

**FOREIGN LANGUAGE LISTENING ANXIETY IN THE SPANISH  
CLASSROOM: A COMPLEX DYNAMIC SYSTEMS THEORY  
APPROACH**

---

A Dissertation  
Submitted to  
the Temple University Graduate Board

---

In Partial Fulfillment  
of the Requirements for the Degree  
DOCTOR OF PHILOSOPHY  
OF EDUCATION

---

by  
Catherine Duffield  
December 2025

Examining Committee Members:

Matthew Elvis Wagner, Advisory Chair, Teaching and Learning  
Paul Toth, Spanish and Portuguese  
Di Liu, Teaching and Learning  
Janire Zalbidea, External Reader, Maynooth University

©  
Copyright  
2025

By

Catherine Duffield  
All Rights Reserved

## ABSTRACT

Foreign language anxiety is a prevalent, often debilitating form of anxiety impacting second language (L2) learners. The three core components of language anxiety are communicative apprehension, fear of negative evaluation and test anxiety (Horwitz et al., 1986). While language anxiety manifests across all language domains, listening anxiety remains somewhat underrepresented in language anxiety scholarship, despite its strong, negative impact on performance (Teimouri et al., 2019), often more pronounced than that of other language skills. Existing listening anxiety research relies on rigid methodological practices, primarily static, survey-based methods, which lack more robust student insight and overlook the learning context. To address these gaps, this dissertation examines listening anxiety through a nuanced lens that challenges conventional methodological tendencies to offer new insights into L2 learners' experience with the phenomenon.

Guided by Complex Dynamic Systems Theory (CDST) principles, the present study sought to fulfill four objectives: (a) examine whether participants rated their listening anxiety similarly across static and dynamic metrics, (b) determine the extent to which participants' listening anxiety fluctuated over time, (c) integrate student voices to uncover how participants explained their listening anxiety scores and (d) explore how the classroom context accounted for participant listening anxiety. Data collection took place during the Spring 2023 semester in an intermediate Spanish conversation course at a large public university. Over six weeks, five participants evaluated their listening anxiety using the Foreign Language Listening Anxiety Scale (FLLAS) (Kim, 2000) and the Anxometer (MacIntyre & Gardner, 1991b). The FLLAS was administered at the beginning and end of data collection while the Anxometer was completed during in-class listening tasks. Following each class session, participants engaged in semi-structured interviews to

elaborate on their in-class ratings. Concurrently, weekly class observations were conducted to contextualize findings.

Results from the data analyses offer a nuanced perspective of learner listening anxiety which helps broaden scholarly understanding of the construct and suggests potential new pathways for future research. First, a Spearman Correlation showed participants evaluated their listening anxiety comparably across static and dynamic metrics, though interviews revealed discrepancies in how participants interpreted instruments, suggesting further investigation may be required. Secondly, in-class Anxometer data indicated generally low listening anxiety with minimal fluctuation, but occasional spikes in ratings occurred during higher stakes or novel tasks, or when listening preceded other assessments, demonstrating that although long-term listening anxiety was fairly stable, individual tasks and contexts underscored its dynamicity. Furthermore, weekly interviews uncovered varied and complex sources of listening anxiety (task, personal and input factors) and mitigating influences (personal, instructional and input factors). Finally, classroom observations highlighted the importance of context when considering participants' relatively low listening anxiety, and instances of fluctuation. Notably, observation data highlighted that participant listening anxiety was generally low due to the instructor's considerable efforts to facilitate student comprehension, as well as a supportive classroom environment marked by an empathetic instructor, sensitive to students' anxieties, and positive peer dynamics.

This dissertation is dedicated to a young girl who was told one too many times she'd have a hard time keeping up with the "smart" kids. I suppose you were one of them all along.

## ACKNOWLEDGEMENTS

It may be cliché to say “it takes a village” to take on something like a doctoral dissertation, but such a sentiment is absolutely true. First and foremost, I want to thank my Advisor and Chair, Elvis Wagner. You were undoubtedly one of the founding figures helping to craft my passion for language teaching and learning (yes, starting way back in 2012!). When I circled back to Temple in 2019, you welcomed me with open arms and truly made me feel like I belonged in this space. Thank you for constantly pushing me, encouraging me to take risks in the name of quality research, and cheering me to the finish line. I would also like to extend my sincere gratitude to Di Liu and Paul Toth. Di, you were always the ultimate cheerleader as my instructor and now committee member. I appreciate you giving me your time to think through my research methods, always with a supportive ear and positive feedback. Paul, I am forever indebted to the countless hours we spent ironing out the details of the massive undertaking that was data collection. You saw I had a clear plan in mind and helped me bring it to life – while, of course, reminding me to set realistic expectations and goals (this was crucial). Finally, I would like to thank my external reader, Janire Zalbidea. Though we miss you at Temple, I have always been in awe of your expertise in second language acquisition and how you so gracefully integrate it into your teaching. Thank you so much for being part of this committee.

Mom and dad, where do I start? Thank you for always believing in me when it was too hard for me to believe in myself. Thank you for encouraging me to take this leap of faith even though it would require you to spend the next several years listening to me as a vent on the phone on a bi-weekly (weekly?) basis. I do not know where I would be without you.

Finally, I could not possibly express all the gratitude I have for my partner, Jesús. You are the calm to my storm and the trigo de mi pan. Thank you for your undying support and for being my dream come true.

# TABLE OF CONTENTS

	Page
ABSTRACT.....	iii
DEDICATION.....	v
ACKNOWLEDGEMENTS.....	vi
LIST OF TABLES.....	xiv
LIST OF FIGURES.....	xviii
CHAPTER	
1. INTRODUCTION.....	1
Background and Problem Statement.....	2
Research Objectives and Design.....	11
Structure of the Dissertation.....	13
2. LITERATURE REVIEW.....	15
Theoretical Framework.....	15
Key Concepts.....	16
Methodological Patterns and Limitations of CDST.....	28
Foreign Language Anxiety.....	31
Evolution of Foreign Language Anxiety Research.....	31
Sources of Foreign Language Anxiety.....	37
Impact of Foreign Language Anxiety.....	42
Defining Foreign Language Listening Anxiety.....	46
Impact of Anxiety on Distinct Processing Phases.....	49

Learner Perception of Listening Comprehension .....	52
Sources of Foreign Language Listening Anxiety .....	53
Speed of Spoken Input .....	55
Fear of Missing Information .....	56
Process-Related Concerns .....	57
Listening Strategies .....	58
Lack of Listening Comprehension Practice .....	60
Listening Tasks .....	62
Social Nature of Listening .....	65
Self-Confidence .....	66
Impact of Foreign Language Listening Anxiety .....	67
Summary of Foreign Language Listening Anxiety Research Trends .....	69
Methodological Trends in CDST Research .....	76
Research Questions .....	80
3. METHODOLOGY .....	84
Overview of Methodology .....	84
Research Design and Methods .....	86
Data Collection Considerations .....	88
Research Methodology .....	90
Participant Recruitment and Informed Consent .....	90
Research Context .....	92
Instruments .....	101
Data Collection Procedures .....	110

Research Question 1: To What Extent Are Participant FLLAS Scores Consistent With Anxometer Ratings During In-Class Listening Exercises?.....	112
Research Question 2: To What Extent Do Participants' Listening Anxiety Scores Fluctuate Over Six Weeks? .....	114
Research Question 3: How Do Participants Explain the Fluctuation of Their Listening Anxiety Scores? .....	119
Research Question 4: How Might the Classroom Context Account for Participants' Listening Anxiety Patterns?.....	121
Data Analysis .....	126
Research Question 1: To What Extent Are Participant FLLAS Scores Consistent With Anxometer Ratings During In-Class Listening Exercises?.....	126
Research Question 2: To What Extent Do Participants' Listening Anxiety Scores Fluctuate Over Six Weeks? .....	128
Research Question 3: How Do Participants Explain The Fluctuation of Their Listening Anxiety Scores? .....	130
Research Question 4: How Might the Classroom Context Account for Participants' Listening Anxiety Patterns?.....	134
4. PRELIMINARY RESULTS.....	139
Consistency of FLLAS & Anxometer Scores.....	139
Integrated Results by Class Session.....	145
Class 1 Results .....	145
Class 1 Participant Anxometer Score Summary .....	147
Class 1 Factors Influencing Listening Anxiety .....	149
Class 1 Factors Mitigating Listening Anxiety .....	155
Class 2 Results .....	161
Class 2 Participant Anxometer Score Summary .....	165
Class 2 Factors Influencing Listening Anxiety.....	167

Class 2 Factors Mitigating Listening Anxiety .....	175
Class 3 Results .....	179
Class 3 Participant Anxometer Score Summary .....	183
Class 3 Factors Influencing Listening Anxiety.....	184
Class 3 Factors Mitigating Listening Anxiety .....	189
Class 4 Results .....	193
Class 4 Participant Anxometer Score Summary .....	195
Class 4 Factors Influencing Listening Anxiety.....	196
Class 4 Factors Mitigating Listening Anxiety .....	201
Class 5 Results .....	208
Class 5 Participant Anxometer Score Summary .....	211
Class 5 Factors Influencing Listening Anxiety.....	212
Class 5 Factors Mitigating Listening Anxiety .....	215
Class 6 Results .....	219
Class 6 Participant Anxometer Score Summary .....	224
Class 6 Factors Influencing Listening Anxiety.....	226
Class 6 Factors Mitigating Listening Anxiety .....	230
Class 7 Results .....	235
Class 7 Participant Anxometer Score Summary .....	238
Class 7 Factors Influencing Listening Anxiety.....	239
Class 7 Factors Mitigating Listening Anxiety .....	246
Final Interview Results .....	250
5. SYNTHESIS OF RESULTS.....	259

Research Question 1: To What Extent Are Participant FLLAS Scores Consistent With Listening Anxiety Ratings During In-Class Listening Exercises? .....	259
Research Question 2: To What Extent Do Participants' Listening Anxiety Ratings Fluctuate Over Six Weeks?.....	262
Summary of Group Listening Anxiety Trends .....	267
Individual Listening Anxiety Trends .....	269
Research Question 3: How Do Participants Explain the Fluctuation of Their Listening Anxiety Scores? .....	284
Factors Influencing Increased Listening Anxiety .....	285
Factors Mitigating Listening Anxiety .....	293
Summary of Interview Findings .....	301
Research Question 4: How Might the Classroom Context Account for Participants' Listening Anxiety Patterns?.....	304
Instructional Support for Comprehension and Communication .....	305
Social, Emotional and Environmental Features of Classroom Climate.....	318
Summary of Observation Findings .....	326
6. DISCUSSION AND CONCLUSION.....	329
Summary .....	329
Implications from Findings.....	333
Listening Anxiety as a Complex, Dynamic Variable .....	333
Relevance of the Classroom Context .....	343
Limitations .....	348
Suggestions for Future Research .....	351
Conclusion .....	354
REFERENCES .....	357

## APPENDICES

A. ORIGINAL FOREIGN LANGUAGE LISTENING ANXIETY SCALE (FLLAS).....	371
B. 30-ITEM ADAPTED FLLAS.....	374
C. 30-ITEM ADAPTED FLLAS GOOGLE FORM.....	377
D. OBSERVATION FORM.....	381
E. SAMPLE COMPLETED OBSERVATION FORM.....	382
F. SAMPLE INTERVIEW PROTOCOL.....	386
G. SAMPLE ANALYTIC MEMO ANNA CLASS 2.....	387
H. INTERVIEWS CODEBOOK.....	391
I. OBSERVATIONS CODEBOOK.....	401
J. SAMPLE MEMO: CLASS 1 OBSERVATION (PHASE 1).....	404
K. SAMPLE MEMO: CLASS 1 OBSERVATION (PHASE 2).....	406
L. EXAMPLE DISCUSSION WITH CO-RATER.....	409

