session

Students are getting familiar with the class procedures, activities and class interactions. We decided to have our class moved to the next week, that will be on Monday, Wednesday and Friday.

The class remains 15 students. Mumu actually came back to this class after his consideration about standing up and fighting against his fear toward speaking. Now we have 12 girls and 3 boys.

Most students in this week seemed more comfortable than before, and some were more eager to have role-playing and games than others when they were asked to design a play on their own. For group discussion, however, the students, in general experienced some difficulty in keeping their speech in English. They switched to Chinese from time to time, especially when having hard times to express ideas or achieve mutual understandings. Moreover, students were reluctant to have group discussions before watching a video of related topic. After watching the video, they were not be able to understand what was said in that video (for this time, the video from “youtube” is called “rent smarter”, which is about three students learning to rent a place to live through some mistakes, such as renting without an inspection or being tricked by the landlord).

Therefore, suggestions to make for the future lessons are: 1), assigning students the homework for a general reading of related topic of the week before class, such as giving out a few handouts or letting students do some research on their own, so they can have more to talk about and share with their groups; 2) asking students to watch the target videos before the class, so that they could have a basic understanding of the videos; 3) While students getting more comfortable playing and speaking English in a group, task difficulty may be raised higher to a proper point so that students can still find the tasks challenging, interesting and reasonable to engage: a new rule of the class: the priority goes to the best team member in role-playing so this person can have the right to ask a trick question to a certain person in class, and the person who is asked has to answer immediately in English in front of the class (sure the person can have the time to prepare a bit, but such preparation has to be done within 1 minute).

Week 3 Journals

March 10, 2014 Monday

This class was supposed to be done on the last Friday, but it delayed for the electricity power off on the last Monday. The consistence of class processing has been interrupted.

Students got a bit tired, mostly because of the night class. Peter yawned several times during lectures.

Three students asked for absence for various reasons, such as seeing a doctor or having a class conflict at that time; so 12 students showed up on time.

Students actually showed less interest on the syntactical knowledge. Another point to mention is that they also were less active to role-play out their own plays. Four girls told me that they got distracted because of their own lab reports, so they had no time to rehearse or practice.

Only two groups were able to play and action. The first group had a slightly awkward moment playing out on stage, with their low voice and reading off their scripts, while the rest of students could hardly hear what they said or figure out what this was about. By contrast, the other group, three boys and a girl, performed well and brought fun for the audience. They won the best team again.

There are several points to consider a change of plans next. Firstly, Jane seemed to enjoy her role-playing in that "best team". It seems fair to group the quiet students with the out-going ones, and the students agreed to this idea. Secondly, the class should have more fun games to motivate the students to get more involved, rather than simply role-playing, such as playing a vocabulary game with cards, or the pronunciation game. Thirdly, I offered the students my help with writing scripts for role-plays, and they agreed; at the same time. Fourthly, I should play a part on helping them in role-playing, such as being a guest player for a team, or being available to make more suggestions on how to play.

March 12th, 2014

The lecture of this week is based on the topic of co-habituating with roommates. The focus is to teach how to deal with problems if you have got one with your roommates. When asked about whether you had the bad experienced with living with a certain roommate, students kept quite or claiming that their roommates were fine. This is probably because Chinese students usually live

with peace. Even when there is a problem; they choose not to confront it but to put up with it as possibly as they could.

At the beginning of the lecture, I made a speech to encourage students to have fun with role-playing, whatever they like. Some groups had fun, while the others, especially girls, were too shy to play, and as a result, they kept reading their scripts in very low voices that no one could hear them clearly.

This time I tried to make the lecture more interesting by teaching the phrases, vocabulary and syntactical knowledge within different contexts. For instance, when teach the phrase “that’s the last straw” for referring to “one cannot put up with somebody or something anymore”, I gave two examples for students to make sense of this phrase, one with the wife giving everything to the husband but finding him cheated on her, another with the borrowing toothbrush story. Students seemed to enjoy listening to this.

During group discussion, student still experience difficulty in keeping their conversations in English. They sometimes spoke Chinese or asked for my help. Also, when taping a different group, the students still seemed a bit uncomfortable, as they kept hiding themselves by lowering their heads or facing against the camera.

For homework, I let students get together in three groups, and sent out one play outline I wrote for each group. I explained the basic story line of my scripts to each group, and encouraged them to create more on this base, to be free to make changes.

Mumu finally made his decision to drop this course. So I decided to collect his data in a full manor by arranging an individual interview with him. Questions are basically about asking for the reasons of him dropping out of class and also, his feelings toward this class, as well as his suggestions for courses like this.

Another student Xia asked for leave for the next coming seminar, and I had to give her the permission. But on the other hand, this could be evidenced of that Chinese students would be likely to make excuses to avoid L2 performance when experiencing difficulties. However, the need to stand up and fight against one’s hard feelings toward using one’s spoken English has seen in their needs, depending on how often one needs to use that language. Spoken English courses would work better on those having realistic needs to use English, such as going abroad for studying or working in a foreign country, rather than having a wish to improve oral English proficiency.

I feel like I am growing along with all these changes and the observations I have with this research. As the class processes, my lecture and seminar procedures have been constantly changing but are getting better at the same time, according to these observations of students as well as to the interaction with this class. So I am sensing that researchers are growing along with their research, and this maybe the truth of conducting a research: developing and evolving. If I may say, to explore more new territories of the research topic by tackling one problem after another, and by making adjustments to the changes in this process one after another.

I am still confident at continuing this class with more hard-working. After all, studying and practicing are not easy to achieve, because language learning is not like doing mathematics. It is rather an extremely painful process to get through with massive self-interests, encouragement and constant effort, in order to pass every single barrier in front of one's FLA in speaking. Maybe to a successful language learner, the difficulties one had in the past are fading away as one is still continuously making further progress; however, the basic and simple barrier of getting started to talk can be much more challenging to less advanced learners than one can imagine, not mentioning this difficulty to a less advanced learner with certain level of a foreign language anxiety in using the oral form of that language. I have been through it, and I know how much I have invested, how many difficulties I have been dealing with, and how fluctuating this road could be. I had been there.

The main thing I need to do for these students is to communicate with them and to tell my stories of English learning, and most importantly, to encourage them to be independent-fighters, not only learners. This maybe too much interventions, but teacher-students pattern as in a classroom is a social activity that inevitably will have interpersonal communication, and thus the internal changes in one's mind through the constant external inter-personal interaction. The knowledge they can get from schooling is limited, but the spirit of self-motivation is of more importance to one's future path in a sense of personal development and of career.

March 14, 2014

In this seminar, students were arranged to do a vocabulary game and role-plays.

The vocabulary game asked students to get in two teams, and each team put in a line. It started from the first player, picked up a vocabulary card and explained to the next student till a correct answer. Each team had 5 minutes. 7 students were able to make only 5 guesses, but students seemed to enjoy playing this game as there were a lot of laughter at the time, and they asked for more games like this. This game was designed for the purpose of helping students to memorize

and understand the phrases and words. In this way, two abilities were supposed to be used by students: 1) the ability of description when students are trying to provide a context for the phrases and words; and 2) the ability to put certain words/phrases in a different way by using other simple words.

Only two groups role-played. The first group had fun playing it, and the audience had fun watching it as well. The second group is rather clear, direct and effective to telling the story and practicing the language in such scenario.

However, three students missed the class. Mumu and Yun dropped out of the course, while Xia asked for leave because of some personal affairs.

Mumu agreed to an interview. So I asked him reasons about why he changed his decisions twice about this course. To sum up his answers, he provided his reasons: 1), he was too busy to come, especially when considering that he had to prepare for postgraduate examinations, meaning that he had little need for spoken English to his career; 2) he was introverted and was usually shy to speak in public either in Chinese or in English; 3) all the activities made him nervous, such as games, individual speech, group work or role-playing, he sometimes get so nervous that he forgot everything he had at the moment; 4) he found role-playing as the most anxiety-provoking activity amongst the all, because A, he disliked role-playing at all, especially in front of the audience; and B, he did not write the scripts and his lines, and all his doing was basically what he was told to, thus he found no personal attachment to the lines and the story; 5) he liked lectures better than seminars. He preferred to learn spoken English and to practice in private by himself. His suggestions for this course were: A, designing some games to help students drilling and digesting the knowledge learnt from the lecture; and B making the knowledge more systematic rather than arrange by themes, as those topics were considered less useful to him, given that he had no plan to go abroad.

Nevertheless, when asked about whether his anxiety changed what if he had the time and the need to continue in this course, he said he could be more comfortable, because he would invest more in his participation, practice and cooperation. In the end, Mumu said that he already learnt a lot from this course, including the effective way to learn and study English through English shows and TV series, as well as a spirit to be confident at dealing with one's weaknesses.

Reflection:

1. Interest, availableness and need are three top crucial factors for a student to consider participating in a spoken English class like this. While some students find spoken English activities stressful, others have fun playing as a team and are eager to come to the class.

Actually, most students as the latter type of students have plans to continue their studies in a English speaking country.

2. The course will then design more games for helping students process and digest the knowledge in case students find the class moving too fast.
3. Considering some students' reluctance to role-playing, the role-playing games will be revised in a new way that it should give students a sense of language ownership, a real feeling of using the language rather than simply having fun, for that A, increase each student's participation, and let them feel the language they use for the play is part of their language, otherwise they feel uncomfortable to be someone else; and B. the language each student prepare for the lines can include the useful phrases or sentences they learnt from the lecture, so that they can have the opportunities and reasons to practice the learnt knowledge in a useful way, to make sure that they are learning something. Furthermore, the topics should be developed as a problem-solving pattern that can bring students with more space for them to think about questions like "what if this thing happens to me, what would I do". So give a clear instruction about how to prepare and what to prepare for the "role-playing", try make more flexible. They should be themselves, bu they should know how to express themselves in English in a way that others can get what they are trying to say by voice, tone and body language.
4. These instructions should be made clear from the next class in a more structured way, for instance, take a group as an example and teach them how to organize this team activity. Too much freedom for making it work with role-playing has now seen its flaws in causing the students confused.
5. The teacher should give students time to rehearse in class, and then to coach and guide them with lines. I have the responsibility to help with their language needs.
6. The knowledge taught on class should serve the purpose for asking the students to use them later in activities: functional language should be taught before doing any group discussion; vocabulary, sentence structures and grammatical points need to be taught within a language context, to makes it more interesting and understandable.

7. Using Chinese to make sure they understand.

Week 4 Journals

March 17, 2014 Monday Lecture 4

13 students arrived on time, with two auditing students brought by Lucy.

From this week, I can feel the students now are trusting me, and I should keep the communication with them, such as sharing my thoughts and asking for their opinions.

I did a small speech to show my appreciation for their efforts, such as completing tasks and making to the class. I thanked every one of them for their support. Moreover, I shared some of my history of anxiety regarding using my oral English, to tell them that "I am your friend, and I have been there and can totally understand your position as a student". In the end, I commented on every student's performance so far, basically compliments rather than harsh comments, because simply I am not looking for mistakes as we don't have the test. I included my personal feeling toward each student in the assessment sheet, and students were encouraged. Of course, they liked this format.