## LIST OF TABLES

Table	Page
1. Participant Demographics and Background.....	97
2. Descriptive Statistics for FLLAS Pilot Data.....	104
3. FLLAS Items and Corresponding Subscales .....	106
4. Summary of Data Collection .....	111
5. Summary of Weekly Listening Activities and Anxometer Ratings.....	118
6. FLLAS Scores 1 and 2 Combined .....	141
7. Participant Average Anxometer Scores .....	143
8. Class 1 Read Aloud.....	146
9. Class 1 Anxometer Scores During Read Aloud.....	148
10. Class 1 Factors Influencing Listening Anxiety during Read Aloud .....	150
11. Class 1 Factors Mitigating Listening Anxiety during Read Aloud.....	155
12. Class 2 Group Discussions.....	161
13. Class 2 Individual Presentations .....	164
14. Class 2 Anxometer Scores during Group Discussions & Individual Presentations..	167
15. Class 2 Factors Influencing Listening Anxiety during Group Discussions and Individual Presentations.....	168
16. Class 2 Factors Mitigating Listening Anxiety during Group Discussions and Individual Presentations.....	176
17. Class 3 Individual Presentation.....	180
18. Class 3 Group discussions .....	182
19. Class 3 Anxometer Scores during Individual Presentation & Group Discussions ...	184
20. Class 3 Factors Influencing Listening Anxiety during Group Discussions and Individual Presentation .....	185

21. Class 3 Factors Mitigating Listening Anxiety during Group Discussions and Individual Presentation .....	190
22. Class 4 Movie clip .....	193
23. Class 4 Anxometer Scores during Movie Clip .....	196
24. Class 4 Factors Influencing Listening Anxiety during Movie Clip .....	197
25. Class 4 Factors Mitigating Listening Anxiety during Movie Clip .....	202
26. Class 5 Read Aloud.....	209
27. Class 5 Individual presentation.....	211
28. Class 5 Anxometer Scores during Read Aloud & Presentation.....	212
29. Class 5 Factors Influencing Listening Anxiety during Read aloud & Presentation .	213
30. Class 5 Factors Mitigating Listening Anxiety during Read Aloud & Presentation..	216
31. Class 6 Audiovisual Activity .....	220
32. Class 6 Individual Presentation.....	224
33. Class 6 Anxometer Scores during Audiovisual Activity & Presentation .....	225
34. Class 6 Factors Influencing Listening Anxiety during Audiovisual Activity & Presentation.....	226
35. Class 6 Factors Mitigating Listening Anxiety during Audiovisual Activity & Presentation.....	231
36. Class 7 Final Review .....	236
37. Class 7 Pair Activity .....	238
38. Class 7 Anxometer Scores During Final Review & Pair Activity .....	239
39. Class 7 Factors Influencing Listening Anxiety during Final Review & Pair Activity .....	240
40. Class 7 Factors Mitigating Listening Anxiety during Final Review & Pair Activity	247
41. Final Interview: Factors Influencing Listening Anxiety throughout Data Collection .....	251
42. Average Anxometer Scores by Class Session .....	263

43. Average Anxometer Scores during Listening Exercises .....	265
44. Anna Weekly Average Anxometer Scores .....	270
45. Anna Average Anxometer Scores during Listening Exercises .....	272
46. Alanna Weekly Average Anxometer Scores .....	274
47. Alanna Average Anxometer Scores during Listening Exercises .....	275
48. Kathy Weekly Average Anxometer Scores .....	277
49. Kathy Average Anxometer Scores during Listening Exercises .....	278
50. Mary Weekly Average Anxometer Scores .....	280
51. Mary Average Anxometer Scores during Listening Exercises .....	281
52. Laura Weekly Average Anxometer Scores .....	283
53. Laura Average Anxometer Scores during Listening Exercises .....	284

## LIST OF FIGURES

Figure	Page
1. Classroom Layout .....	94
2. Original Anxometer .....	108
3. Data Collection Timeline .....	112
4. Adapted Anxometer .....	114
5. Class 1 Google Form with Anxometer Ratings .....	115
6. Vogely (1998) Coding Scheme.....	132
7. FLLAS Scores at the Beginning and End of the Semester .....	140
8. Participant Anxometer Score Fluctuation by Class Session .....	142
9. Spearman Correlation between FLLAS and Anxometer Scores .....	144
10. Class 1 Read Aloud Transcript .....	146
11. Excerpt from Movie Clip Transcript.....	195
12. Class 5 Read Aloud Transcript .....	210
13. Audiovisual: Speaker 1 .....	221
14. Audiovisual: Speaker 2 .....	222
15. Audiovisual: Speaker 3 .....	223
16. Individual Presentation on Rainforest Conservation Word Bank.....	229
17. Average Anxometer Scores by Class Session .....	264
18. Anna Weekly Average Anxometer Scores .....	269
19. Alanna Weekly Average Anxometer Scores .....	273
20. Kathy Weekly Average Anxometer Score.....	276
21. Mary Weekly Average Anxometer Scores .....	279
22. Laura Weekly Average Anxometer Scores.....	282

23. Sample Individual Presentation Handout.....	310
24. Class 5 Read Aloud Visual Aid .....	311
25. Movie Clip: María.....	312
26. Movie Clip: Juan.....	312

# CHAPTER 1

## INTRODUCTION

While teaching English in Spain, I had a student named Miguel. Each week I went to Miguel's house to support his preparation for the advanced Cambridge English Language Assessment. During our meetings, I was impressed to find this 17-year-old student could speak confidently on various topics, from *Breaking Bad* to Catalan independence, with his speech often mirroring that of a native English speaker. Upon completing these initial observations, I decided to delay practicing exam activities because, simply, they seemed unnecessary.

As the exam was drawing closer, we began the practice speaking exercises. I selected the prompt, read the instructions, and watched as Miguel nervously shifted in his chair. When I started the stopwatch, Miguel stammered and struggled to find his words. His once fluent speech was replaced with frequent pauses and false starts that never ultimately led to a coherent sentence. Frustrated, he stopped the activity. Miguel looked at me and said, "I'm sorry. I just don't think this exercise shows how well I speak English." I was amazed. In a matter of seconds, Miguel's anxiety, which I had never encountered, was so debilitating that his output became unrecognizable, only to revert to its usual precision after the exercise had concluded. This was baffling. We were sitting in the same room where we always held class, and I had not so much as moved my chair. The content of the speaking activity did not appear daunting, particularly for someone who eagerly recounted their physics lectures.

Nevertheless, I began to wonder, *could anxiety manifest spontaneously only to dissipate seconds later? Could it, even momentarily, confuse a highly advanced learner for a novice?* And, if the answer to either question was yes, *how and why is that possible?*

## **Background and Problem Statement**

While students may encounter discomfort and anxiety in any educational context, foreign language (L2) classrooms present a unique challenge. When learning an L2, students must express themselves and communicate understanding in a language that is not their own and generally not yet mastered, leading to potentially adverse feelings (Horwitz et al., 1986; Krashen, 1982). These feelings may manifest into foreign language anxiety (FLA). Horwitz et al. (1986), who conducted a seminal study on the construct, defined language anxiety as “a distinct set of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process” (p. 128). MacIntyre and Gardner (1994) provided a slightly modified definition claiming it is “the feeling of tension and apprehension specifically associated with second language contexts, including speaking, listening and learning” (p. 284). Essentially, language anxiety is a type of anxiety provoked by a specific situation in a foreign language classroom context (Horwitz et al., 1986; MacIntyre & Gardner, 1989). Situation-specific anxiety refers to an individual’s tendency to become anxious in a predetermined context (e.g., while driving). This response differs from those with a general predisposition to anxiety as a trait (MacIntyre, 1995) or those who experience it as a fleeting state across multiple contexts. In this sense, language anxiety distinguishes itself from generalized anxiety by displaying features directly related to the foreign language classroom. Additionally, language learning in an academic setting requires proficiency across the four language domains: reading, writing, speaking, and listening, constituting a profound challenge for novice and advanced learners alike. Given each language domain is unique and requires specific skills, learners may experience varying degrees of anxiety based on

the domain they are exercising. It is, therefore, vital not only to examine language anxiety as a whole but also to consider isolating each of the four domains and observing their relationship with anxiety (Cheng et al., 1999; Elkhafaifi, 2005a).

As language anxiety can manifest across the four language domains, scholarship has often focused on investigating its relationship to each language skill. For example, foreign language reading anxiety is linked to reading comprehension and its concurrent processes in the target language (Zhao et al., 2013). Saito et al. (1999) assert two elements of reading in a second language that may provoke anxiety: a writing system unfamiliar to the learner and reading material that requires cultural background knowledge. A related receptive skill, listening anxiety, may occur as learners receive aural input (Zhang, 2013). Sources of listening anxiety may derive from input, processing, and personal or instructional factors (Vogely, 1998). Conversely, students could experience speaking anxiety at the moment of oral production or by simply knowing that at *some point*, they will have to communicate in the L2 (MacIntyre et al., 2002). This form of anxiety may be related to low self-esteem (Pappamihiel, 2002), the act of conversing with a native speaker (Woodrow, 2006), or a perceived need for native-level pronunciation (Price, 1991). Finally, the anxiety experienced during L2 writing also contains various sources such as learners' dissatisfaction with their skills, a lack of practice, and insufficient vocabulary knowledge (Liu & Ni, 2015). Accordingly, the anxiety associated with each language skill derives from diverse sources unique to the individual skill and learner.

Despite language anxiety's impact on each of the four language skills, empirical research has tended to focus on its relationship with speaking. Consequently, the other language skills have received considerably less focus. Horwitz et al. (1986) regarded

speaking anxiety as “the most frequently cited concern of the anxious foreign language student” (p. 126). Nevertheless, findings from recent studies may encourage scholars to reconsider the over-emphasis on speaking. Three recent meta-analyses conducted by Zhang (2019), Botes et al. (2020), and Teimouri et al. (2019) revealed that listening anxiety has the strongest negative impact on learner achievement of the four language domains and related language anxiety constructs (e.g., language test anxiety), determined by testing outcomes and measures of self-perceived proficiency. It is thus unclear why existing research is not more inclusive of this receptive skill. Therefore, it is essential first to examine listening anxiety and general language anxiety research trends to best understand why these disparities exist.

Although related, language anxiety and listening anxiety remain separate constructs. Holzknicht & Brunfaut (2022) propose “one reason for this may be that FL classroom anxiety is task-specific, whereas listening anxiety is skill-specific” (p. 341). Anxiety may occur at several points during the listening process, such as receiving aural information or completing listening assessments. If anxiety becomes overwhelming in either instance, it may consequently block input reception (Tobias, 1986) potentially hampering learners’ ability to process and respond. Accordingly, MacIntyre and Wang (2022) explain L2 students may view listening as the most challenging skill to master as input disappears almost instantly after it is received and cannot be reviewed. The authors explain this is dissimilar to reading comprehension in which the passage remains readily available even after the student has read it. Therefore, the nature of listening comprehension itself possesses unique qualities that may impose anxiousness, distinguishing listening anxiety from general classroom language anxiety.

Listening anxiety derives from varying sources such as input speed (Graham, 2006), inability to control input speed (Kimura, 2008), having limited opportunities to listen to the text (Golchi, 2012), difficulty identifying known words in spoken discourse (Bekleyen, 2009), inadequate prior listening instruction (Yayli, 2017), or a lack of listening strategies (Gao et al., 2020). Many listening anxiety sources intertwine, stemming from the language classroom and presentation of listening texts. For example, learners do not always receive the necessary tools (i.e., listening practice or strategies) to develop their listening skills (Vandergrift & Goh, 2012) which may make adapting to input speed or processing extended text exceedingly difficult. Vogely (1999) explains that in comparison to the other language domains, listening presents an issue of control. Conversely, when reading and writing, learners have time to process information and plan a response. When speaking, students can typically opt to use words with which they feel most comfortable. Listening does not permit these affordances. In monologic contexts, if the input speed is too fast or contains an unfamiliar accent, listeners generally cannot request clarification. Given the diverse sources and lack of control allowed to learners, it is justifiable that listening anxiety would yield a consistently negative impact on listening performance (Serraj & Noordin, 2013; Liu & Yuan, 2021).

While scholarship has uncovered a variety of listening anxiety sources, there are methodological limitations facing listening anxiety research which prevent a more comprehensive depiction of the construct. First, listening itself receives minimal empirical attention due to “its complex and covert nature compared to other modalities such as speaking and writing, which can be observed directly” (Holzknecht & Brunfaut, 2022, p. 331). Thus, it is reasonable that listening anxiety be equally challenging to observe.

Moreover, consistent with other skill-specific forms of language anxiety and general language anxiety, listening anxiety studies are overwhelmingly quantitative. Language anxiety research in general follows this trend as the prevailing measure is via correlational analyses generated from surveys or questionnaires while alternative approaches, such as experimental designs, are scarce (MacIntyre & Wang, 2022). Quantitative studies primarily utilize surveys such as the Foreign Language Listening Anxiety Scale (FLLAS) by Kim (2000) (Canaran et al., 2020; Guswita & Sugirin, 2021; Ipek, 2020; Kimura, 2008). Therefore, understandings of the construct derive from students' responses to questionnaires. While there are examples of qualitative or mixed-methods investigations integrating student voices, such as Bekleyen (2009) or Gao et al. (2020) who deployed interviews, they are comparatively few. Thus, participants do not have the option to elaborate on their experiences with the phenomenon or explain why they responded to individual survey items in a particular manner. Granting this opportunity could further contextualize their responses within their individual experience. For instance, perhaps students yield mixed ratings for the following FLLAS survey item, *It frightens me when I cannot catch a keyword of an English listening passage*. Allowing them to explain their ratings can illuminate details from their previous English classes and instructors to explain the score differences. Moreover, understanding of student anxiety often derives from a single point in time and often outside the classroom context, overlooking the possibility of fluctuations in scores or the influence of the learning environment. Without allowing students the opportunity to contextualize responses or rate anxiety at multiple points, our understanding is constricted.

To explain how methodological trends emerged, the current study's design makes a distinction between trait, state, and situation-specific anxiety, Gardner et al. (2004) characterize trait anxiety as "a relatively stable tendency to be anxious" (p. 9), while state anxiety takes place at a specific point in time, though not necessarily in a recurring fashion. Situation-specific anxiety is reserved for people who only become anxious in specific situations or contexts (Horwitz et al., 1986). Like trait anxiety, situation-specific anxiety is also recurring. Thus, language anxiety is classified as situation-specific anxiety (Liu & Yuan, 2021) because it emerges specifically in L2 contexts. Repeated experiences of state anxiety in a language-learning context can manifest into situation-specific anxiety (Zhang, 2013). These features are reflected in the metrics used in language anxiety scholarship. Gregersen et al. (2014) explain language anxiety questionnaire items represent common scenarios learners encounter so that scholars may then deduce the severity of their anxiety and its sources. Such surveys (e.g., the FLLAS), therefore, treat language anxiety as specific to a defined context rather than a fleeting state. While a seemingly logical approach, the spontaneous occurrences of anxiety learners can face may not be represented in the results. Furthermore, Gregersen et al. (2014) assert that although previous research indicates that learners with high levels of trait language anxiety will also experience comparable state language anxiety. In other words, an ordinarily relaxed student can encounter moments of heightened language anxiety, even briefly, and their experience is no less valid. Therefore, research investigating emotions in the second language acquisition (SLA) context is gradually gravitating towards the state-anxiety conceptualization. Dörnyei (2017) affirms this shift in perspective results from recent investigations highlighting the temporal, malleable state of affective variables typically labeled as

*individual differences* (e.g., motivation, anxiety, etc.). He explains that establishing individual differences was an effort to account for variability across human experiences. In their reviews of existing language anxiety literature, Dörnyei (2017) and Dewaele (2017) explain that the notion of individual differences may oversimplify complex variables. They encourage scholars to distance themselves from this limited perspective, by extension, the conventional methods used to analyze them.

Despite common methodological trends, MacIntyre (2017) explains that a new wave of language anxiety research may be emerging, which he refers to as the Dynamic Approach. This approach examines anxiety alongside other related variables (e.g., motivation, self-confidence, willingness to communicate, etc.). Additionally, the Dynamic Approach considers the context in which the variable appears, affirming the relevance the student's learning environment. Finally, the approach does not view anxiety as a fixed variable, emphasizing that its state adapts to interactions with its surroundings and may change unpredictably. For example, a student may experience anxiety when their instructor uses a movie clip for a listening comprehension activity, but not when they listen to recorded dialogues from the textbook. In this case, the student's anxiety responds and fluctuates due to the environment, specifically, the materials deployed by the instructor.

Although the Dynamic Approach offers potentially compelling data, there are challenges to its empirical application. MacIntyre (2012) provides a rationale for researchers' hesitation to adopt it. Though the researcher is referring to affect, his claim is equally applicable to anxiety:

With a research focus on the nitty-gritty dynamics of change, we are faced with a methodological problem. Affect is a moving target, how do we track it and how do we understand the interacting features of the person and the situation that are influencing the target variable? (p. 362)

Such questions highlight legitimate reservations and perhaps underline researchers' apprehension. Simpson and Rose (2020) further explain an aversion to adopting this "messy" type of design is due to feelings of relinquishing control over the observed variables. This is a reasonable concern, but not without consequences as researchers can "end up narrowing their focus and their data when dealing with complexity, which creates 'cleaner' but not necessarily 'better' data" (Simpson & Rose, 2020, p. 138). Furthermore, these concerns may encourage language anxiety researchers' tendency to observe the phenomenon as a stable variable as it simplifies data collection through surveys, which may be easily administered and analyzed. Nevertheless, the quest for "cleaner" data is an intriguing trend, and perhaps in conflict with the central objectives of applied linguistics research which explores authentic language use in a real-world context. Simpson and Rose (2020) implore scholars to challenge this tendency to embrace the core principles of the field. As will be outlined in subsequent sections, the nature of listening anxiety is inherently complex and dynamic, as many of its sources are intertwined and connected to the learning environment. Therefore, conventional instruments such as language anxiety questionnaires may not capture such attributes as sources are observed independently of one another, and the learning context is often overlooked.

In summary, since the publication of Horwitz et al. (1986), foreign language anxiety has maintained a significant presence in empirical research. Through the researchers' development of the Foreign Language Classroom Anxiety Scale (FLCAS), studies on the construct expanded significantly (MacIntyre, 2017). MacIntyre & Wang (2022) explain the prominence of language anxiety in scholarship is likely due to it being an "unwelcome emotion and common experience" (p. 175). However, research in the area continues to

exhibit considerable shortcomings. For example, of the four language skills, speaking anxiety receives the most empirical attention. This trend may be symptomatic of L2 research as listening is generally subsumed by speaking (Wagner et al., 2024). The imbalance in research is problematic, given the negative impact listening anxiety places on learners, which is at times more pronounced and consequential than speaking.

Furthermore, quantitative questionnaires dominate language anxiety research. Overwhelmingly quantitative approaches restrict rich understanding of the phenomenon because they typically measure this affective variable as static and rooted in consistent sources. Participants often receive one or (at most) two opportunities to complete the questionnaire, with scores intended to illustrate their experience. This notion presents one of the chief concerns with questionnaire use. The researcher is typically seeking to extract information about a significantly complex, multi-tiered construct (e.g., listening anxiety), through a series of relatively broad statements for participants to evaluate. Undoubtedly, researchers may gather compelling information about the participants' relationship with a given construct, but the question remains whether a questionnaire itself the most adequate metric for a complex construct (Wagner, 2015) is. In response to this trend, listening anxiety, in particular, limits research drawing on qualitative methods such as interviews and observations. There is minimal scholarship investigating how the construct may change over time (e.g., Kilic & Uckun, 2013; Liu & Yuan, 2021; Zhang, 2013) or how learners explain their experiences to provide a more nuanced understanding. As previously stated, learners signal that classroom practices, such as a lack of listening instruction, have contributed to their anxiety. Researchers specializing in L2 listening, such as Goh and Vandergrift (2021), reiterate this lack of listening comprehension focus within language

classrooms. Therefore, it is surprising that few listening anxiety studies, such as that done by Gao et al. (2020), utilize classroom observations to best understand the instructional practices surrounding listening that may impact anxiety. This is in contrast to other forms of language-related anxiety. Researchers have conducted investigations to explore sources (Effiong, 2015) and symptoms (Maher & King, 2020) and to gain a better understanding of the classroom environment, typical routines, and student behavior (Nilsson, 2019).

### **Research Objectives and Design**

Given the abovementioned limitations, the present study seeks to meet four objectives. The first objective is to determine the extent to which participants' responses to static metrics of listening anxiety are consistent with dynamic measures. To achieve this goal, participants rated their listening anxiety using the FLLAS (Kim, 2000) and the Anxometer (MacIntyre & Gardner, 1991b). The extent to which results from the two measures converge will be determined by a Spearman Correlation. Historically, participants have completed the FLLAS or related surveys outside of a context which would theoretically provoke an anxious state (e.g., in their language class). Thus, the first objective not only challenges existing methods, but also bridges a significant gap in scholarship by allowing participants to rate their listening anxiety as it occurs.

The second objective seeks to uncover the dynamicity of student listening anxiety. In fulfillment of this objective, participants rated their listening anxiety using the Anxometer (MacIntyre & Gardner, 1991b) during listening exercises in their Spanish class over six weeks. Data trends will determine the fluctuation or stability of student listening anxiety during listening activities, class sessions, and over the course of the semester. This approach explores anxiety through a dynamic lens and at the state level. Permitting

participants to rate their anxiety over time will also unveil the extent to which aspects of the learners' environment impact its fluctuation and stability. This approach contrasts with standard research practices within listening anxiety scholarship, which rarely has evaluated learners' listening anxiety within the learning context, in real time or at multiple intervals.

The third objective is to integrate student voices into our understanding of listening anxiety. Within 72 hours of completing the in-class Anxometer ratings, participants completed 10 to 15-minute interviews during which they explained fluctuation patterns found in their scores. This gave participants the opportunity to provide insight into what sources influenced their anxiety to decrease, increase, or remain stable. Moreover, interviews allowed participants to reflect on their overall experience in the classroom, how they responded to diverse instructional practices, and approaches they felt enhanced their listening comprehension. In contrast to previous research, this novel approach examined listening anxiety as a complex entity, composed of interwoven components which respond to their environment rather than a fixed variable that reacts predictably to recurring sources.

The final research objective is to determine how the classroom context may explain fluctuations and stability of L2 listening anxiety. This objective addresses a critical blind spot in existing scholarship, as while several listening anxiety triggers point to concerns with instructional practices, classroom observations are absent from research. Thus, there is minimal understanding of how instruction, learning tasks, materials or even peers may be contributing factors. To resolve this research gap, observations were conducted during the same class sessions when participants completed their Anxometer ratings. Classroom observations of the present study centered on aural comprehension activities, instructional practices surrounding said activities, and dynamics amongst the instructor and students.

The research objectives of the present study adhere to the theoretical framework, Complex Dynamic Systems Theory (CDST), utilizing a mixed-methods convergent design. Quantitative data collection consisted of two instruments: the FLLAS (Kim, 2000) and the Anxometer (MacIntyre & Gardner, 1991b) while the qualitative strand contained interviews and observations. According to Creswell and Plano-Clark (2018), researchers select a convergent mixed-methods design when seeking to integrate quantitative and qualitative data strands for a most robust understanding of research questions. A key objective of the present study is to triangulate data sources for a well-rounded depiction of participants' experience with listening anxiety. Thus, a convergent design allows for complete triangulation and integration of FLLAS and Anxometer ratings, interviews, and observations. Furthermore, implementation of the CDST framework offers a slightly more flexible timeframe for examining given constructs, researchers may analyze variables at timescales ranging from seconds to years (Hiver, 2022). This longitudinal study took place over six weeks in an intermediate university Spanish class. During that time, the five participants carried out two FLLAS completions, 59 Anxometer ratings across seven class sessions and nine semi-structured interviews. To further contextualize the Anxometer ratings and semi-structured interviews, 14 classroom observations, seven formal and seven informal, were completed.