My sympathy can be delivered, which is different from giving credits and encouragements. The students should feel respected in my class, and I have considered their opinions and respected their choice and made adjustments to this course. After this speech, I saw the changes in the students face. They seemed soft, touched and encouraged. Finally, encouraging is more important and has more influence on the students' attitudes than I thought.

However, based on the a few bumps in the road of this course during the first three weeks, anxiety has more issues of sensitivity than I learnt in previous studies.

More students approached and confided in me for their difficulties and concerns with their oral English learning. I learnt that they had been having this feeling of "being threw at the stage", which made them embarrassed under public attention in the class.

Sp, the other important decision I made is about being a "coach" to help students overcome the unfamiliarity and fear in scenario plays. I would organize students to rehearsal together my help, so that they could be nervous about officially on the stage. After I announced the new rules about

“being yourself and writing the lines only from your perspective”, students seemed happy. However, Hilary still had some issues.

Another point to highlight here is the adjustment made on the choice of games. The last time vocabulary game was a bit failure as it was too difficult. Even in our native language, this kind of language game may not be that easy. Obviously, the students’ ability to paraphrasing or description skills were sufficient to complete such tasks.

So here are some thoughts:

“Make up a story together”. This game asks students to play in group. Each member picks a vocabulary or phrase card and started to make sentences by using that vocabulary or phrase, and then the whole team get everyone’s sentences into a whole story, and then they tell the rest of class what they have. The sentences should be something comes to them immediately, so that even the whole story do not make sense, it can be fun to play. In this way, students can get the chance to use what they have learnt, also the task is rather basic on making sentences. The team work can help relieving the stress of working alone.

Individual speech could also be interesting. I feel that some students would give it try, Jessica and Fay. I will negotiate for more students’ willingness and then decide.

March 21, 2014

In the week 4 seminar, we had activities as following: a brief preview and the functional knowledge for ageing, disagreeing, and raising doubts; the new putting pieces of phrases into a story game, and scenario play section: rehearsals for the scenario play and then action.

Because the game asks for group work, functional knowledge that might be used for this activity has been introduced before starting to do that game.

In general, students enjoyed the game. A few students left me messages that they loved this so much and thanked me for this. However, they were unable to keep talking in English, no matter how much I asked them to do, how much they have tried.

The game basically asked students to pick up vocabulary card with three phrases or vocabulary on each and then got together into four groups. Students then were asked to make up a sentence by using all the three items and after that, they were asked to try to put together these four sentences they had into a story, and they were allowed to use any possible conjunction or some extra phrases or short sentences to make sense of the story. This game had three advantages: 1),

students could use the learnt knowledge from the lecture; 2), I did a demo game with a volunteer and demonstrated that human minds inclined to make logical sense, to help students start using their imagination. This was a preparation for later improvisations in the rest of the weeks, in this way, they could be convinced to do improvisation. The students showed clear interests when I explained that “our brains incline to connect things they perceive in a logical pattern, and that is how our brains work”.

The rehearsals were arranged before students performance. I visited each team, and gave each teach advice on how to say things that they wanted these things to be said in which kind of tone or intonation. Students weren't be able to come up with any ideas on the lecture when asking about creating a eating in a restaurant scenario, but they then all had ideas about their play scripts during the week. The stories they had were very easy to understand and interesting to play, and the characters had their features. So I was coaching on the side for those relative points, including the pronunciation, the way to express a certain personality, and a few ways of expressions that are rather colloquial than formal (students produced the language which was considered inappropriate in the given scenario: originally Zhou wrote “You shouldn't give more burdens to the waitress” which meant to calm things down, so I suggested to replace it with “Hey guys, we came to eat not to fight, Okay?”)

Students were more relaxed during their performances, and even the anxious girl (Apple) seemed more comfortable than before. Also, the audience enjoyed and had fun watching and the players' facial expression and body language.

This seminar has made a breakthrough that it meets the students' need for practicing knowledge and opportunities. Students enjoyed, and had no complaints about the 2 hours' of seminar which ended at 9 o'clock!

Reflection:

1. Teacher's guidance has great influence on the success of implementing a game or a challenging activity like the scenario play. Evidence were seen in students' eagerness to use my help for scenario rehearsals.
2. Communication is still very important and it builds up the mutual trust between the teacher and the students. This is to say that the teacher should always bear mind to connect what to teach with what the students need. Moreover, the time given for rehearsal buys students

more time to prepare, and the tension to play scenarios on the stage in front reduced because of this.

3. However, problems are still raised as the following: 1) students were not be able to continue speaking English during any group discussions or games; 2) the time of class gets very difficult to control (the camera's battery ran out).
4. There are three more students showed up as auditors, and they showed the eagerness to continue to come. They are all brought and introduced by the current members of the class.

Week 5 Journals

March 24, 2014

Lucy asked for excuse for taking a computer exam this week. Last week, Peter missed the class for a similar reason.

Hilary received my comments for her negative participant last week, and approached me to talk about it. She said that she was sorry to be lazy and negative like, because she disliked role-playing. Her reasons were that 1), she was a bit lazy; and 2), she had unhappy experiences with team work, when the other team leader arranged her lines and her role in that play. She would be more comfortable if the scenario plays could be more improvised, so that she could save the time and energy for task preparation. She liked using my help during rehearsals, which made her more confident about her performance. She especially expressed her appreciation to me as the teacher, and commented that I was the most responsible and caring teacher she had ever got in her. She said that other students were thinking the same thing about me. so did other students thought of me. They were appreciated for a fun and effective way for their English learning.

Apple dropped out of this course. Fay as her close friend told me that she was stressed out because of the weekly drama play.

Students were more relaxed. They perceived me more as a friend. They asked me various questions, such as "what would I do if tomorrow is the end of the day, and what would I do if I have got two tickets to Noah arc", "what is the most valuable quality for being a female" and also questions to do with English learning "how to transfer the Chinese to English without losing its cultural sense".

The students now showed more willingness to engage in activities and homework. They liked to do something for a change. For instance, this “friend on friend interview” asked students to ask their friends questions they like. In pair, each student asked two to three questions during the conversation about travelling. This was supposed to help students with practicing in a more natural conversation.

These Chinese students are more flexible in accepting new class approaches than previous educators imagine: 1), they enjoy scenarios plays, and they used to have a course asking them to do English drama in their sophomore year. 2), they like to play a part in class for more practice; 3) they like to use the teacher’s help during the activity preparation to be sure of what they are doing.

March 28, 2014

4 students were asked my permission for absence with good reasons: Lucy was missing for her computer test, so was Fay; Hiliary and Jane had to leave for dealing with personal affairs at home.

Yody decided to join in this class and seemed eager. He is actually very skillful at using his spoken English. He was also one of the top students in the whole pharmaceutical science department, and he is also the president of student union, indicating a good competent of dealing with interpersonal relationship, as well as the rather rich experience of speaking in public. Similar to him, Yue is also one of the leaders in student union, so this quality of being outgoing and extroverted can be made sense.

The first game arranged in this week’s seminar was the pronunciation game: tongue twisters. The game rule is: students get in groups, and each group picks a short tongue twister on the card; then each group member is going to read out loud as fast as he/she could, and the time will be counted till the whole group finishes; so the team with the shortest time wins.

After reminding students of a few pronunciation rules, students got in three groups by the random selection and practiced under my supervision. But they had more questions about pronouncing the sentences, and I helped each one, which cost a plenty of time. However, the efforts were paid off when each student was able to finish the task with a lot more confidence, and of course with a lot more improvement in their pronunciation in the meanwhile. Peter, the student who has a big issue with pronunciation, has improved a lot. Yody and Ruma were the speakers with the fastest reading speed, that for a 7 lines’ tongue twister, Yody only spent 26 seconds on it, and Ruma spent 34 seconds.

The second part is for the “friend on friend” conversation. Again, I allowed students to prepare and rehearse in class. They welcomed my coaching during rehearsals, but this became very time consuming. However, students performed with more confidence and looked more natural.

The increased confidence seems to connect with the amount of personal attention they received from the class, which is my help to each individual, so to make them feel “safe” use their oral English. This question will be asked in the interview.

During the performance, the most natural and confident pair was Yody and Jessica, both are outgoing and relatively advanced in their spoken English. Xia and Chris used my suggestions in their conversation and seemed more natural and relaxed (should ask them about this in the interview). Surprisingly, Yue and Peter were not as fluent and natural as I thought they would, because they were doing quite well during the rehearsal. (question to be asked in the interview). On the other hand, I paired with Zhou, because his partner, Jane missed this seminar. Zhou seemed a bit nervous as he gave only short answer. Yan and Ruma were quite fluent and more relaxed as in their rehearsals.

The plan for the next seminar is about having a “real” group discussion on the site about talking about something students are interested in, something related in the topic of week 6 about medical service. As studying pharmaceutical science, students could have more to talk about, and that’s why I combine the week topic “seeking for medical help” with the group discussion training and improvisation activity.

The reasons for planning this activity are listed as following: 1), group discussion has been difficult for students, something more difficult than I thought, because students basically do not know how to do group discussions, so the teacher should teach about it, such as teaching the group discussion functional language and showing them the examples of how to employ them with videos; 2) students barely can keep speaking English during group discussions, but asking them to do group discussion like a scenario can make them take this seriously 3) it was very difficult for me to get them video-recorded or audio recorded, because they kept moving, plus disruptive sound from other groups; 4) students were clear about having more improvised scenarios or games rather than planned role-playing, so they are prone to do more natural conversations.

Week 6 Journals

March 31, 2014

13 students are finalised to be the members of this course.

Students were getting more interested in learning with the English videos, compared with handouts. The Students volunteered answers more frequently. They liked studying the language with examples containing cultures and interesting examples of these cultures.

Students welcomed improvisation. Game is another good idea to get started thinking of: how to get students interested in playing drama games? I have three thoughts on this: 1), usefulness and practicality; 2), group work versus individual work, the former seems to make students more relaxed than the latter; 3), the teacher's support. Students are happy with these three things currently.

The students with more severe issues with anxiety left (Mumu, Yun and Apple).

During the national holiday, some students asked for leave and missed the class.

April 4, 2014

Only 6 students showed up because of the short national holiday in between the weekend.. Four (Jessica, Ruma, Yan, Lucy) went to hospital because of some medical emergency. Fay, Xia and Chris went home for the national holiday.

This seminar focused on group discussion scenarios. Students were introduced the functional language needed to be used in English discussion through the analysis of a real group discussion video by four native English speakers. Then students were given time to organize their ideas on a given topic, and then improvised their parts. The given topics were: 1, Is it necessary that a patient should always trust his/her doctor in whatever decisions about the treatment? And 2, If a patient has certain problems with the doctor's decisions (eg. treatments/diagnosis), how to communicate with the doctor for his/her questions appropriately without causing unpleasantness between the two?