### **Structure of the Dissertation**

Following this review of the study, chapter two begins with an overview of the CDST framework and the principles informing the theoretical underpinnings and methodological approach of the study. Then, it will detail the early stages of language anxiety research to demonstrate its evolution through the decades, before segueing into

listening anxiety, highlighting its sources and impact. Throughout the chapter, I highlight patterns found in the results and methodological trends to illuminate the dynamicity and complexity of listening anxiety and gaps in the research. Chapter three describes the timeline and procedures for data collection and analysis in accordance with each research question, outlining past studies that informed this approach. Next, chapter four presents results across seven sections, one for each observed class session. Within this chapter, I will thoroughly detail the listening activity for each class, participant Anxometer scores, and integrated interview and observation findings for that week. Chapter five will synthesize weekly data to extract key trends in adherence to each research question. Finally, chapter six will summarize findings, their broader significance and provide directions for future research.

## CHAPTER 2

### LITERATURE REVIEW

#### **Theoretical Framework**

Much of SLA research centers on learners' processes when acquiring a language. For example, researchers may investigate the context of language development, the effectiveness of distinct instructional practices, or the impact of a learner's L1 on successful acquisition. SLA has undergone several theoretical waves, each attempting to expand on its predecessor. However, Ushioda (2009) affirms SLA requires “a focus on real persons, rather than on learners as theoretical abstractions” (p. 220). Similarly, De bot et al. (2007) call for “a theory that does not regard real-life messy facts as ‘noise’ but as part of the ‘sound’ you get in real life” (p. 7). In the context of affective variables, one such source of “noise” impacting countless L2 learners is undoubtedly language anxiety. As the most researched variable in SLA literature (Teimouri et al., 2019), language anxiety has proven to significantly threaten learner performance. As will be outlined in subsequent sections, countless studies have unveiled language anxiety's diverse catalysts and negative impact on achievement. Unfortunately, despite decades of research, the methodological and theoretical pathways to understanding language anxiety remain somewhat restricted and rarely embrace the real-life messiness De bot et al. (2007) so poignantly describe. The present study is embedded within CDST to counter this trend.

In the field of SLA, an effort to promote CDST, also referred to as Complexity Theory, has largely been spearheaded by Diane Larsen-Freeman. In her seminal piece, Larsen-Freeman (1997) explains that the initial interest in CDST emerged from the work of the physicist James Gleick. In his book *Chaos: Making a New Science*, Gleick (1987) states, “nonlinearity means the act of playing the game has a way of changing the rules”

(p. 24). Larsen-Freeman found this insight relevant to second language development. Applying Gleick's metaphor, she asserts that students' linguistic patterns emerge through iterative interaction as they continue to use language and interact with peers, and their language will shapeshift and evolve. The purpose of Larsen-Freeman (1997) was to draw parallels between the nonlinear systems uncovered in existing scientific research (i.e., in the natural world) with those occurring in language. The rationale was to provide sufficient evidence supporting language as a complex dynamic system so that researchers would reconsider adopting a simplistic “reductionist perspective” (p. 142) when resolving issues arising in SLA. The following section provides background on Complexity Theory and its defining characteristics, introduces the methodological approaches associated with it, and discusses how adopting a CDST perspective in listening anxiety scholarship could expand its currently restricted.

### ***Key Concepts***

It is essential first to define key terms related to Complexity Theory. Larsen-Freeman and Cameron (2008) explain that what makes a system *complex* is that it is unwaveringly tethered to its varied components. Citing Juarerro (2000), the authors continued, stating that components are interdependent and constantly interacting. Further adding to its complexity, the CDST framework does not separate the language learner from the learning context (Larsen-Freeman, 2017). To fully understand why a system behaves in a particular way, one must first identify the environment in which it appears. As components interact, they will evolve (Larsen-Freeman, 2011). This is because a complex system is *dynamic* due to its susceptibility to change over time (Larsen-Freeman, 2017). According to De bot et al. (2007), dynamic systems “will always be in a state of flux and

change” (p. 14). A change in one aspect of the system will impact all others. For instance, if an instructor rearranges the classroom (i.e., the context) by arranging the desks in groups, this could lead to more cooperative activities, thus granting more speaking opportunities for individual learners. Although we can affirm the inevitability of change, we cannot accurately predict when the change will occur as systems progress (or regress) on a nonlinear path.

Prior research observed SLA as a linear, bottom-up process rather than a top-down one (Larsen-Freeman, 2011). De bot et al. (2007) explain a shortcoming of early SLA research is that it often became the victim of similar theoretical pitfalls of first language acquisition. Through this perspective, learners follow a linear path through several predictable phases. The authors note that this is representative of the Information Processing Model. However, more recent SLA frameworks “have shown that language, language acquisition, and language attrition are much more intricate, complex, and even unpredictable than the linear position would allow” (p. 7). Larsen-Freeman (1997) explains how L2 acquisition, and the acquisition of linguistic structures are complex and dynamic processes. Regarding L2 acquisition, some interrelated factors that have been heavily researched are the learner’s L1, amount of time spent engaging in the target language and type of input they receive, whether the learner has formal versus informal language instruction, and so on. For example, it is very challenging to determine the trajectory of L2 acquisition if the type of formal instruction is known but not how much time the learner spends in class each week, whether they use the L2 outside of class, and what type of opportunities they are given during class to practice. Larsen-Freeman (1997) further elaborates, stating that learners do not acquire particular linguistic forms linearly. As prior

research has exhibited, we can, for example, roughly anticipate the order of acquisition of grammatical morphemes (e.g., the present progressive -ing versus third-person singular -s). However, the author emphasizes that even if the learner appears to have mastered the grammatical form, this does not exempt them from future errors or regression. For example, a student may learn and accurately implement the morpheme {ed} to represent a past action on a written test but fail to do so while speaking to a peer.

Hiver and Al-Hoorie (2019) outline several underlying core features of complex dynamic systems that have been uncovered in CDST research. The following section will highlight those deemed most relevant to the current study: time and dependence on initial conditions, adaptation to the environment and other systems, openness to context, and soft-assembly. In addition, how previously identified key terms of complex dynamic systems, nonlinearity, change, and context, are embedded within these core features will also be explored.

**Time and Dependence on Initial Conditions.** Hiver and Al-Hoorie (2019) affirm that in contrast to previous theoretical perspectives, within the CDST framework, time is a vital component. The authors explain that thinking about dynamic systems shifted the focus from product to process, allowing researchers to consider the context and past experiences of participants. Put simply, the notion of sensitivity to initial conditions affirms the evolution or progression of complex dynamic systems “will vary depending on where they started” (Serafini, 2020, p. 135). In language anxiety research, understanding the phenomenon is generally derived from responses to quantitative surveys. By evaluating ratings for individual items or composite scores (i.e., the product), scholars have identified underlying sources of language anxiety and rated the overall severity of participants’

anxiety. However, examining how learners arrived at those scores (i.e., the process) is often missing. These anxiety scores are effectively snapshots of the larger picture, devoid of the time and context from which they emerged. In addition, quantitative survey results fail to capture the entire experience an individual has with language anxiety. From a CDST perspective, this is problematic as scholars within this camp emphasize the significance of seemingly small moments on long-term outcomes, reinforcing the concept of nonlinearity.

Nonlinearity occurs in systems when “an effect is not proportionate to the cause” (Larsen-Freeman, 2015, p. 228). In other words, this can take place when a stimulus provokes an unanticipated, incongruent response. Typically associated with the notion of nonlinearity is the Butterfly Effect, a term coined by Edward Norton Lorenz in the early 1960s, which affirms that small changes in an environment may impose significant outcomes. For example, linearly observing anxiety would assume that a student's anxiety degree is relatively constant and could change predictably over time. The nonlinear perspective rejects the notion of predictability, stating that seemingly small changes, such as an instructor changing the format of an assignment from independent to collaborative, can catalyze significant changes in the system. In this example, a student could experience more intense or decreased anxiety due to the format change. The Butterfly Effect further asserts that small changes or moments in time may have a significant impact at a later point in time, rather than initiating an immediate effect. For example, a student may feel they have strong listening skills but be dismayed when presented with a listening text containing an unfamiliar accent. This singular disruption to their confidence could cause them to question their abilities and to feel anxiety during future assessments, compromising their performance.

Larsen-Freeman (2017) further explains that past experiences and patterns may lead us to make predictions about how a student may react in a particular situation; however, “precise predictions are unreliable because nonlinear systems are sensitive and can change unexpectedly” (p. 17). In essence, researchers can pose informed hypotheses but should not be confined to them. Larsen-Freeman (1997) affirms that the impact of a system may be incongruent with its initial trigger. The same can be said for the magnitude. Even if a system is recurring, its impact may be more profound on one occasion versus another. For instance, receiving corrective feedback is a common occurrence in any language classroom. A student can receive corrective feedback for a grammatical error during one class that does not incite anxiety or impede successful uptake. However, we cannot say with certainty that the same approach to error correction the following week would not cause debilitating student anxiety, having them withdraw participation. The concept of nonlinearity within the CDST allows both realities to be plausible.

Its sensitivity to initial conditions makes a system inherently nonlinear and unpredictable (Larsen-Freeman, 2011). In other words, a seemingly benign catalyst can considerably impact behavior. For example, a group of students may experience moderate anxiety when an instructor begins a listening assessment seated at their desk. Once the recording finishes and the instructor circulates around the room, anxiety may increase if students feel the teacher is evaluating their responses. The change in conditions is slight despite the significant impact on anxiety. Again, a fundamental characteristic of complex dynamic systems is change over time. As a system is in a constant state of flux, it may be more sensitive to specific triggers at one isolated point in time than another (De bot et al., 2007). As such, Larsen-Freeman (2017) implores researchers to avoid examining the

relationship between variables through a linear perspective. Doing so does not “produce satisfactory explanations that are respectful of the interconnectedness of the many levels and timescales of a complex dynamic system” (p. 22). Such interconnectedness is representative of the emergent nature of these systems.

Larsen-Freeman (2016) explains that emergentism within a system is “the arising of something new, often unanticipated, from the interaction of components which comprise it” (p. 378). To explain this concept metaphorically, Larsen-Freeman (2015) gives the example of a flock of birds. She asserts that examining the flock as a whole to understand how it was formed would be overly simplistic as the flock emerged from the interaction of individual birds (p. 228). Within the context of language learners, the interaction of experiences surrounding the target language, such as practice, recall, comprehension, etc., leads to its emergence (Larsen-Freeman & Cameron, 2008). Systems, therefore, cannot be typecast as the mere result of cause-and-effect relationships (e.g., the language instructor teaches the grammatical structure, and the student learns it). Instead, emergent properties “represent how complex systems are inherently creative” (Mohammadi, 2020, p. 15). Thus, conventional methods to examine such complex systems as anxiety may be insufficient. Language anxiety can emerge at any point as a result of interacting elements. Consequently, as emergence hinges on the interconnected relationships between internal and external elements, it is critical to observe the system within the context in which it appears (Mohammadi, 2020).

Boudreau et al. (2018) elucidate the emergent qualities of emotions such as anxiety, which may be physical (e.g., sweating or trembling), feelings (e.g., apprehension), cognitions (e.g., negative self-talk), and behavioral patterns (e.g., avoidance). The authors

claim that an anxious reaction may emerge through the interaction of the qualities above. Perhaps an instructor notices a student fidgeting nervously at their seat before an oral assessment. What may not be visible to them is that as a result of nervousness regarding the exam, said students avoided studying altogether, thus further exacerbating their anxiety. The learner could also be comparing themselves to their peers, thus doubting their performance. This example, as noted by Boudreau et al. (2018), illustrates systems' self-organization. Hiver and Al-Hoorie (2019) define self-organization as an operation leading to emergence that is a “spontaneous or internally evolving process of coordinated restructuring and formation within a complex system that results in the appearance of a novel structure and functions” (p. 266). Thus, self-organization does not necessarily depend on outside forces but on internal components acting together. Gonsior et al. (2014) state, “a whole emerges from the parts, and their sum is not the whole” (p. 31). To conclude a student's experience with language anxiety is based on their overall survey score tells an abbreviated story and overlooks the spontaneity of new patterns. Yang (2021) adds that features of a system self-organize to form patterns without dependence on external influence. This characteristic underlines the unpredictable nature of complex systems. For example, a combination of low self-confidence, poor evaluation of skills, and unrealistic expectations may self-organize to create listening anxiety. Said feeling may be unfamiliar and confusing to the learner, as this new pattern does not reflect past experience. Given that complex dynamic systems are unpredictable, they may produce changes in conflict with previous patterns. As such, emergence also occurs when a new pattern cannot be explained by what is known about a system based on past events (Hiver & Al-Hoorie, 2019).

**Adaptability.** According to Boudreau et al. (2018), fear is inherently adaptive and a fundamental property of anxiety. Humans and animals alike engage in fight or flight when their security is threatened. It is thus relevant to consider another core feature of CDST, adaptability, in the context of language anxiety. Larsen-Freeman (2017) explains that systems are “open to change and therefore influenced by agents for better or for worse” (p. 16). Thus, systems may adapt in ways that are facilitating or debilitating. For example, listening comprehension itself provides ample opportunity for facilitative adaptability. According to Aryadoust (2022), listening contains a three-part process: pre-comprehension, comprehension, and post-comprehension. Nevertheless, the learner may not necessarily linearly pass through these phases. For example, if a learner does not fully comprehend the text, due to missing input in the reception phase of pre-comprehension or unfamiliar vocabulary, they may rely on top-down processing (i.e., background knowledge) to deduce the text’s meaning. In the context of language anxiety, L2 students experiencing anxiety may avoid active engagement during class activities to circumvent further exacerbating said nervousness. Conversely, anxiety leading to a listening exam could encourage the learner to increase preparation. Perceiving systems as adaptive invites the possibility for change and eliminates a fixed perspective, while also underlining the interaction of a variable with its environment. As outlined in subsequent sections, language anxiety is typically treated empirically as a stable rather than dynamic variable. Although a system may experience periods of stability, it may change at any point to adapt to its surroundings (Larsen-Freeman, 2017). Thus, adaptability also reinforces an explicit focus on time and process. Hiver and Al-Hoorie (2016) affirm, that “adaptive change provides a temporal narrative for the process of how and why the system got here and where it may

be going” (p. 747). Accordingly, to fully understand a system’s adaptability, the researcher must redirect their focus to the time and place it occurred. For example, a student may not experience anxiety while passively listening to the teacher provide instructions. However, when the teacher presents a graded listening activity, that same student could encounter a sudden increase in anxiety. In this example, the student’s anxiety adapts to the new listening context and consequently intensifies.

Koopman (2020) explains that the adaptive nature “generates ongoing variability in a system” (p. 363). This is perhaps explained by a system’s proclivity to adapt to its environment and other systems they routinely encounter (Larsen-Freeman, 2015; 2017). Such predisposition to adaptability is consistent regardless of the intensity of the context of the period. Upon recognizing patterns in their environment, systems’ internal elements interact to create new approaches (i.e., self-organization) to address issues they have learned to anticipate. Hiver and Al-Hoorie (2016) explain that systems *seek* ways to adapt as change occurs. When said adaptation alters a system’s elements or behavior, self-organization occurs. For example, students’ anxiety may fluctuate as they transition from an independent to a cooperative activity or during a listening activity versus writing composition. Each scenario operates within the same learning context; however, students engage in the L2 in diverse forms. Their anxiety may adapt to changes within one class or an entire semester.

Finally, adaptability emphasizes the cyclical relationship between the system and its environment as each adapts to the other (Ushioda, 2014). In other words, how learners respond to input and their surroundings in general impacts further instruction, and by extension their environment (Serafini, 2020). Hiver and Al-Hoorie (2019) claim “this

reciprocity is a prime characteristic of systems” (p. 26). Therefore, researchers must ask how these two entities, context, and system, impact one another. Serafini (2020) explored the importance of context in motivation research, specifically from the person-in-context perspective. This perspective stresses the nonlinear nature of motivation and its inextricable connection to the environment. Traditionally in scholarship, context is “acting as an isolated background variable that exerts a one-way influence on the learner and language development” (Serafini, 2020, p. 133). Person-in-context challenges these conventions by highlighting the bilateral relationship between a student and their learning environment. For example, should an instructor enforce an expectation of active participation from each student throughout the class, students may adapt by increasing preparation before class and familiarizing themselves with the content to meet the teacher’s standards. Likewise, if a teacher detects students are sensitive to their forms of corrective feedback, they may elect to deploy more discrete forms, such as recast rather than explicit error correction. To separate a system from its context disregards this critical bi-directional relationship.

**Context.** Simpson and Rose (2020) capture the importance of observing phenomena in their natural environment. They state that should a biologist desire “to understand how a certain type of plant grew simply by observing the plant but failed to consider either the growing medium or nutrients, they would be neglecting a significant element of what fosters plant growth” (p. 138). While the authors are describing applied linguistics research as a whole, this sentiment acknowledges a fairly pervasive trend in research within the field related to affective variables. What might be considered a profound limitation in examining phenomena in the natural world, is deemed acceptable in

human research. CDST in language learning does not separate the learner from the learning context. Larsen-Freeman (2011) remarks that “language is adapted to its context of use” (p. 53), a prevalent notion in the field. For example, if native English speakers were engaging with EFL learners at the basic level, they may choose to simplify their vocabulary and syntax to make their speech more intelligible. Moreover, “by removing components from their temporal context, we overlook their initial state dependence” (Larsen-Freeman, 2017, p. 29). As previously stated, small environmental changes may profoundly impact the system. For example, if a learner exhibits an anxious reaction such as restlessness, disengagement, or impaired speech, simply focusing on the reaction itself will not provide a robust understanding of its sources or generate effective solutions. Perhaps the instructor was unclear about the instructions, or the topic required unfamiliar vocabulary. Because language anxiety arises in language learning contexts, it has been identified as a form of situation-specific anxiety (Horwitz et al., 1986). Gregersen (2020) explains that learners who may not become anxious in other environments are not necessarily exempt from experiencing anxiety in a language classroom. This is primarily due to the unique challenges presented in a language classroom that may not be encountered elsewhere (i.e., communicating and performing in a language not yet mastered). It is, therefore, crucial to consider aspects of the language learning context when attempting to understand or draw conclusions about a student’s anxiety.

Complex dynamic systems are considered open rather than fixed, as changes in context can pose a significant impact (Hiver & Al-Hoorie, 2019). The variation found in a system is dependent upon the context in which it occurs (De bot et al., 2007). Therefore, scholars must be mindful when attempting to generalize findings from a single study.

Larsen-Freeman (2016) applies this notion to replication studies. Because different learning environments pose unique challenges and features, a lack of full replication from one context to another is not necessarily evidence of a failed intervention. Rather, it may be evidence of an intervention interacting uniquely in a different context. Larsen-Freeman (2016) elaborates further that “a different starting point will yield different results” (p. 381). Thus, the consideration of context is critical.

If the learning context is altered, the system will adapt. To provide a topical example, Liu and Yuan (2021) investigated foreign language classrooms and listening anxiety in online EFL classes during COVID-19. The authors explain that because the world around teachers and students profoundly shifted, so did the learning environment and instruction format, neither of which could be divorced from the anxiety students experience. It was, therefore, essential to employ a dynamic approach to the research to account for the context and how learners adapted to the novel environment. As such, Dewaele (2017) firmly asserts that “Individual learners cannot be isolated from their geographical, social and historical context” (p. 444). Nevertheless, the influence of context on language anxiety is scarcely seen in scholarship, a phenomenon that will be discussed in greater detail in the literature review.

**Soft-Assembly.** The final characteristic of complex dynamic systems is that of soft-assembly, effectively a synthesis of many of the characteristics mentioned earlier. Hiver and Al-Hoorie (2019) define the distinction between hard and soft-assembled mechanisms. Hard-assembled mechanisms operate consistently across environments and are unaffected by their context. Unlike their soft-assembled counterparts, they are therefore less subject to fluctuation. The authors explain that soft-assembled mechanisms are emergent,

contextually bound, and adapt to their environment. Despite the nature of previous research, Gregersen (2020) argues that language anxiety is not a stable variable but “in a state of soft-assembly wherein components of the system interact in various ways depending on the milieu of interlocutors, task, and so on” (p. 72). As exemplified in previous sections, language anxiety rarely acts alone. The dynamicity of the language classroom and the characters who comprise it are in a constant state of flux and interaction. Therefore, it is short-sighted, albeit methodologically comfortable, to assume language anxiety operates independently of these elements. However, if language anxiety is indeed soft-assembled, teachers and students alike may be able to seek solutions to reduce anxiety and mitigate its effects. Should we assume that it is hard-assembled, students' and teachers' efforts to mitigate anxiety would likely be unsuccessful.

The following section will uncover the methodological patterns of language anxiety research, which have restricted its scope and often depicted it as a hard-assembled variable.

### **Methodological Patterns and Limitations of CDST**

Larsen-Freeman (2011) explains that her initial interest in CDST was born out of disillusionment with the cognitive perspective of SLA. The research regularly unveiled new factors contributing to the success or struggles of a learner's SLA but failed to contribute a broader understanding of its complexity. Furthermore, the research methods themselves were fairly limiting. Observing a particular variable's impact on SLA typically involves controlling for related variables. She argues, “this denied the commonsense understanding that SLA processes were complex, situated, and likely multivariate” (p. 49). Moreover, the learning context is also often overlooked. CDST avoids these pitfalls, and

thus there are several benefits to utilizing this framework. This approach dissuades researchers from applying overly simplistic solutions to complex issues and discourages the investigation of purely cause-and-effect relationships. Studies seeking causal relationships do not permit deviation. CDST differs as it allows systems “to be free to develop along alternative trajectories” (Larsen-Freeman, 2011, p. 59). For example, Horwitz et al. (1986) established in their seminal piece that anxiety impacting students during language learning possesses exclusively debilitating effects and does not carry facilitative properties. This idea has undoubtedly shaped future research as many subsequent studies adopted this perspective (Criado & Mengual, 2017). However, such assertions dismiss the possibility of learners possessing a counter experience. Those adopting a CDST perspective may assert that given language anxiety is soft-assembled and adaptive, the prospect that a student may be positively motivated by their anxiety cannot be rejected. As such, CDST permits the alternate trajectories of anxiety described by Larsen-Freeman (2011). Notwithstanding, the implementation of CDST would not be without limitations or challenges.

There are methodological limitations, such as a shortage of methods, in the SLA field that complicate the CDST framework's implementation (MacIntyre & Wang, 2022). For example, to account for variation in SLA across students, researchers will often turn to what they deem individual differences (IDs). IDs are often examined as being stable and thus do not fit into the CDST framework (Larsen-Freeman, 2011). Dörnyei (2017) explains that researchers tend to rely on IDs to address this diversity in discrepancies amongst participant outcomes. Within this framework, IDs have been regarded as stable characteristics, specifically, “Individual variation from person to person when the

individualizing features exhibit continuity over time, and a further common restriction in ID research have been the emphasis on broad dimensions that apply to everyone and that discriminate among people in general” (p. 81). Such broad dimensions may be a result or primarily survey-based approaches found in IDs research (Holzknecht & Brunfaut, 2022). Hiver (2022) notes that in the context of SLA scholarship, researchers draw on IDs to determine why students may have superior or inferior outcomes over others, and possible points in their trajectory toward acquisition to explain these discrepancies. The author further explains that outside of the CDST framework, researchers examine IDs by systematically isolating them from their context and related variables. The systematic evaluation, generally in the form of correlational designs, conveys the assumption that “their underlying processes are relatively similar and predictable” (p. 477). Such methods therefore do not explore how key SLA variables (e.g., motivation, aptitude, etc.) are interconnected, and subject to change in a nonlinear fashion. Accordingly, CDST argues that investigators should distance themselves from this mentality to observe conventional independent variables as being not influential but integral to the SLA process. Historically, IDs such as motivation and aptitude have been treated as straightforward and deemed as impactful to language learning. Researchers lean on IDs to make predictions or draw conclusions about learner outcomes, but the IDs themselves are often discounted as “background noise” (Dörnyei, 2017, p. 81) in SLA. However, he explains, the reason for this may be that the SLA field lacks the necessary methodology to adopt a different perspective.