When I came to help students and also checked their work, I made some observations: 1), group Peter, Yue and Hilary immediately changed their discussion language to be Chinese and they were happy with discussing in Chinese as to decide what opinions they wanted to say first before

translating to English; 2), group Yody, Jane and Zhou found the topic 1 quite difficult, and asked for my help to shed some lights on discussing this in different perspectives; 3), both groups needed my help to a great extent, especially in terms of the ways to put ideas together in a logical pattern (point—reasoning—example); 4), students had some problems with translating their thoughts/ideas into English, and they considered such occasions very stressful, particularly when having hard timing looking for the vocabulary or phrases they needed during their speech.

Group Peter, Yue and Hilary were more relaxed than the other group in two ways: 1) Peter, Yue and Hilary played their part as in a regular conversation with relatively short sentences, while Yody, Jane and Zhou had their discussion arranged differently, as each student had a long speech (so they took turn to give their speech and each one spoke only once during the discussion); 2) while Peter, Yue and Hilary seldom relied on their preparation notes; Yody, Jane and Zhou were rather reading off their notes during.

Reflections are 1), improvisation should be continue in the next two weeks as students accepted this quite well; 2) preparation time is essential to improvise; 3) as a teacher, more help will be offered according to the problems students mentioned and had; 4) further help for students using used phrases should be offered, such as giving students some sentences with useful vocabulary or phrases and let them improvise with these sentences, so in this way, ideally, they can 1, get to use the phrases and sentences correctly and 2, use the help of these sentences as a start for improvising a scenario and 3, process the sentences and phrases during their practice.

Arrangements for the next week are: 1) reducing my lecture time, and let students play a “picking up the last word” game (each student receives a card with certain vocabulary they learnt in the class and produce a sentence with the vocabulary in it, and the last word this student finishes will be the first word the next student begins with his/her sentence, and this pattern goes on); 2), the seminar activities will be: group discussion scenarios for the students who missed the class. The group discussion will be on “meeting with professors”. Relevant language materials have already given them, so they can have something stored in their language repertoire for this scenario conversation.

Week 7 Journals

April 8, 2014

13 students showed up in class. The lecture talked about meeting with professors. After playing the video, students answered the question “what are the steps for meeting with a professor”. After teaching the key language knowledge (a few key things for you to keep in mind with meeting with professors through both students and professors’ perspectives), students were asked to do the vocabulary game, called “my last word, your first word”, which was designed for students to play with the learnt vocabulary/phrases.

Each student received a vocabulary card, and they were given time to think about what kind of sentences they could make with the vocabulary in it. And the first round was just a sample for a trail run to see whether students were capable of doing this. If the last word one finished with was a “him/her”, they could change it to “he/she”. If someone ended his/her sentence with an adjective, then it could turn to a noun phrase with this adjective in front of a noun, and the sentence could begin with a noun phrase, and so on with adverbs.

I set up the time for 5 minutes and 30 seconds, and when the time’s up, the student who was speaking at that moment would be asked to do the “speaking card” task (I have prepared many topic cards for them to talk about, like the format adopted for IELTS speaking test, part 2: a 2 minutes’ cue card speech). The time stopped at Jane, and by rules, she picked a cue card for speaking about a movie she recently watched, describing it and how she felt.

Actually, this cue card game was so intimidating to students that in the first two weeks, nobody could actually do it with even one full simple sentence, according to the audio records. However, as one of the most quiet girls, Jane was able to do it and she was not afraid, especially when comparing to her performance before. Also the class atmosphere was much more delightful and friendly that a lot of students helped Jane with some words.

Most students were more relaxed in general. The students were actively participate and communicate to improve their confidence regarding the use of their oral English. They engaged in different types of activities. The students were afraid of the cue card task for the first three weeks, but now they have fun with it. Most students experienced hard time during role-playing, but from week 4, they have enjoyed the scenario plays.

The tension and stress in class seemed to affect both parties in a classroom (the teacher and the students). When students having tough time in the first three weeks, I was also affected by their

fear and tension and found myself to be nervous in teaching as well. However, things were different after I worked hard on constantly making adjustments for making students more comfortable through effective communication, more technical support and various activities. I felt students' change from time to time according to their reactions to the adjustments I made. These adjustments made this class more interesting according to the students' responses. Therefore, I was more comfortable cooperating with them than a few weeks' ago.

2), Students became more active and asked for more opportunities for games and plays. Since scenario plays, they were observed more relaxed in playing in these more natural conversations.

3) In terms of the observations about anxious behaviours, it is difficult to analyse them without the interviews data. The basic problem is that it is not easy to detect their degree of anxiety simply from their facial expression and body language. In addition, it was quite difficult to chase the students for a close-up facial expressions. Therefore, the interview data is very important. Although the general reaction according to students' claim can share some similarity (blushing, sweating, low voice, stuttering, being silent), great chances are, each student has slightly different physical reactions than what the student previously considered.

April, 11, 2014

All the 13 students showed up.

Students were introduced to the conversation between professors and students. I taught on the conversation structure, useful phrases and some tips for them to construct a scenario conversation in terms of focusing on the problem-solving pattern and the key questions to keep up a conversation.

Then students got in four groups for scenario plays, two groups working on the conversation between professors and students, and another two groups for the group discussions on meeting with a professor.

During the supervision on their rehearsals, the students reported that they still had difficulties with the use of functional language for keep a conversation natural, like "what I mean is....something like that". They said that they knew to use functional phrases and colloquial expressions before actual content, but they could not remember so much of this functional language.

I thought colloquial sentences like “That happens to me a lot, but...” could help students to buy them more than to construct ideas and sentences, but the problem was about their capability to handle the variety of colloquial language, meaning that they lacked the experience in practising functional and colloquial language.

All the students seemed more relaxed than the last week, and they used little help of their notes and spoke more fluently. All the students were able to complete the tasks with very their team cooperatively and comfortably, especially those relatively quiet students, like Jane, Yan, Chris and Ruma were speaking loud and clear and comfortably at stand. Peter and Lucy made progress in using full sentences to be more expressive.

Week 8 Journals

April 16, 2014

Because of the school events, 9 students made it to the class.

This week we are working on some useful technique and practical issues to help students build up their confidence to have natural conversations.

Students were introduced to have the understanding of how to keep a conversation going with the example of a TV episode. The students needed to learn the materials enough for them to get started and work on their practice.

Students enjoyed the TV shows. A few volunteering answers occurred after. Students were willing to make their own comments on each tip on the handouts in their own words, except for Zhou, who preferred to read off it. Zhou sometimes avoided making contact. This needs to be asked in the interview.

Xia, Yue and Fay were able to make free comments in their own words, quite fluent. It seems that they now are capable of speaking out loud, not that timid and nervous when I first met them. The reasons will be asked in the interview later.

April, 18, 2014

12 students showed up in this cold, wet and windy night (except for Peter). I was impressed.

On this seminar class, we talked about the library scenario and looked through a conversation transcription with its audio-recording from a TOEFL listening test.

The questions for students were: what is the student's problem for asking the help of a librarian? How many options does the librarian offer to this student? How did the student choose to do in the end?

Three students were randomly chosen to answer these three questions. Hilary answered the first question in her own words fluently with a little repetitions. I then commented on her speech that she made a good use of the conjunctions to link simple sentences coherently. Jessica then talked about the three options the librarian offered the student to do, also quite fluent and spontaneous. I commented that she could make her sentences be more specific, such as when she said "he should fill out the form" and stopped speaking, I said "and? For what", then she added that "so the other students would be able to renew the book in two weeks". Similar situation happened to the third student, Yan. Yan answered the third question, but she only said three sentences, till I encouraged to expand her sentence "so he went back to his dorm" with the other half of "result": "and he returned the books to the library".

The teacher-student interaction needs to fill these students with constructive comments for making progress, which could help enhancing their confidence. As the classroom became learner-friendly like now, the teacher could give friendly corrections to help their progress in learning.

The next activity was the "free-conversation". In group three, the students talked about something they are all interested with their partners for about 4 minutes. As a routine, they were given the preparation time for deciding what they wanted to talk about, and how could each one follow up the conversation naturally. I was just the "listener" to their group discussions, who occasionally gave them small tips.

Four groups of students took turn to do the "free-conversation" scenario. The students smiled, laughed and made frequent eye contact during the 4 minutes' performance. They did not use any notes, and they were able to carry on their conversations. This shows confidence. The quiet students, Xia, Yan and Chris also spoke fluent with smiles. These will be asked in interviews.

The student requested the topic of "how to have fun and to learn at the same time with the English mass media" for the next week. Some video clips from "Pretty Little Liars" will be used, which are selected according to each main character's "classical" scenes about their family and

life. Each video clip will be analyzed in terms of the characters' language, plots and the ways they say those language. Also, other mass media tools for learning the language will be introduced by showing students other video clips about the interviews of the characters or directors behind the scene ("Game of Throne"), and by illustrating the materials found on the relative "fan forums".

The seminar activity will be an improvisation about talking a show they watched.

Week 9 Journals

April 22, 2014

12 students were present, except for Peter, who has not discharged from the hospital yet. As requested by students.

Students receive their weekly students' assessments. I encouraged them for working on their anxiety issues for using their oral English by being in this class for the past 8 weeks, and more words complimented their performance. Zhou, Yody and Jessica contacted me in private via the text messages to thank me.

Once the mutual trust established, the barrier of the anxiety starts to crumble. This trust should start from the teacher's investment in approaching to students with respect, with hard working, personal attention to each one of students and care from the heart. After students are assured the fact that they are trusted by their teacher, they are willing to give out there on class, and this means that they have the trust in the teacher.

A friendly classroom: a friendly and cooperative classroom is where students can feel safe and relax to participant and to perform.

Teachers' encouragement: the encouragement from my comments helped students to be more confident. Now, they can talk in English for spontaneous and improvised scenario conversations, more relaxed than before.

Before I step into this class, I thought about the content of class, like whether it is interesting enough for the students; but after these 9 weeks, this trust is what this course aims at. No matter how interesting your class is, students would still be nervous for being called on or asked for performing tasks when they didn't have the assurance of that safety in this learning environment. So when it comes to this point, I would like to have those things done different for the first three

weeks if I had the chance, such as warming up the class atmosphere by playing more games in Chinese, and then in English, and starting from the easy ones, vocabulary games, for example.

April 25, 2014

10 students showed up in the seminar: Peter checked out from the hospital and came back, while Lucy and Jane asked for absence.

In the first half of the class, students watched two “behind the scene” videos of the popular TV series “The Big Bang Theory” and “Game of Throne” with the illustration of understanding the language within the contextual analysis instead of simply with the subtitles; the usage of prepositions was explained shortly after the videos.

For the other half of the class, students were arranged to have their finale scenario plays for discussing certain shows they like. This time, students had much shorter time for preparation, but they were allowed to choose their topic, the format of grouping as well as their partners. In previous weeks, students usually have 20 to 30 minutes preparing for the improvised scenario plays; however, this time, only 15 minutes was given.