As is the case for any academic field, SLA has adopted several methodological approaches with significant limitations. Experimental designs using a pre/post-test lack

ecological validity (Larsen-Freeman, 2011) as they reinforce causal relationships and disregard compounding elements, variability over time, and nonlinearity. One such approach that could perhaps offset this limitation is ethnography. Another concern is the instruments used in SLA research. Conclusions drawn on the variability across learner outcomes are developed in response to univariate analyses and disregard the overlap and interaction amongst variables (Larsen-Freeman, 1997). De bot et al. (2007) argue that when evaluating a system, be it language development, motivation, or anxiety, while a single score from a quantitative metric provides comfort for researchers, it is also shortsighted. Regarding language anxiety, Gregersen (2020) explains that few authors have embraced a dynamic approach. Instead, she continues, scholars have opted for methods (i.e., surveys, interviews, language tasks, etc.) and statistical analyses (i.e., ANOVA) perpetuating the notion of a static variable. Such hesitation to embrace CDST is not uncommon because, as Dörnyei (2017) remarks, it “takes us out of our academic comfort zone” (p. 80). Nevertheless, the Dynamic Approach, a new wave of language anxiety research, is rising (MacIntyre, 2017) and may challenge antiquated methods.

The following section will provide a chronological overview of language anxiety research, its methods, theoretical assumptions, and potential new directions. Furthermore, it will focus on a branch of language anxiety, listening anxiety, and its underrepresentation in scholarship.

## **Foreign Language Anxiety**

### ***Evolution of Foreign Language Anxiety Research***

MacIntyre (2017), whose scholarship has been pivotal in our understanding of the FLA phenomenon, provides a review of language anxiety research over several decades,

which he claims has passed through three distinct phases during its evolution. The first wave of research is known as the Confounded Phase. Researchers examining FLA during this time applied definitions of generalized anxiety when considering its influence in language learning contexts, rather than viewing it as a separate, unique construct. This necessary shift was made during the next phase, the Specialized Approach, during which anxiety in the context of language learning was more aptly defined and thus received more explicit focus in empirical research. The final phase includes the Dynamic Approach. Said approach is fairly recent and strives to encompass the dynamic nature of both anxiety and language learning.

**The Confounded Phase.** During the Confounded Phase, Scovel (1978) shed light on the profound limitations on scholarship related to anxiety and language learning. Specific concerns were rooted in a lack of a clear definition of the construct and effective metrics. At this point, questionnaires (e.g., Sarason's 1978 Test Anxiety Scale) utilized in language anxiety research were taken from the field of psychology and thus not entirely applicable to the uniqueness of language learning. The intersection of a poorly defined phenomenon and inadequate sources of measurement yielded "mixed and confusing" results (Scovel, 1978, p. 132). Such limitations set the tone for The Specialized Approach.

**The Specialized Approach.** To analyze language anxiety as a distinct variable, scholars sought to elucidate the properties that make it unique to L2 contexts. According to MacIntyre and Gardner (1991a), the three components of FLA are communicative apprehension, test anxiety, and fear of negative evaluation, reaffirming that language anxiety is situation-specific. Horwitz et al. (1986) maintain that the three components of FLA are relative to L2 contexts. Communicative apprehension is rooted in fear of not

understanding input or not producing comprehensible output when engaging in the target language. McCroskey (1984) further elaborates that anxiety arousal in this context can occur in real-time communication or the mere anticipation of communicative exchanges. Language students may also experience test anxiety due to the evaluative nature of many foreign language classrooms (Aida, 1994). Generally speaking, test anxiety may manifest in response to worrying about the repercussions of poor performance (Sarason, 1978). However, MacIntyre and Gardner (1991a) critique Horwitz et al.'s (1986) characterization of test anxiety as it is “not clear whether this test anxiety is specific to types of tests encountered in a language class or whether it is generalized test anxiety” (p. 105). As language learning is a multifaceted, complex process, it is unsurprising that early attempts to define language anxiety sparked debate and a need for refined definitions. Finally, according to Watson and Friend (1969), fear of negative evaluation centers on students’ stress and anticipation that their audience (i.e., peers and instructor) will assess their performance as substandard. The authors also note that said fear may cause students to avoid evaluative situations altogether.

Developing the FLCAS was a defining moment in the Specialized Approach. The FLCAS merits focused attention given its impact on subsequent language anxiety research and influence on developing similar language anxiety-related scales. Horwitz et al. (1986) claimed the FLCAS developed out of necessity, given a lack of available instruments. During that period, the only instrument containing items related to FLA was created by Gardner et al. (1979); however, it contained only five items that measured French Class Anxiety and centered more on attitude and motivation. The scholars thus created the standard questionnaire to focus solely on FLA and its impact on learning. To fulfill this

purpose, the researchers deployed a multistep approach comprised of quantitative and qualitative data collection. The qualitative strand ensured that FLCAS items represented anxious language learners' experiences. Thus, the items were developed based on input from students, university counselors, and researchers' experiences as instructors. Finally, the scholars relied on related anxiety scales uncovered in a literature review. They focused specifically on scales associated with test anxiety (Sarason, 1978), speech anxiety (Paul, 1966), and communication apprehension (McCroskey, 1970) (p. 560). The author then adapted the five items from Gardner et al.'s (1979) French Class Anxiety to apply to any language.

The FLCAS consists of 33 items rated on a five-point Likert Scale, with possible scores ranging from 33-165. A low score signals a low degree of FLA and vice versa. 78 Spanish students completed the FLCAS and obtained a moderately high average score of  $M = 94.5$ . Statistical analysis revealed a strong internal consistency, measured by Cronbach's Alpha of .93 and test-retest reliability of  $r = .83$ ,  $p = .001$  (Horwitz, 1986, p. 560). As previously stated, correlational analyses with related scales determined evidence of construct validity and affirmed the discriminability of FLA from related constructs. The authors claim this finding demonstrates that, "FLA is a distinct set of beliefs, perceptions, and feelings in response to foreign language learning in the classroom and not merely a composite of other anxieties" (Horwitz et al., 1986, p. 130). Research could thus proceed with increased theoretical clarity.

Teimouri et al. (2019) regard the FLCAS as a "point of departure" (p. 365) for the development of subsequent skill-specific anxiety scales. The authors explain that the FLRAS (Saito et al., 1999), FLLAS (Elkhafaifi, 2005a), and Second Language Writing

Anxiety Scale (SLWAS) (Cheng et al., 1999) were created in the wake of the FLCAS. Horwitz herself played a pivotal role as she was one of the co-creators of the FLRAS, SLWAS, and the FLLAS (Kim, 2000). Furthermore, the creation of the skill-specific anxiety scales, which sought to observe the construct as a situation-specific form of anxiety, clarified theoretical inconsistencies in previous scholarship (Teimouri et al., 2019). At this point, language anxiety research had a clearer definition of the construct and identified its main components. Such clarity translated into instruments, thus sparking countless publications. However, the publication of Horwitz et al. (1986) and the development of scales led to more than a high volume of articles related to the phenomenon. They also led to seemingly inflexible research patterns. Anxiety scholarship has almost invariably included a primarily quantitative, survey-based approach to data collection. Subsequent sections will elaborate on this research trend, its pervasiveness, and its influence on our interpretation of language anxiety.

**The Dynamic Approach.** The most recent phase of FLA research is the Dynamic Approach. MacIntyre and Wang (2022) explain the differences between the specialized and the dynamic approach. While the specialized approach focuses on trends and differences within a group of people, the dynamic approach typically addresses changes at the individual level and why those changes occur. This approach acknowledges that anxiety rarely acts alone and often functions alongside other variables, many of which are subject to change depending on the given context. According to MacIntyre and Wang (2022), “From a dynamic perspective, anxiety is not seen as a trait-like disposition, but rather a continuous reaction to ongoing events, recognizing that even a typically relaxed learner can experience an anxiety reaction” (p. 176). In response to this perspective, the authors

claim that data collection under this approach calls for several data points generated from a single individual, over a substantial period. MacIntyre (2017) argues that such variation may occur within minutes, during class periods, or throughout a student's language learning career. One such study conducted in the Dynamic Approach was done by Gregersen et al. (2014). The investigation measured language anxiety using the FLCAS and evidence from a heart rate monitor worn during a graded Spanish presentation. Results demonstrated that even students with low anxiety on the FLCAS experienced varying degrees of anxiety throughout their presentation. For example, the heart rate monitors illustrated increases in anxiety when students forgot words or lost their place. In Waninge (2015), participants also reported varying anxiety levels in language courses dependent on the activity, while others found their degree of anxiety to be reasonably consistent. Such results highlight the variability across learners and how anxiety may be more or less influential depending on the student and environment. MacIntyre (2017) explains that one benefit of this approach is acknowledging the context in which anxiety occurs. Specifically, in addition to the social context of FLA, it considers students' physiological, emotional, and psychological states.

Throughout the different phases of language anxiety research, understanding the construct has evolved due largely to revising initial definitions and establishing novel instruments to propel scholarship. In developing such tools, despite a recent initiative to adopt new approaches, scholarship has identified underlying sources of language anxiety and their impact.

### *Sources of Foreign Language Anxiety*

A significant priority in scholarship is determining language anxiety's catalysts (Oteir & Al-Otaibi, 2019). According to MacIntyre and Gardner (1989), language anxiety evolves from negative experiences in L2 contexts. Specifically, MacIntyre and Wang (2022) assert underlying sources of language anxiety include variables both internal and external to the learner. Among the first scholars to unveil said internal and external variables, Young (1991) identified six underlying sources: personal and interpersonal concerns, student beliefs about the language learning process, teacher's beliefs about language learning, the interaction between teachers and students, classroom procedures, and L2 assessments. Luo (2012) would later propose a similar though slightly consolidated four-source model: classroom environment, learner traits, the L2 itself, and the L2 learning process. Ultimately, each source may fall under one of three categories: the student, the instructor, and the instructor's approach to L2 teaching (Han, 2013). The causes of the above sources have been extensively investigated and remain relatively wide-ranging. Though the present study centers specifically on listening anxiety, the following section first outlines the general language anxiety sources most frequently identified in research and deemed pervasive amongst learners.

**Self-Perceived Abilities.** Students' perceptions of themselves and their capabilities has been found to substantially impact anxiety in various contexts. Teimouri et al. (2019) revealed that when observing the moderating effects of course grades, language tests, self-perceived competence, and GPA on the relationship between language anxiety and achievement, self-perceived competence had the strongest impact. Learners may encounter increased language anxiety due to a low perception of their intellectual ability (Bailey et

al., 2000) or their scholastic competence (Onwuegbuzie et al., 1999). Finally, MacIntyre (2017) claims that perceived communicative competence is a defining source of language anxiety. Students with higher degrees of FLA tend to underestimate their abilities, while their less anxious counterparts inflate their competencies. A student may even question their linguistic competence. Price (1991) explains that, at times, the lower a student perceives their proficiency to be, the higher their anxiety. In essence, the reality of a student's proficiency versus their own evaluation is not always aligned, thus inciting anxiety.

**Linguistic Proficiency.** Linguistic proficiency has yielded inconsistent results regarding its relationship to language anxiety. In some cases, a student's ability level (basic, intermediate, or advanced) influences their anxiety (Elkhafaifi, 2005a; Ganschow & Sparks, 1996). Saito et al. (1996) found varying degrees of anxiety across levels, with the advanced students experiencing the most anxiety. In a study of Japanese learners, Saito and Samimmy (1996) encountered similar results and explained that advanced students may struggle with increased challenges (e.g., reading comprehension) at a higher level. Thus, the context of advanced language classes presents unique difficulties to which students must adapt, consequently causing anxiety. However, the relationship is not entirely consistent. In Dewaele et al. (2018), those with a lower proficiency experienced more substantial language anxiety than their more proficient peers. Conversely, Rodriguez & Abreu (2003) revealed contradictory results. Their study evaluated the language anxiety of English and French students at two Venezuelan universities. At one university, the advanced learners experienced more anxiety, while at the other university, the opposite was true. Criado and Mengual (2017) observed no increase in language anxiety as students

advanced to higher proficiencies. The authors explain that although proficiency is widely explored as a variable of language anxiety, the inconsistency of results should encourage researchers to explore more contextual factors. They affirm that “the particularities of the context of the studies, such as the socio-economic-cultural background of the students and their families, their own personalities, the nature of the schools, teachers, course materials, etc. do affect the shaping of the students' learning experiences” (p. 29). Thus, it is vital to look beyond linguistic proficiency and consider the environment. Finally, Onwuegbuzie et al. (1999) explained that among participants, FLA stemmed more from years of study rather than students' proficiency levels. Results from these studies are a testament to the complexity and dynamicity of the construct. Language anxiety fluctuates across proficiency levels, impacting distinct student populations and contexts differently. Reiterating the assertions made by Larsen-Freeman (2016), a lack of reproducibility of studies examining linguistic proficiency is not necessarily negative, given the variability across learning contexts.

**Gender.** Similar to language proficiency, investigations on the relationship between language and gender reveal inconsistent findings. While some studies found no relationship between FLA and gender (Aida, 1994; Onwuegbuzie et al., 1999), others reported higher anxiety among male students (Kitano, 2001), whereas Razak et al. (2017) and Cakici (2016) observed greater anxiety among female students. Dewaele et al. (2018) explain that there may be emotional aspects found across male and female students that explain these differences, signaling the complexity of this relationship. They assert that female learners may place more emotional investment in their language classrooms than their male counterparts, perhaps igniting stronger adverse emotional reactions.

Interestingly, in Pappamihel (2001), some differences were observed between male and female ESL students, though the differences were contextually bound. Significant differences in anxiety only occurred between male and female ESL students in mainstream classrooms, but the same relationship did not develop in ESL classes. The author attributes this discrepancy to ESL students' pressure and insecurity in mainstream classes with their native English-speaking peers. The feeling was mitigated in the ESL class, given the stronger rapport with peers and the instructor. Thus, although superficially, it appears female students can experience more language-related anxiety, there is a fair amount of nuance and inconsistencies within this relationship. Observing the relationship between gender and anxiety, as pointed out in Pappamihel (2001), also necessitates consideration of context and how anxiety may manifest uniquely within male and female students in different environments, depending on their relationship with peers. These results suggest anxiety may occur dynamically and shift between settings. However, it is important to avoid generalizing gender norms and applying them to all students. Thus, results should be considered within the context of individual studies.

**Role of the Instructor.** Instructors play a critical role in establishing the classroom environment. Thus, various language anxiety studies have investigated teachers' role in developing the learning context. Young (1991) explains that a teacher's own perception of their role is critically impacts their instructional practices. For example, teachers who feel their role is to provide direct instruction and constantly correct students may portray a "drill sergeant" (p. 428) persona, which can understandably incite anxiety. Instead, Young (1991) proposes that the instructor should play the role of facilitator and allow for more cooperative activities amongst peers. For example, Stephenson and Hewitt (2007) remark

that the instructor in their study made considerable effort to create the ideal environment for stimulating language learning by establishing a relaxing atmosphere with ample opportunities for collaborative activities. Such outcomes speak to anxiety's sensitivity to initial conditions. With a relatively subtle change in activities, student anxiety may be reduced. Finally, when evaluating learner output, Kayaoglu and Saglamel's (2013) participants explained they felt more relaxed when their instructor was lenient and sympathetic towards their errors and curated a secure environment.

Regarding error correction and evaluation, instructors should carefully consider their approach. Lee (2016) states that instructors should consider explaining the objective of error correction at the beginning of the course, underlining that its intention is for linguistic growth rather than magnifying mistakes. In the study, participants were eager to receive corrective feedback on errors. However, they were deterred when the teacher used clarification requests such as "what?" and "pardon me?" as they were interpreted as counterproductive and rude. Therefore, it is not simply the corrective feedback that may exacerbate anxiety, but the type of feedback and students' perception of its utility and appropriateness. Additionally, an essential aspect of corrective feedback is subsequent uptake. In Rassaei (2015), the participants with higher degrees of anxiety did not always notice the instructor's attempts for error correction due to the mental block incurred from anxiety and missed opportunities to repair the error. In essence, error correction may be acting alongside several variables in addition to language anxiety that influences its impact.

Several studies have centered on determining the sources of language anxiety. While several have been identified, the severity of individual sources and their impacts on learners seem to vary across investigations. For example, although many studies attempt

to isolate classroom-based sources of language anxiety, it is necessary to consider variables external to the learning context. Dewaele (2002) explored variations in Flemish students' FLA between their L2 (French) and L3 (English). The students experienced significantly more language anxiety when engaging in French, which the author attributes to social and political tensions between linguistic communities in Belgium. As such, Dewaele (2002) affirms that although scholarship generally associates language anxiety with internal variables, it may nevertheless vary across three contextual levels: the micro-context (e.g., language exercise), the meso-context (e.g., language classroom) and the macro-context (e.g., larger political or social environment). As each context presents unique features, the number and types of variables potentially influencing language may be infinite.

Notwithstanding, clarifying catalysts of language anxiety has initiated another integral component of existing scholarship, establishing its impact on achievement.

### ***Impact of Foreign Language Anxiety***

As anxiety itself manifests uniquely within individuals, there rests the possibility for both a positive and negative effect. In a learning context, Scovel (1978) claims this effect may be observed in students' resulting motivation born from anxiety. He characterizes facilitating anxiety as a variable that "motivates the learner to 'fight' the new learning task; it gears the learner emotionally for approach behavior" (p. 139). On the other hand, debilitating anxiety "motivates the learner to 'flee' the new learning task; it stimulates the individual emotionally to adopt avoidance behavior" (p. 139). Early research thus sought to determine whether language anxiety was debilitating or facilitating. Among the first scholars to examine this distinction was Kleinmann (1977), who observed the degree of facilitating and debilitating anxiety among participants. In his study, Kleinmann

(1977) investigated whether students would avoid L2 grammatical structures considered distant from their L1. Students with higher degrees of facilitating anxiety were less likely to avoid grammatical structures unfamiliar to their L1. Steinberg and Horwitz (1986) asked participants to describe details of a provided photo. Results found that more anxious students tended to describe apparent, concrete aspects of the picture rather than provide interpretive descriptions. In both cases, the authors explain that aversion to risk-taking could prevent learners from achieving mastery. Horwitz et al. (1986) explain that the studies mentioned above demonstrate the negative impact of debilitating anxiety on how students express themselves and use communicative strategies in their language classes. Consequently, subsequent articles have focused on language anxiety's impact on performance achievement.

The negative impact language anxiety has on learners is well documented. After several decades of research, three meta-analyses were conducted to determine the correlation between language anxiety and achievement (Botes et al., 2020; Teimouri et al., 2019; Zhang, 2019). It is essential to unpack their findings as they reveal the pronounced impact of anxiety on achievement and speak to trends in research methodologies worthy of discussion. Botes et al. (2020) analyzed 66 studies, Teimouri et al. (2019) evaluated 97, and Zhang (2019) investigated 46. The correlation between language anxiety and achievement ranged from  $r = -.34$  to  $r = -.39$ , with anxiety accounting for at least 12% of the variance in achievement scores. Thus, language anxiety has a moderately negative correlation with achievement. Should a student experience anxiety in a language learning context, their performance may suffer. As language anxiety scholarship also tends to examine skill-specific forms of anxiety, each study also investigated which of the four

language domains had the strongest relationship with achievement. The results unveiled that listening had the strongest relationship, with correlations ranging from  $r = -.46$  to  $r = -.53$ . This result is particularly interesting as most language anxiety research is dedicated to its relationship to oral proficiency (Karatas et al., 2016). In fact, of the 97 studies examined by Teimouri et al. (2019), 73 investigated speaking anxiety, while four centered on listening anxiety. Similarly, seven and eight of the analyzed studies were related to listening anxiety in Botes et al. (2020) and Zhang (2019), respectively. Thus, while considerable attention has been dedicated to underlining the negative impact of language anxiety, there is a clear empirical imbalance. Said imbalance may be restricting further understanding of listening anxiety, regardless of its notable impact on learners.

Other emerging trends from the meta-analyses results highlight the dynamicity and complexity of the language anxiety construct. For example, Zhang (2019) notes age moderates the relationship between language anxiety and performance, with its moderating effect strengthening as students grow older. Thus, they may continue to encounter increasing degrees and impacts of language anxiety as they progress in language learning. Teimouri et al. (2019) also found evidence of fluctuation across ages which they attribute to differences in experience across learning contexts. Thus, Botes et al. (2019) encourage researchers to examine age from a more dynamic perspective.

Regarding complexity, Teimouri et al. (2019) reveal an intriguing relationship between language anxiety and proficiency. The authors revealed that language anxiety has the strongest negative impact on learners with a low proficiency assessment. In other words, it may not be proficiency itself that evokes anxiety but rather the way students appraise their skills. Zhang (2019) observed limited variability across proficiency levels;

however, defined differences emerged across the language skills, which was consistent across the meta-analyses. Thus, researchers must expand the methodological framework when investigating affective variables to embrace such complexity. Of the 97 studies examined, they identified 25 different questionnaires, underlining the dominance of this method in the field.

In a related study, In'nami et al. (2022) conducted a meta-analysis to explore the relationship between L2 listening and its linguistic, cognitive, and affective-related components. Specifically, the authors examined the correlation between L2 listening and its components both collectively and individually. In their review of 118 studies, the authors found a positive, moderate correlation between L2 listening and its components ( $r = .446$ ). Of the individual components, listening was more strongly related to linguistic knowledge (i.e., vocabulary, grammar, phonological awareness, etc.) than cognitive abilities (i.e., aptitude, working memory, etc.) or affective features (i.e., attitude, motivation, etc.). However, anxiety was the one exception to this trend, as it revealed a comparable strength of correlation ( $r = .439$ ) as the components related to linguistic knowledge. It is worth noting anxiety has a positive correlation in this case as the authors reversed values for consistency. Thus, they affirm, that an interpretation of the results could be that the lower a student's listening anxiety, the better they do on aural assessments. Regarding individual factors of listening, the authors again found varying degrees of correlation with listening comprehension: test anxiety ( $r = .130$ ), listening anxiety ( $r = .520$ ), and language classroom anxiety ( $r = .396$ ). The authors suggest differences across scores may be due to the situation-specific nature of the listening construct.

MacIntyre and Wang (2022) outline three major concerns regarding the consequential nature of language anxiety. First, anxiety or the mere anticipation of the emotion can provoke avoidance behaviors inside and outside the L2 classroom. As such, the effects of language anxiety may span different contexts. Secondly, language anxiety disrupts cognitive processes, such as input reception and processing, potentially leading to gaps in linguistic knowledge. They explain, “as anxiety consumes cognitive resources, anxious students become less efficient in organizing, interpreting and interrelating both aural input and text, resulting in greater difficulty remembering information” (p. 178). At this stage, students may even avoid spontaneous speech in evaluative situations. For example, Gregersen et al. (2014) explored fluctuation in anxiety during oral presentations. Participants with higher degrees of anxiety relied more on memorization strategies when conducting their participation. Thus, language anxiety imposes notable consequences at multiple phases of linguistic exchange, hampering comprehension, and acquisition alike. Finally, given its extensive consequences, language anxiety necessitates pragmatic solutions to minimize its negative impact on student outcomes. This third concern remains a relative blind spot in the literature, as few concrete solutions have been proposed.

### **Defining Foreign Language Listening Anxiety**

As language anxiety research progressed, researchers began isolating each of the four language skills and observing their relationship with anxiety (Elkhafaifi, 2005a; Pae, 2013). Such analysis, Cheng et al. (1999) claim, allows for a more focused, accurate observation of FLA. How students engage with each skill is unique, as are the challenges they present. Anxiety manifests distinctly according to the linguistic skill being exercised. Nevertheless, FLA research skews in favor of its relationship to speaking proficiency and

performance (Gregersen & Horwitz, 2002; Karatas et al., 2016). This disproportionate view may be seen at the instructional level as well. Vogely (1999) asserts that instructors tend to overlook the degree of anxiety students experience while listening, particularly when compared to speaking anxiety. She affirms this is perhaps shortsighted, as listening anxiety is further compounded by the fact that listening comprehension is often not explicitly taught nor frequently practiced. Furthermore, she explains that fundamental differences across the four language skills can make listening more anxiety-inducing than its counterparts, and teachers overlook said anxiety. In essence, students are trying to accomplish multiple steps (receive input, process input, develop a response, and produce output) in a limited timeframe and may not exhibit physical signs of anxiety that are apparent in productive skills. With reading and writing, students typically have the opportunity to pause, process, and plan as needed. The need to investigate the relationship between anxiety and listening became clear in response to this imbalanced empirical focus and instructional patterns.