There grouping were surprisingly flexible. Ruma, Fay, Yue and Yan were a group and talked about the show that they all liked in front of the rest of the class. While Yue, Fay and Ruma talked quite a lot, Yan listened more than talked. But they all looked at ease. Zhou did a monologue about some singers and entertainers he liked for 3 minutes. He removed his glasses, made eye contact to me (as the camera), and seemed more relaxed. Staying in their seats, Yody and Jessica, got in pair and had a nice talked on their views toward the TV series “2 broke girls”. They smiled and laughed during the conversation. The last group included Chris, Peter, Xia and Hilary, they took turn to talk about their favorite shows. Peter, Hilary and Xia talked a lot on the topic, while Chris smiled on the side and talked relatively less.

Week 10 Journal

April 28, 2014

As the last lecture of the course, students asked for topics with their own interests. All the 13 students wrote down their questions about studying and using English, ranging from how to set up web access or phone services to what are they expected to achieve if they ever are involved in the graduate education system of a Britain or American university.

Students are free to ask questions during the lecture. Almost all students have become friends to each other. They recognized me as their special friend who helped them with using their spoken English and language learning.

It may be worth to note that no one gets bored during the class in the 3 hours' time.

Students required to play the game "truth or dare" in our last seminar class. The game will be played in English, and other students can help if others are experiencing certain difficulties with their language use. Besides, they are allowed to use Chinese as an aid in most difficult situations. After all, the purpose of playing English games is for relaxing.

After the game, students will be asked to give a short talk about their dreams or future as their final individual speech tasks. This task requires spontaneous speech. It could help me to see how students cooperate with the stress of giving an instant speech in this relatively relaxed language learning environment we have worked for, after all these trainings, role-playings, games, coaching and scenario improvisations.

May, 5, 2014

As planned, all students are invited to design the game of "truth and dare" by writing their own "truth" questions and "dare" requests.

Before we played this game, students asked for playing this game without the video-recording, because the game would reveal their privacy to a great extent that they would be uncomfortable to be audio-recorded; so I agreed, except for the last spontaneous task "tell us about your plans for the near future".

We sat in a circle and used a special dice for deciding which type of "mission" the individual should execute. Although I asked for playing the game in English as much as they could, students

quickly went so excited that they forgot to speak in English soon after the game begun. For instance, when a student complied with the requests of the “dare” cards by dancing a bit or making foolish actions, the rest of class started to speak Chinese at all.

They were extremely relaxed during the last seminar. When completing the “tell us your plans for the near future” task, they played with the research facilities: they passed the video camera from one to another to shoot the speakers, and some students played with the voice recorder and used it as a microphone. They laughed hard and frequently for the entire times. Everyone talked about their future plans in English for non-stops.

Appendix 12: Transcription convention of video extracts

[- onset of overlapping speech

] - termination of overlapping speech

= - latched turn, i.e. turn follows onto another without pause

xxx - unintelligible speech

(4.2) - pause in seconds

(.) - short pause of one second or less

<ipa>vi:s</ipa > - marked non-standard pronunciation

CAPITALS - noticeably louder speech

↑↓ - sharp intonation rise/fall

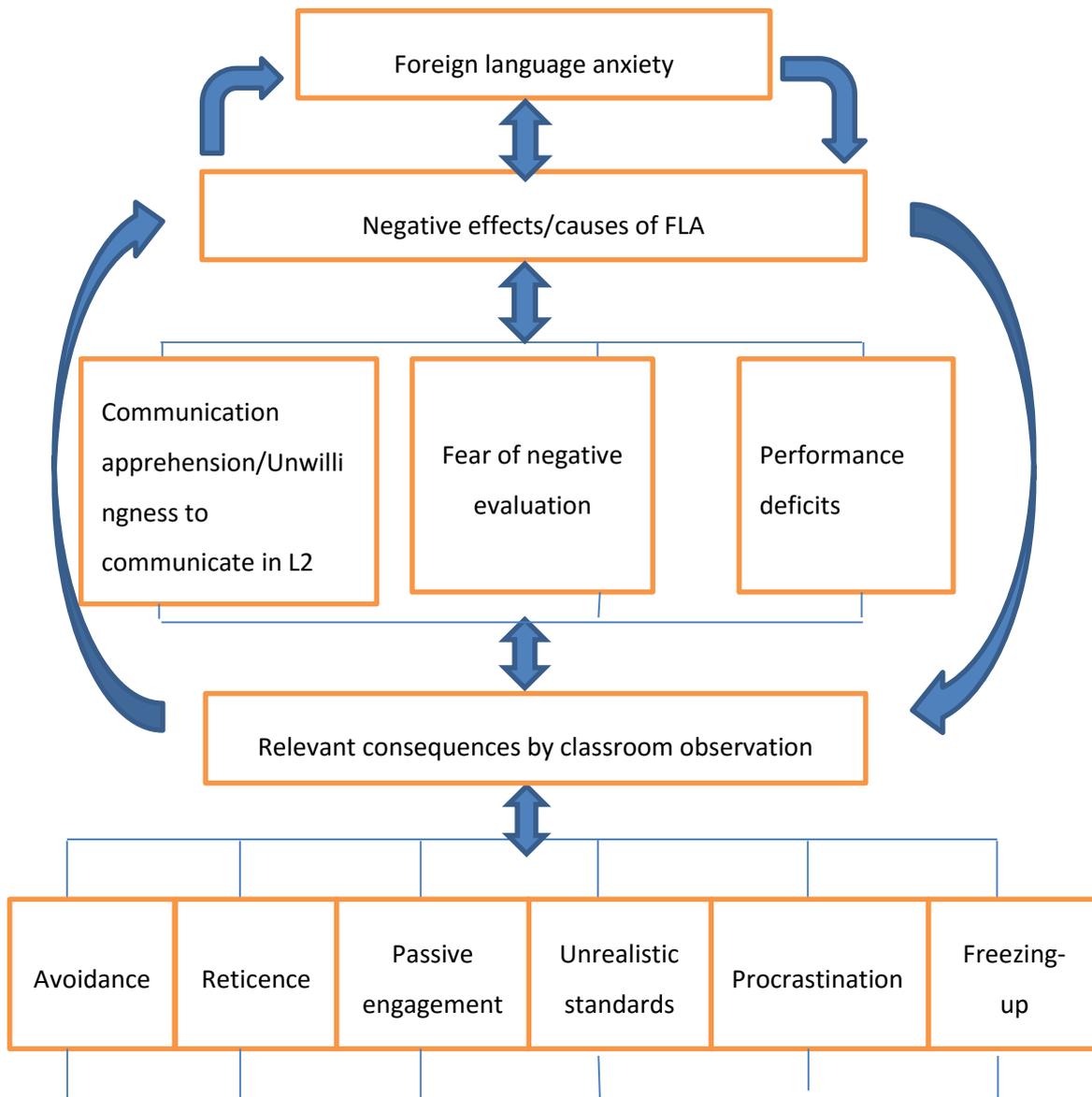
((laughter)) - description of events/non-verbal actions

怎么 - German speech

trans – translation

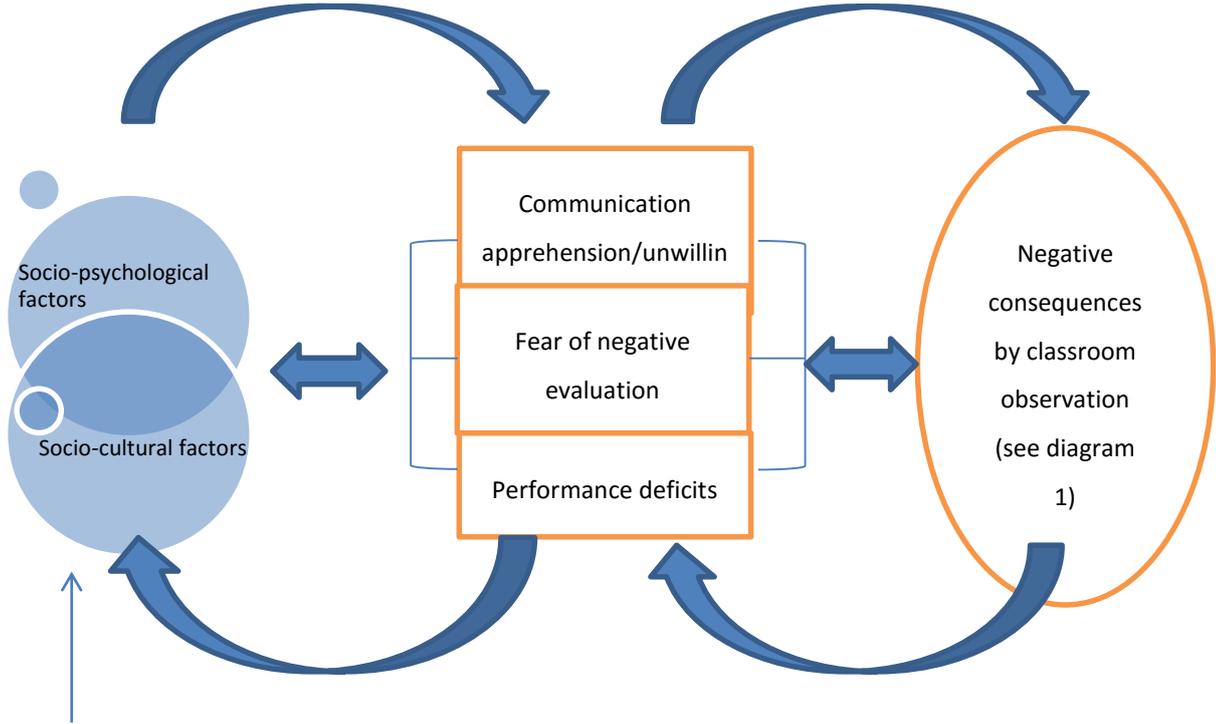
Appendix 13: Diagram 1

Diagram 1: An interactive cycle of the cause-effect-consequence of FLA



Appendix 14: Diagram 2

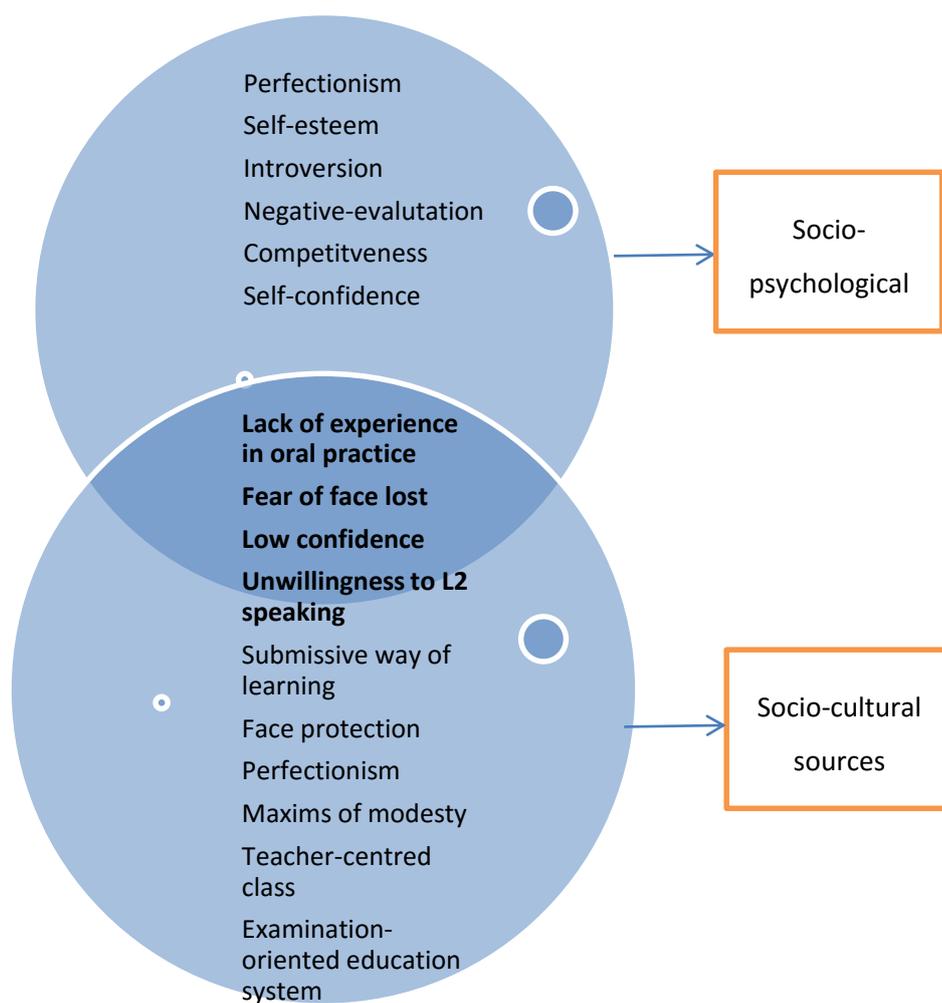
Diagram 2: A cyclical model: sources-causes/effects-negative consequences



Sources as anxiety triggers

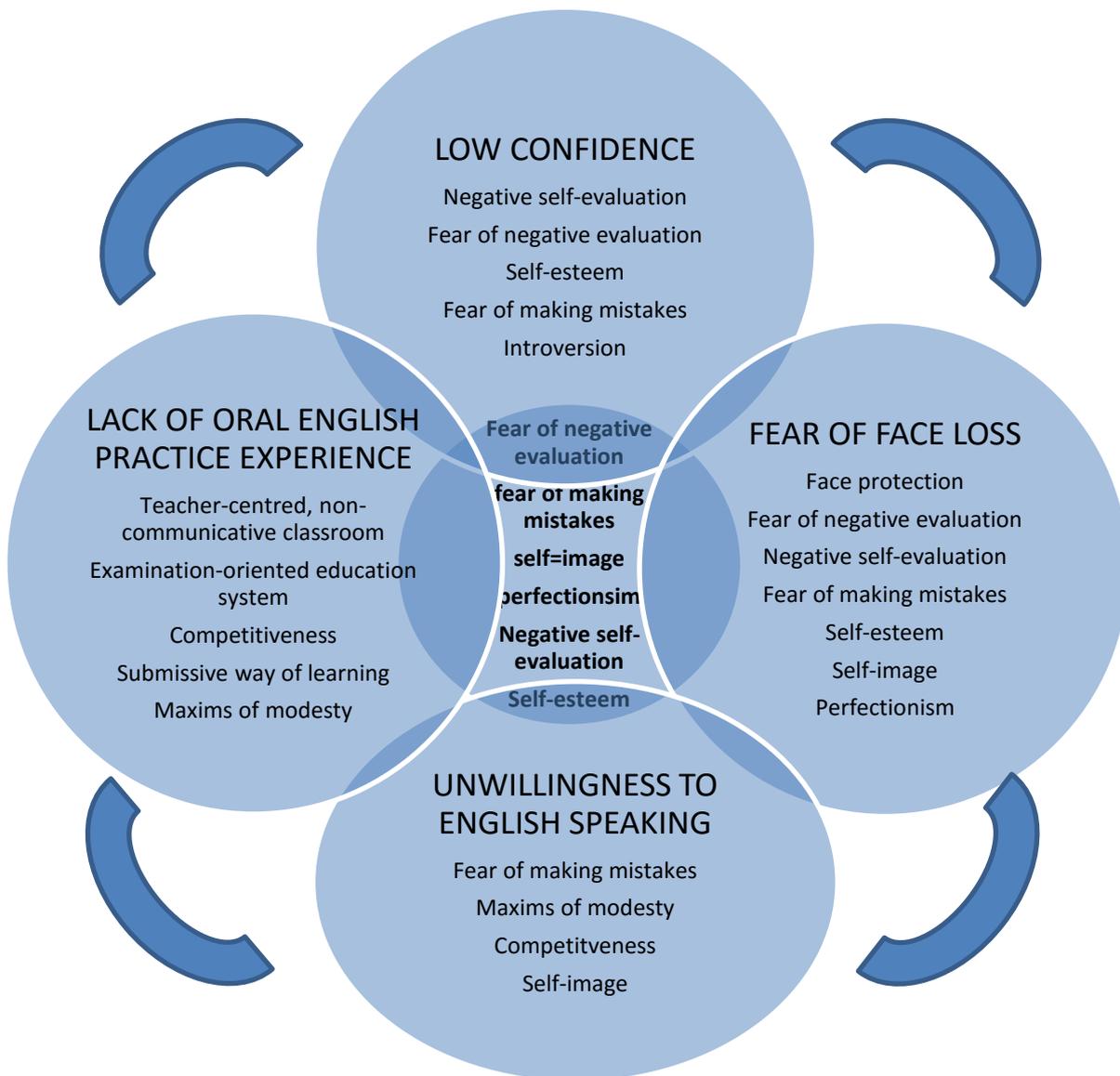
Appendix 15: Diagram 3

Diagram 3. The overlapping factors of ESA



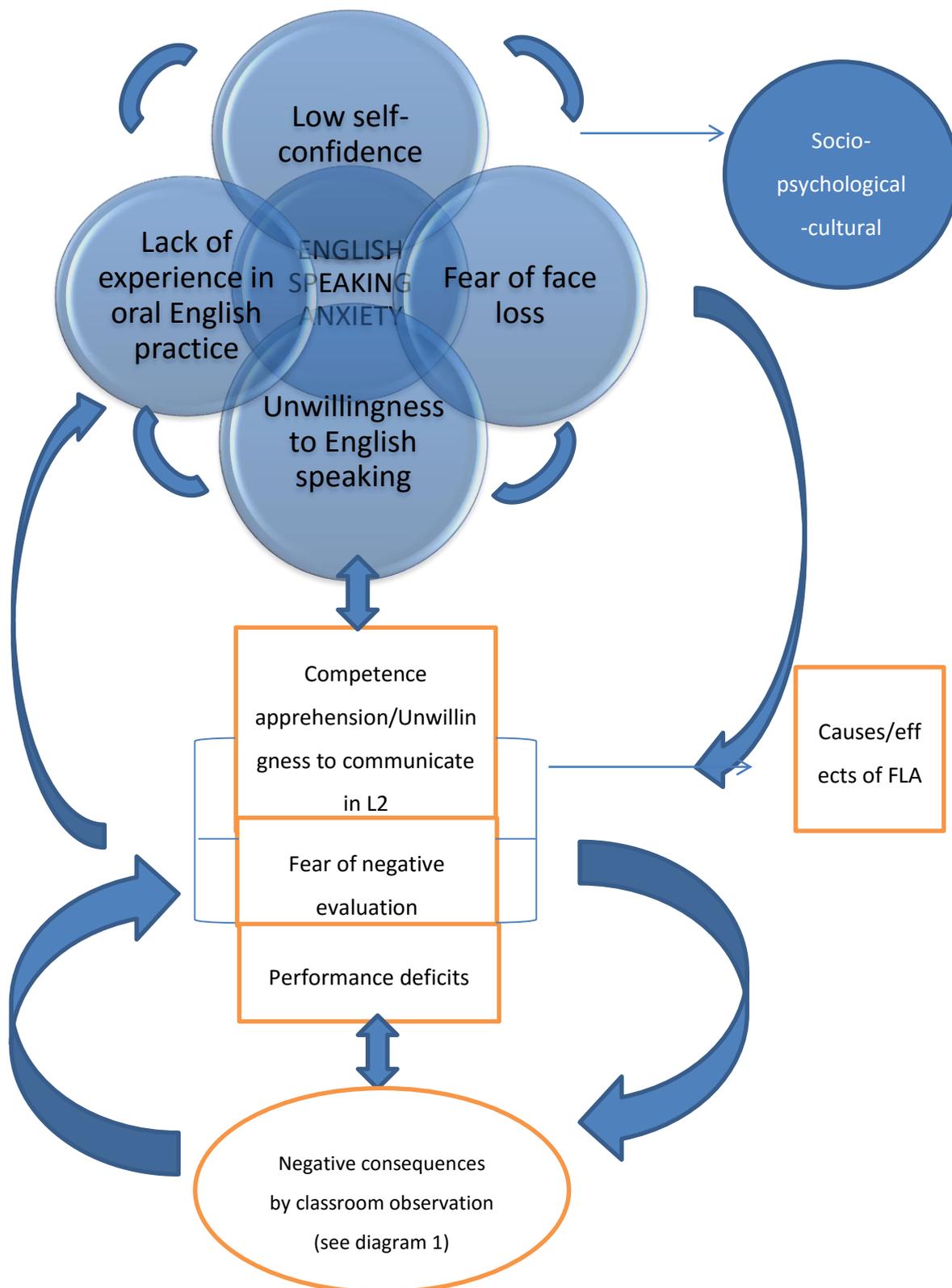
Appendix 16: Diagram 4

Diagram 4. A vicious cycle: intersections between socio-psychological and socio-cultural sources



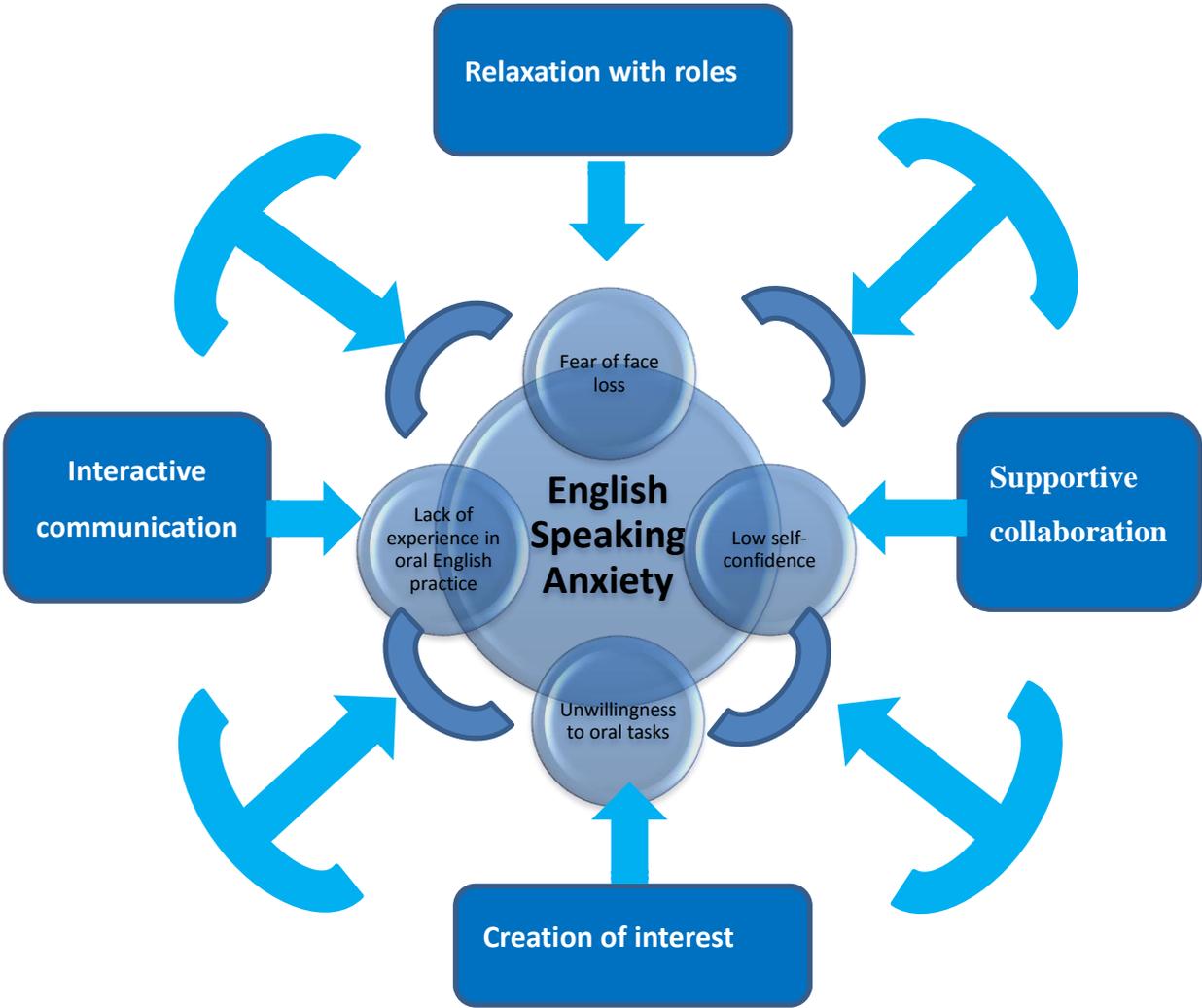
Appendix 17: Diagram 5

Diagram 5. The theory of vicious cycles of ESA



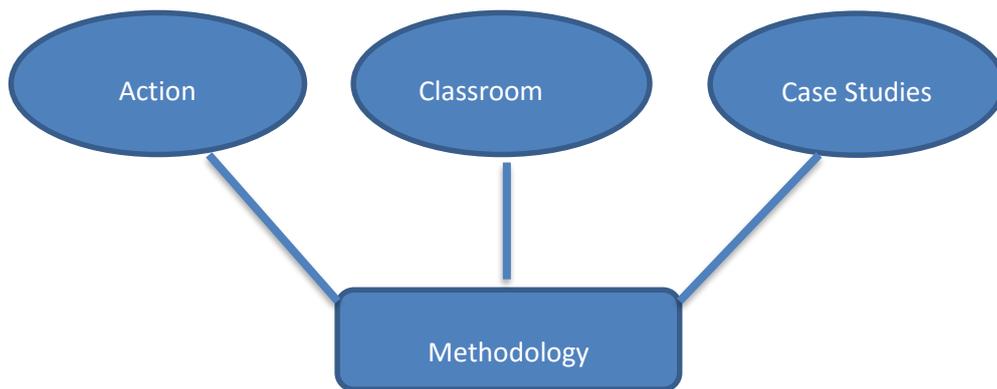
Appendix 18: Diagram 6

Diagram 6: The potential of drama approach in reversing the vicious cycle of key sources of anxiety



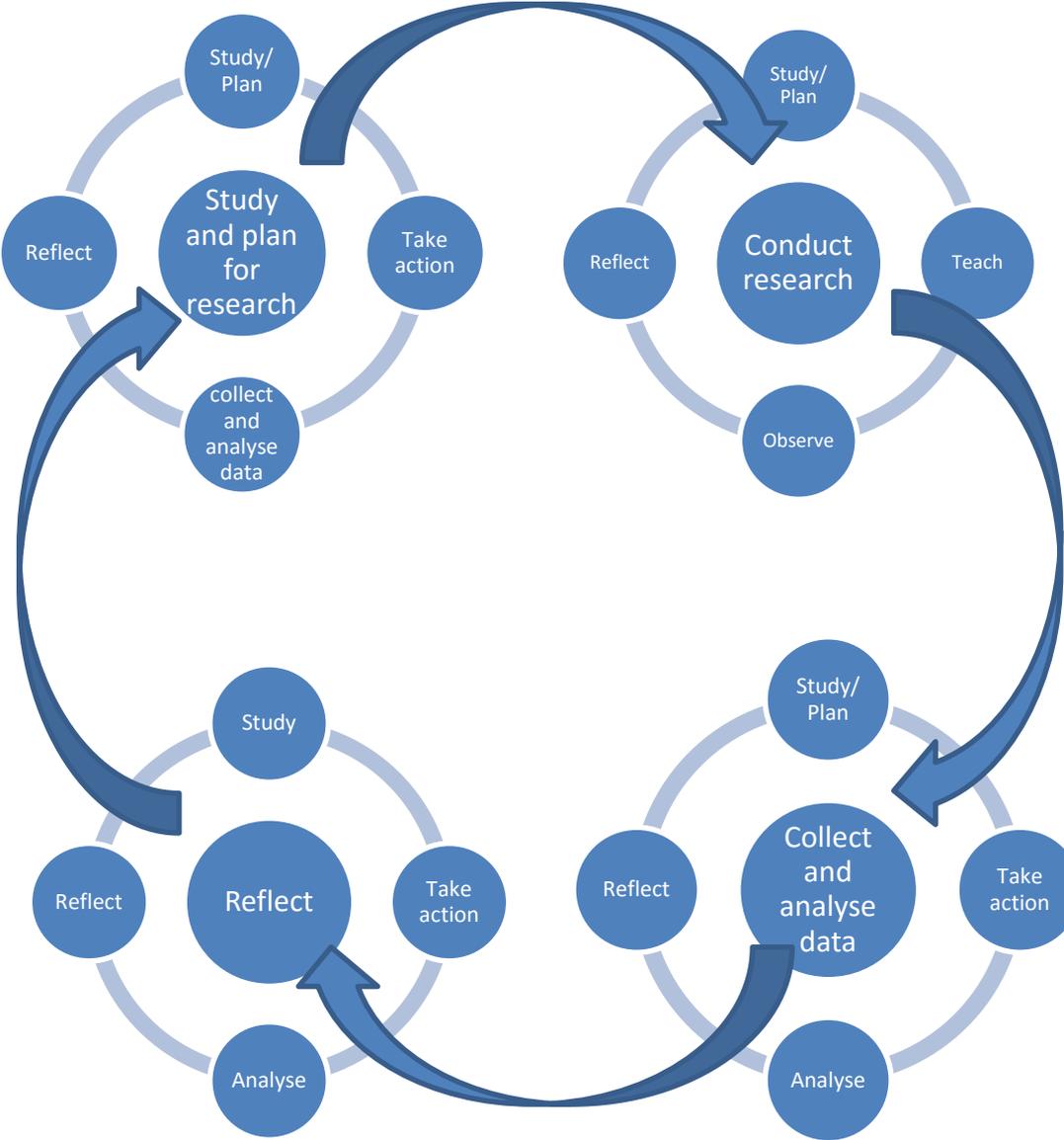
Appendix 19: Diagram 7

Diagram 7. The nature of methodology



Appendix 20: Diagram 8

Diagram 8. Description of the present research process: a cyclical, progressive model



Appendix 21: Table 1

Table 1. Overview of pilot studies

Pilot study	1 st	2 nd	3 rd
Instruments	Survey, open-ended questionnaire, English drama workshop (playing games with emotion), interview	Questionnaire, English drama workshop (script drama-play), focused group interview	Questionnaire, in-depth interview
Time	2 hours	3 hours	1.5 hours
Participants	Don (Male) Cathy (Female) Juya (Female) Researcher	Henna (Female) Cloud (Female) McKey (Female) Iris (Female) Researcher	David (Male) Shawn (Male)

Appendix 22: Table 2

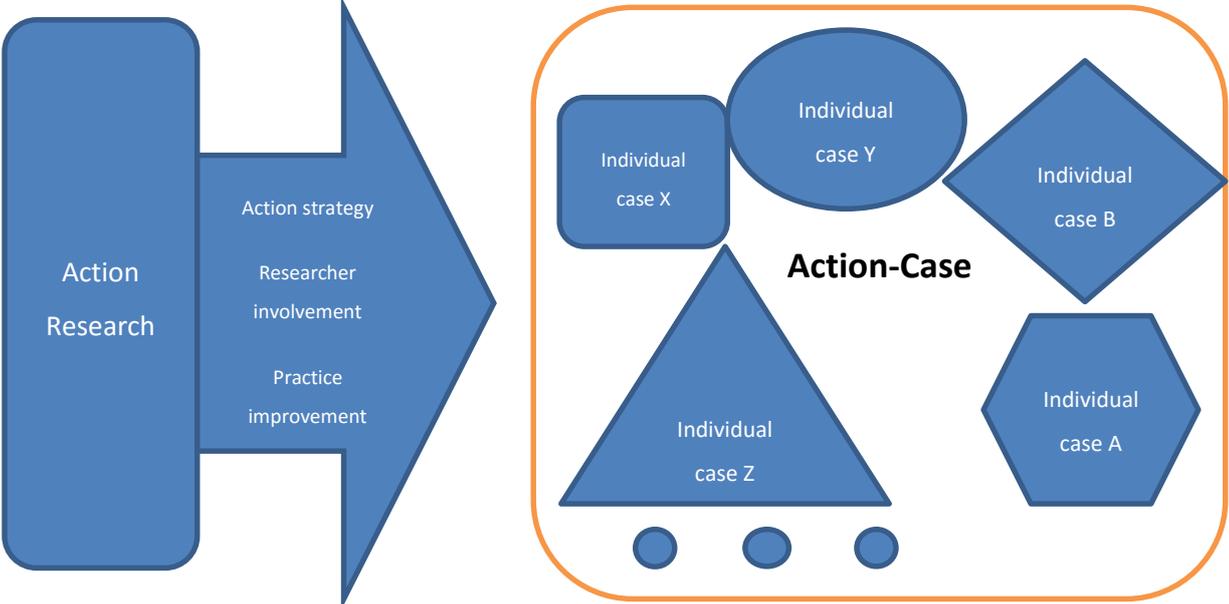
Table 2. Methodology framework corresponding to research questions

Research question	Research Methods	Data
RQ 1	Questionnaire, classroom observation and interview	Common patterns of verbal and non-verbal behaviours including body gestures and facial expressions, which are confirmed with each participants during the interview
RQ 2	Questionnaires, observation and interviews	High scored inventories as sources of FLA. Students' reactions to anxiety. Interviewing students for their very reasons of this anxiety
RQ 3	Classroom observation, field notes and interviews	Relevant behavioural patterns during performance and also confirmed with each participant by the in-depth interview
RQ 4	Classroom observation, field notes and interviews	Comparing the difference in the numbers, frequency and time-duration of certain common behaviours. Also asking this question to each participant during interview
RQ 5	Questionnaire, observation, teacher's	The ESA performance before,

	journal, Interview	during and after the course. Students' responses in interview.
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Appendix 23: Diagram 9

Diagram 9. The Action-Case analysis



Appendix 24: Table 3

Table 3. Overview of brief background information about the 13 participants

Name	Basic information and main features
Chris (Female)	Very shy and introverted in personality. Extremely quiet and basically communicating with Ruma, Xia and Yan. One class missed.
Fay (Female)	Perky and outgoing. Very active in performing on class. Somewhat competitive. Two classes missed.
Hilary (Female)	Outgoing in personality, but also shy. Passively engaged at the beginning during fixed role-plays, but turning to the active type in the end. One class missed.
Jane (Female)	Shy and quiet personality. Being afraid of speaking in public in general, however very active and positive, and never missing a class. More outgoing toward the end of the course.
Jessica (Female)	Extremely outgoing but sensitive to comments and class environment. More actively involved in flexible improvisations. Usually interacts with Yody, Peter and Yue. One class missed.
Lucy (Female)	Extraverted personality, but fearful for speaking in public. Gradually involved in role-plays and activities. Three classes missed.
Peter (Male)	Extremely extraverted and outgoing. Actively involved in games and activities, but with fluctuated performance. Missed 5 classes throughout the course.
Ruma (Female)	More of the quiet type and passive at the beginning, but gradually showing the outgoing and extraverted side of personality as the course proceeds. Two classes missed.
Xia (Female)	Very quiet and terrified during the first three weeks, but gradually losing up and more active engaged since week 4. Usually grouping with Ruma, Chris and Yan. Two classes missed.
Yan (Female)	Quiet and passively involved for the first three weeks, but gradually releasing the extraverted side of personality toward the end. Two classes missed.

Yody (Male)	Extremely extraverted and outgoing. Only joined the class since week 4, but actively engaged all the time. One class missed.
Yue (Female)	A little bit introverted and very disciplined. Never missing a class. Very bubbly and active since week 4.
Zhou (Male)	Extremely introverted and extremely quiet and not social at all, however very responsible and disciplined as a student, never missing a class. More active involved on class since week 4.

Appendix 25: Table 4

Table 4: General Background of English Learning History

Name	Age of Learning English	Age of Learning Spoken English	Spoken English practice off class (ES friends/frequency)	Self-evaluation on Overall English Proficiency	Self-evaluation of Speaking ability
Chris	11	14	Yes/Occasionally	OK	Poor
Fay	12	12	No	OK	OK
Hilary	11	12	Yes/Occasionally	OK	Poor
Jane	10	10	No	Good	OK
Jessica	7	16	Yes/Occasionally	Good	OK
Lucy	14	20	Yes/Occasionally	Good	OK
Peter	13	13	Yes/Occasionally	OK	Poor
Ruma	10	10	No	Poor	Poor
Xia	14	17	No	OK	Poor
Yan	12	12	No	Poor	Poor
Yody	5	5	Yes/Once a week	Good	Good
Yue	9	13	No	OK	OK
Zhou	8	9	No	OK	OK

Appendix 26: Table 5

Table 5: Degree of ESA and its relevant factors

Name	ESA score	Significant relevant factors with high scores (factor:item)
Chris	169 (Hi-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), and difficulties in understanding the teacher (1,5);</p> <p>Classroom Procedure: feeling tense on class (8), being called on (9), speak without preparation (10), getting left behind (12) and presentation (15);</p> <p>Class Content: unfamiliar topics (16);</p> <p>Making Mistakes: avoiding the risks of making mistakes (22-25);</p> <p>Self-evaluation: anxious about performance (31, 32) and preparation (34), less confident in spoken English ability (36);</p> <p>Competitiveness: constant comparison with peers (37), feeling inferior than other students (38);</p> <p>Self-image: not being understood by peers and the teacher (41, 42);</p> <p>Personality: shy (46), nervous when talking (48);</p> <p>Chinese Cultural Context: not being understood because of partners' limited proficiency (50);</p> <p>Native Speakers: communication (54), around native speakers (55)</p>
Fay	195 (Hi-Anx)	<p>Learner-Teacher Interaction: difficulties in understanding the teacher (1, 2, 5), answering questions without preparation (3), fear of error-correction (4) and negative evaluation (7);</p> <p>Classroom Procedures: being called on (9), speak without preparation (10), presentation (15);</p> <p>Class Content: unfamiliar topics (16), losing interest (18);</p> <p>Making Mistakes: avoiding the risks of making mistakes (20-23), overwhelmed by rules (26) and words (27); noticing mistakes (28, 29);</p> <p>Self-evaluation: anxious about performance (32) and preparation (34), less confident in spoken English ability (36);</p> <p>Competitiveness: constant comparison with peers (37);</p> <p>Self-image: fear of losing face (40), not being understood by peers (41) and the teacher (42);</p> <p>Personality: perfectionism (44), nervous when talking (48);</p>

		<p>Chinese Cultural Context: uncomfortable to speak English with Chinese students (49), not being understood because of partners' limited proficiency (50);</p> <p>Native Speakers: communication (54); around native speakers (55)</p>
Hilary	156 (Lo-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), and difficulties in understanding the teacher (1);</p> <p>Classroom Procedures: feeling tense on class (8), being called on (9), speak without preparation (10), getting left behind (12), presentation (15);</p> <p>Class Content: unfamiliar topics (16), losing interests (17, 18);</p> <p>Making Mistakes: avoiding the risks of making mistakes (20, 21, 23, 24);</p> <p>Self-evaluation: anxious about performance (30, 31) and preparation (32, 34), less confident in spoken English ability (35, 36);</p> <p>Competitiveness: constant comparison with peers (37);</p> <p>Personality: perfectionism (44), nervous when talking;</p> <p>Native Speakers: communication (54) around native speakers (55)</p>
Jane	152 (Lo-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), and difficulties in understanding the teacher (1);</p> <p>Classroom Procedures: being called on (9), getting left behind (12), speak without preparation (10), presentation (15);</p> <p>Class Content: unfamiliar topics (16);</p> <p>Making Mistakes: noticing mistakes (28, 29);</p> <p>Self-evaluation: anxious about performance (31);</p> <p>Personality: perfectionism (44), nervous student in school (47);</p> <p>Native Speakers: communication (54)</p>
Jessica	127 (Lo-Anx)	<p>Classroom Procedures: being called on (9), getting left behind (12), presentation (15);</p> <p>Making Mistakes: avoiding the risks of misusing and making mistakes (24), overwhelmed by words (26) and rules (27);</p> <p>Self-evaluation: lack of confidence (30), anxious about performance (31, 32);</p> <p>Competitiveness: constant comparison with peers (37);</p> <p>Self-image: not being understood by the teacher (42);</p> <p>Personality: perfectionism (44);</p> <p>Native Speakers: communication (54), around native speakers (55)</p>
Lucy	171	<p>Learner-Teacher Interaction: answering questions without preparation</p>

	(Hi-Anx)	<p>(3), and difficulties in understanding the teacher (1,5);</p> <p>Classroom Procedure: feeling tense on class (8), being called on (9), speak without preparation (10), getting left behind (12) and presentation (15);</p> <p>Class Content: unfamiliar topics (16);</p> <p>Making Mistakes: avoiding risks of making mistakes (23), fear of making mistakes (25), noticing mistakes (28, 29);</p> <p>Self-evaluation: anxious about performance (31, 32);</p> <p>Personality: perfectionism (44), nervous student in school (47);</p> <p>Chinese Cultural Context: afraid of being considered as “showing off” (51), distracted by other students’ judgments on performance (53);</p> <p>Native Speakers: communication (54), around native speakers (55)</p>
Peter	177 (Hi-Anx)	<p>Learner-Teacher Interaction: difficulties in understanding the teacher (1, 2, 5), answering questions without preparation (3), negative evaluation (7);</p> <p>Classroom Procedure: feeling tense on class (8), being called on (9) speak without preparation (10), volunteer answers (11), getting left behind (12), speaking tasks in pair (14);</p> <p>Class Content: losing interests (17);</p> <p>Making Mistakes: avoiding risks of making mistakes (23, 24), overwhelmed by words (26), noticing mistakes (28, 29);</p> <p>Self-evaluation: lack of confidence (30, 36), anxious about performance (31, 32);</p> <p>Self-image: fear of being laughed at (39) or losing face (40), not being understood by peers (41) or the teacher (42);</p> <p>Personality: shy (46);</p> <p>Chinese Cultural Context: not being understood because of partners’ limited proficiency (50), afraid of being considered as “showing off” (51) or as “pretending to be a foreigner” (52), distracted by other students’ judgments on performance (53);</p> <p>Native Speakers: communication (54, 55)</p>
Ruma	181 (Hi-Anx)	<p>Learner-Teacher Interaction: difficulties in understanding the teacher (1, 2, 5)</p> <p>Classroom Procedure: being called on (9), speak without preparation (10), volunteer answers (11), getting left behind (12), speaking tasks in groups (13) or in pair (14), presentation (15);</p> <p>Class Content: unfamiliar topics (16), losing interests (17);</p>

		<p>Making Mistakes: avoiding risks of making mistakes (22, 23), fear of making mistakes (25), overwhelmed by words (26) or rules (27), noticing mistakes (28);</p> <p>Self-evaluation: anxious about performance (31, 32) or preparation (34), lack of confidence (33);</p> <p>Self-image: fear of losing face (40), not being understood by peers and the teacher (41, 42);</p> <p>Personality: shy (46);</p> <p>Native Speakers: communication (54)</p>
Xia	186 (Hi-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), and difficulties in understanding the teacher (5), fear of negative evaluation (7);</p> <p>Classroom Procedure: being called on (9), speak without preparation (10), getting left behind (12), speaking tasks in groups (13), presentation (15);</p> <p>Class Content: unfamiliar topics (16);</p> <p>Making Mistakes: avoiding risks of making mistakes (22, 23, 24), overwhelmed by words (26) or rules (27), noticing mistakes (28, 29);</p> <p>Self-evaluation: anxious about performance (31, 32), lack of confidence (33, 36);</p> <p>Competitiveness: constant comparison with peers (37), feeling inferior than other students (38);</p> <p>Self-image: fear of being laughed at (39) or losing face (40), not being understood by peers (41) and the teacher (42);</p> <p>Personality: perfectionism (44), shy (46);</p> <p>Chinese Cultural Context: distracted by other students' judgments on performance (53);</p> <p>Native Speakers: communication (54), around native speakers (55)</p>
Yan	189 (Hi-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), difficulties in understanding the teacher (1, 2, 5);</p> <p>Classroom Procedure: being called on (9), speak without preparation (10), volunteer answers (11), getting left behind (12), speaking tasks in groups (13) or in pairs (14), presentation (15);</p> <p>Class Content: unfamiliar topics (16), losing interests (17);</p> <p>Making Mistakes: avoiding risks of making mistakes (22, 23, 24), fear of making mistakes (25), overwhelmed by words (26) or rules (27), noticing</p>

mistakes (28);

Self-evaluation: anxious about performance (31, 32) or preparation (34), lack of confidence (33, 36);

Competitiveness: constant comparison with peers (37);

Self-image: fear of losing face (40), not being understood by peers (41) and the teacher (42);

Personality: shy (46), nervous when talking (48);

Chinese Cultural Context: distracted by other students' judgments on performance (53);

Native Speakers: communication (54), around native speakers (55)

Yody	133 (Lo-Anx)	<p>Learner-Teacher Interaction: difficulty in understanding what the teacher is correcting (5);</p> <p>Classroom Procedure: getting left behind (12), speaking tasks in pairs (14), presentation (15);</p> <p>Self-evaluation: anxious about preparation (34);</p> <p>Personality: perfectionism (44)</p>
Yue	166 (Hi-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3), difficulties in understanding the teacher (1, 5);</p> <p>Classroom Procedure: feeling tense on class (8), speak without preparation (10), presentation (15);</p> <p>Class Content: unfamiliar topics (16)</p> <p>Making Mistakes: overwhelmed by words (26), noticing mistakes (28, 29);</p> <p>Self-evaluation: anxious about performance (32), lack of confidence (33, 36);</p> <p>Competitiveness: constant comparison with peers (37), feeling inferior than other students (38);</p> <p>Self-image: not being understood by peers (41) and the teacher (42);</p> <p>Personality: perfectionism (44), nervous student in school (47);</p> <p>Chinese Cultural Content: fear of being considered as “pretending to be a foreigner” (52);</p> <p>Native Speakers: communication (54), around native speakers (55)</p>
Zhou	154 (Lo-Anx)	<p>Learner-Teacher Interaction: answering questions without preparation (3);</p> <p>Classroom Procedure: speak without preparation (10), volunteer answers (11), speaking tasks in groups (13);</p>

Class Content: unfamiliar topics (16), losing interests (17, 18); having a lot of speaking tasks (19);

Making Mistakes: avoiding risks of making mistakes (20, 22, 23, 24), overwhelmed by words (26) or rules (27);

Self-evaluation: anxious about performance (31, 32);

Personality: prefer listen than talk (45), shy (46)

Appendix 27: Table 6

Table 6: Descriptive distribution of anxiety-provoking factors to the participants' ESA

Time of votes	Learn-er Teacher Interaction	Classroom Procedure	Class content	Making Mistakes	Self-evaluation	Competitiveness	Self-image	Personality	Chinese Cultural Context	Native Speakers
1	error-correction		a lot of speaking tasks							
2		Feeling tense on class					Being laughed at by peers		Preentious "foreigner"; Not being understood by peers at their limited English; "Showing off"	

3	negative evaluation			making mistakes		Feeling inferior than others	Losing face	Nervous when talking ; Nervous student		
4		Volunteer answers; Pair work; Group work						Distracted by other Chinese students		
5							Pressure in preparation			
6			Losing interest	Overwhelmed by rules; Noticing mistakes			Not being understood by peers	shy		Uncomfortable around
7						Constant comparison with peers				
8				Overwhelmed			Lack of	perfectionism		communication

				d by words			confid ence			
9	Answer ing questio n withou t prepar ation	Gettin g left behin d								
10	Difficul ty in unders tanding teacher s	Being called on	Unfa milia r topic s	Avoidi ng risks of making mistak es			Pressu re in perfor mance			
11		Speak witho ut prepar ation; Prese ntatio n								

Appendix 28: Table 7

Table 7: Specific Information on each individual's ESA

Name	Anxiety Reaction	Anxiety- provoking Occasion	Reason	Any applicable highlights
Chris	Turning blank, face turning red, and forgetting about things that were prepared	Spoken English speech, talking with unfamiliar people	Lack of confidence and courage	Worrying about my English pronunciation and tone, and the amount of vocabulary
Fay	Face turning red, and feeling very hot	Being called on by the teacher but don't have the answer	Lack of confidence and fear of making mistakes in front of my classmates	Keep thinking my spoken English is not good enough
Hilary	Forgetting about what I was trying to say, and stuttering	Talking to foreigners, some fast speakers, or someone with accents	Limitation in vocabulary	Fear of not being able to speak in English too much as seldom watch American shows and programs
Jane	Stuttering and breaking in voice, eyes frequently averting	Speaking without preparation, and don't have much knowledge about the topic to answer questions	Unsatisfactory listening ability and very shy in personality	Fear of speaking individually, and prefer performing with a group
Jessica	Trembling in voice, and hands turning cold	Getting stuck in the middle of conversation with native English speakers,	Shortage in vocabulary, the use of vocabulary, lack of the native	Sometimes worrying about the unpleasant history and news in the US and UK,

		and giving a presentation in public	English expressions, fear of making grammatical mistakes	such as terrorism, which makes me anxious when talking to the English speakers from these places
Lucy	Getting stiff, shaking and turning blank	In front of a big crowd; when the partner speaks better English than I do; and being afraid of making a fool when not speaking well	Unsatisfactory skills and ability in spoken English, and fear of making a fool because of this	None
Peter	Heart racing, face turning red, stuttering, volume up my voice, inharmonious body gestures, and feeling hot	Answering teachers' questions, speaking in front of a large audience with everybody watching, and speaking without good preparation	Lack of confidence, Shortage in English knowledge, lack of courage and lack of practice	I am not introverted, and most of my anxiety comes from the unsatisfactory proficiency in English and my poor spoken English.
Ruma	Forgetting about the words I was trying to say and face turning red	On oral English class and talking to a foreigner	I only speak English on class, paid less attention to spoken English, and have little practice for it.	None
Xia	Face turning red, heart beating faster and	Speaking in front of many people and talking to	Shortage in vocabulary and incorrect	None

	stuttering	English teachers	pronunciation	
Yan	Hand sweating and brain turning blank	Speaking without preparation	Lack of confidence and unsatisfactory spoken English ability	I am introverted in personality and very shy.
Yody	Stuttering, face turning red and stiffed	Speaking in front of a big audience, and giving a presentation	Lack of preparation and the difficulties in pronouncing the words correctly	None
Yue	Turning stiff in person, sentences breaking into pieces and forgetting what to say next	Speaking without preparation, spontaneous speech, when having difficulties in understanding my partner, or when I have no idea with which words and sentences to use.	When experiencing difficulties in understanding during communication, and when I don't know how to express the meaning in English.	None
Zhou	Stuttering or even turning silent	Difficult questions, and when I am asked to speak a lot	Shortage in vocabulary and lack of confidence	None

Appendix 29: Table 8

Table 8. Participants' anxiety behaviour patterns and memorable moments

Name	Anxious behaviours	Most anxious moment and reasons	relaxed moment and reasons
Chris	Blush, face stiff, long pause, short pause, stutter, reliance on notes	“restaurant” scenario play in seminar 4 Reasons: change of task type	“Travelling” scenario play in seminar 5 Reasons: teacher’s support for rehearsals, good cooperation and friendly classroom atmosphere
Fay	Face still, short pause	“shopping” script role-play in seminar 1 Reasons: poor preparation compared with other groups and not confident	“restaurant” scenario play in seminar 4 Reasons: flexibility in task, teacher’s support for rehearsals and good cooperation
Hilary	Frequent hand gestures, eyes aversion, eye contact avoidance, blush, short pause, stutter, repetition, reliance on notes	“roommate” script role-play in seminar 3 Reasons: inflexible task, poor cooperation, negative task engagement	“travelling” scenario play in seminar 5 Reasons: flexible task, good cooperation, friendly environment
Jane	Stutter, face stiff, long pause, short pause, reliance on notes	“roommates” script role-play in seminar 3 Reasons: first time	“restaurant” scenario play in seminar 4 Reasons: flexible task,

		ever, not confident	teacher's support for rehearsals, good cooperation and preparation
Jessica	short pause, stutter, face stiff, reliance on notes	"shopping" script role-play in seminar 1 Reasons: first time ever and inflexibility task	"restaurant" scenario play in seminar 4 Reasons: flexible task, good cooperation and teacher's support for rehearsals
Lucy	"dull look" on face, stutter, short pause, long pause, reliance on notes	"shopping" script role play in seminar 1 Reasons: first time ever and fear for public attention	"truth or dare" in seminar 10 Reasons: delightful classroom atmosphere and confidence
Peter	Frequent hand gestures, short pause, repetition, long pause, reliance on notes	"travelling" scenario play in seminar 5 Reasons: change of task type and presence of new students	"TV shows" improvised conversation in seminar 9 Reasons: good cooperation, flexible task and friendly classroom atmosphere
Ruma	Stutter, short pause, repetition, blush	"roommates" script role-play in seminar 2 Reasons: inflexible task and poor preparation	"restaurant" scenario play in seminar 4 Reasons: flexible task, good cooperation, friendly environment and teacher's support for rehearsals
Xia	Long pause, repetition, silence,	Avoidance of task performance till	"TV shows" improvised

	short pause, reliance on notes	seminar 4 Reasons: not confident and fear for speaking tasks	conversation in seminar 9 Reasons: confidence through practice, good cooperation, teacher's support and friendly classroom atmosphere
Yan	Back head touch, blush, eyes aversion, reliance on notes, short pause, long pause, repetition	"shopping" script role-play in seminar 1 Reasons: first time ever and fear for speaking tasks	"Friends" improvised conversation in seminar 8 Reasons: good operation with friends, teacher's support and confidence through practice
Yody	Hair touch	"group discussion" scenario in seminar 6 Reasons: poor cooperation with unfamiliar partners	"TV shows" improvised conversation in seminar 9 Reasons: good cooperation with friends
Yue	Short pause, long pause, stutter, repetition, reliance on notes	"roommates" script role-play in seminar 2 Reasons: inflexible task and poor preparation	"restaurant" scenario play in seminar 4 Reasons: flexible task, good cooperation, teacher's support for rehearsals and confidence through practice
Zhou	Eye contact avoidance, face stiff, reliance on notes	"roommates" script role-playing in seminar 3	"friends" improvised conversation in seminar 8

	Reasons: inflexible task	Reasons: flexible task and more relaxed classroom atmosphere
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Appendix 30: Table 9

Table 9. Description of Hilary's body language

Body language	Seminar 3	Seminar 6	Seminar 9
Description	Reading scripts, occasionally making eye contact with partners, blushing, hunching back, head down, legs drew back, leaning away from her group members at first	Frequently making eye contact with partners, occasionally gaze aversion, occasionally smiling, occasionally hand-moving, half-opened gesture with one arm crossing, and the other holding her notes, back straight and legs stretching out in front	Frequent smiling, frequent pauses and repetitions, frequent hand-moving, occasionally making eye contact with partners, opened gesture with leaning toward her group members, no arms crossed

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