Listening is a foundational skill integral to processing information and communication, among countless related abilities. Nevertheless, listening activities are typically presented in a fairly limited manner. Vandergrift and Goh (2012) explain that language instructors often focus on the product rather than the process of listening. Learners are called to reproduce or summarize the content, which does “little more than test how well they can listen” (p. 4). This approach may consequently introduce learners to an assortment of challenges. In short, students are often not guided through the listening process or provided with adequate strategies, sparking anxiety (Vandergrift & Goh, 2012). Similar to the listening skill, anxiety impacting learners during the listening process has

been underrepresented in the research. Given the previously outlined results from recent meta-analyses, language anxiety's role as the dark horse of language anxiety research is problematic. The following section will focus on the definition, sources, impact, and methodological approaches to explore the construct. Furthermore, it will shed light on the substandard instructional approaches surrounding listening comprehension in the classroom, reaffirming the need to consider the context when examining listening anxiety. CDST's ability to address the stark research gap will also be expounded.

Historically, examination of nervousness aroused during communication often focused more on the speaker than the listener. According to Wheelless (1975), this tendency is reflected in quantitative instruments evaluating communication apprehension. However, Wheelless (1975) explains that the act of producing and receiving information provokes different types of fear. The author classifies this fear as receiver apprehension, which is "related to the fear of misinterpretation, inadequately processing, and/or not being able to adjust psychologically to messages sent by others" (p. 2). The researcher also developed a tool to measure the construct, The Receiver Apprehension Test (RAT), which would be integral in developing subsequent listening anxiety instruments (e.g., Kim, 2000). Nevertheless, it centered on L1 rather than L2 listening (Kim, 2005). Thus, a definition concerning second language learners was necessary.

The listening anxiety construct is somewhat embedded within the framework of general language anxiety. The first component of language anxiety, communication apprehension, is exacerbated by a student's fear of not understanding input or of their output being incomprehensible (MacIntyre & Gardner, 1989). This fear is detrimental as it stifles the communicative process given the difficulty of comprehending input and

constructing comprehensible output, particularly in the early stages of language learning (Horwitz et al., 1986). Horwitz et al. (1986) further explain that communication apprehension is rooted in the “personal knowledge that one will almost certainly have difficulty understanding others and making oneself understood” (p. 127). Language learners can perceive communication difficulties as inevitable, given L2 classrooms' reliance on communicating in a language that students have not yet mastered (MacIntyre & Gardner, 1994). Although considering listening in the context of communication is a valuable springboard for further investigation, it is done alongside speaking, depriving it of the direct focus it requires.

Listening anxiety as a standalone construct may be defined as a branch of language anxiety in foreign language listening (Zhang, 2013) or the tendency to become nervous during listening exercises (Liu, 2016). According to Liu and Yuan (2021), past research illustrates that although language anxiety and listening anxiety are positively correlated, they are separate constructs. The following sections will expound on the influence of anxiety during different phases of input processing, sources of anxiety unique to the listening skill, and its impact on performance.

### **Impact of Anxiety on Distinct Processing Phases**

Early studies did not necessarily investigate the impact of anxiety on listening but instead on input processing. Tobias (1977) designed a model to assess anxiety at the stages it is presumed to impact learning, following what he refers to as the “classical information processing components” (p. 10): input, processing, and output. The input stage refers to the point at which learners receive instruction. Processing represents all operations needed to break down and store input. Finally, the output is the assessment task students perform

in response to instruction. The author hypothesizes that there are three points during the previously defined stages where a student's learning is most vulnerable to anxiety: preprocessing, during processing, and after processing, before the output is performed. When anxiety occurs during the preprocessing phase, it is typically because students are too preoccupied with the task itself, resulting in missed input. This is particularly crucial given that "preprocessing is especially debilitating since any portion of the input not encoded cannot subsequently be processed" (Tobias, 1986, p. 37). The author suggests providing multiple exposures to input to reduce the impact of anxiety. MacIntyre and Gardner (1994) add that repetition is necessary for students to recuperate the lost information. Anxiety may be disruptive to the processing phase due to the difficulty of the task, the tax on memory, or content organization. Tobias (1977) affirms that tasks of increased difficulty or those that rely on short or intermediate memory are particularly troubling for anxious students. Instructors should consider allowing students to re-visit the text as such features increase the time necessary to process input (MacIntyre & Gardner, 1994). Input should also be presented in an organized fashion. As students complete an evaluative task, presumably following input processing, anxiety can hamper performance if it blocks input retrieval, thus causing difficulty in answering comprehension questions. Horwitz et al. (1986) explain a common example of this when students claim to have learned and understood the material but draw a blank during a test, unable to perform. As demonstrated above, the interaction of components (i.e., different processing phases) influences anxiety. Although anxiety may impact each processing phase uniquely, anxiety manifesting at an early stage may evoke a domino effect.

As much of the previous research evaluated the impact of anxiety on language achievement and proficiency, MacIntyre and Gardner (1994) adopted Tobias' (1977, 1986) model to examine the impact on a smaller scale, task performance. The researchers assert that the negative effects of anxiety observed in prior research may have occurred at any of the three stages of Tobias' model as they act in tandem with each other. Thus, for the study, they developed measures evaluating anxiety at each stage. The results challenge previous literature devoted almost exclusively to the correlation between language anxiety and the output stage. For instance, the authors compared the impact of anxiety on the successful completion of distinct tasks. During a task where participants matched French nouns to their English translation, anxious students spent more time studying the words; however, this extended time in the processing phase allowed for more accurate output. Conversely, anxious participants produced poorer output when given limited time in the processing phase. Thus, by limiting the scope of FLA research to the impact on *overall* achievement or output alone, researchers overlook anxiety in the earlier phases, which also play a substantial role in learner outcomes. Zhang (2019) notes that this is the only study evaluating the correlation between FLA and achievement at each phase, undermining the impact and interaction of different elements. Bailey et al. (1999) found that students with high levels of anxiety at each processing phase also have lower expectations of success in L2 courses, low self-worth, low perceived scholastic achievement, low perceived intellectual ability, and have taken limited to no foreign language classes in high school. Therefore, processing phases alongside personal learner variables shape the experience students have with anxiety.

## **Learner Perception of Listening Comprehension**

Subsequent research focused on learner perception of listening comprehension. From a cognitive perspective, Goh (2000) adopted Anderson (1995)'s three-phase model of listening comprehension to uncover students' underlying troubles when completing listening exercises. Data was collected via student diaries, group interviews, and retrospective verbalizations immediately following listening exercises. Learner responses were then organized into the listening model, consisting of the following phases: perception, parsing, and utilization. Ten underlying difficulties were identified, most of which fell under the category of perception, followed by parsing and utilization. Perception refers to the phase during which a "learner attends closely to input, and sounds are retained in the echoic memory" (Goh, 2000, p. 57) and during phoneme segmentation. The principal difficulties were the inability to recognize known words and lack of attention. Goh (2000) posits that students may recognize words when presented in the written form but fail to do so when listening to a recorded text. Their inability to recognize known words, which would later emerge as a common source of listening anxiety, may result from an inability to segment phonemes in spoken discourse, given an over-emphasis on reading versus listening comprehension. Said finding reinforces that learner difficulties do not occur exclusively at the point of output production but in every phase, starting with input reception. Furthermore, the differences in difficulties at each processing phase also demonstrate that anxiety is constantly in flux. The extent to which and how it impacts learners as they move through a single task varies.

In a similar study, Graham (2006) investigated French learners' perceptions of listening comprehension. Through questionnaire data paired with open-ended questions

and interviews, participants elaborated on what aspects of listening contributed most to their success or failure in developing the skill rating items such as *I used good techniques or strategies*. Participants attributed their listening difficulties to an array of factors, specifically, the speed of input challenges, word segmentation, and determining the meaning of identified words. It is challenging to separate these sources, given that they are inextricably linked. For example, if learners perceive the input speed as being too fast, it is reasonable that they would also struggle to parse individual words as a result, suggesting at least some interaction. Additionally, learners found these concerns to be symptomatic of their poor listening ability and the difficulty of listening tasks. Furthermore, participants exhibited signs of helplessness. In essence, they found their self-identified subpar listening abilities to be fixed, disregarding potentially helpful listening strategies. Graham (2006) argues this concerns language instruction in general and how listening is presented. They state that teachers should “teach listening rather than just exposing listeners to texts” (p. 179). This is crucial, as students’ positive assessment of their abilities may have rewarding effects. Mills et al. (2006) found a positive correlation between listening self-efficacy and listening proficiency. It will be challenging to change this mindset without granting learners a sense of autonomy and the knowledge that listening ability can improve given the right conditions.

### **Sources of Foreign Language Listening Anxiety**

Since the emergence of listening anxiety research, considerable focus has been on identifying its sources. Among the first studies to focus primarily on listening was that of Vogely (1998). The qualitative investigation was conducted using an open-ended questionnaire to unveil the underlying factors contributing to student listening anxiety

during their Spanish classes and how they felt it could be mitigated. Responses to sources and solutions to listening anxiety were coded and organized into one of four categories: input, process, instructional factors, and personal factors. The majority of responses identified input as a significant source of listening anxiety. Of the subcategories, the nature of the input, specifically enunciation, accent, and volume, was the leading source among students. Processing was the second leading source, followed by personal and instructional factors. Those who cited the process as a contributor to listening anxiety associated this factor with a lack of necessary strategies to break down input. If students feel they do not have adequate listening strategies, this could impact their ability to adapt to input characteristics. While responses related to instructional factors accounted for just six percent of student responses regarding listening anxiety sources when participants were asked to generate solutions for listening anxiety, 61% of responses fell under this category. In other words, students believe teachers themselves must alter or adopt instructional practices that will help to decrease their listening anxiety. It would be necessary to understand how the instructor conducts listening activities and instruction to determine possible deficits.

Much of the subsequent listening anxiety literature organized sources into the four categories proposed by Vogely (1998). Although the sources have often been observed in isolation, it is fairly clear that several are entangled. For example, input characteristics have proven a consistent source of listening anxiety. Kim (2000) affirms that the patterns of natural speech (hesitations, turn-taking, false starts, speed, etc.) may elicit nervousness. Such patterns are not typically representative of listening texts found in language classrooms. The general input speed can also elicit anxiety (Graham, 2006; Graham, 2011;

Guswita & Sugirin, 2021). In an experimental study by Ipek (2020), among the highest-rated item of the FLLAS pre-intervention was, *when a person speaks English very fast, I worry that I will not be able to understand all of it* ( $M = 3.60$ ). The intervention consisted of direct instruction of diverse listening strategies (e.g., understanding question forms, listening for intonation and main ideas, etc.). Before the intervention, participants responded to open-ended questions regarding their previous listening comprehension training, for which the majority claimed they had none. Following the intervention, the average rating for the item decreased substantially ( $M = 3.45$ ), which carries strong implications. Perhaps students' anxiety regarding a speaker's output speed resulted from flawed or lacking instructional practices, which could be mitigated through direct intervention rather than the speed itself. Moreover, the findings demonstrate that instructional changes in the learning environment may influence the degree of listening anxiety. Subjectivity to change based on environmental factors presumes listening anxiety self-organizes upon receiving strategies.

### ***Speed of Spoken Input***

If students feel the speed of input is beyond their comprehension abilities, limited exposure (i.e., only having one opportunity to listen) to the input is a source of listening comprehension difficulties (Aneiro, 1989) and can exacerbate anxiety (Chang, 2008; Golchi, 2012; Wang, 2010). Goh (2000) reveals that learners worry they will quickly forget what they heard in the recording. This is unsurprising as many basic-intermediate learners are subjected to controlled processing, a process that is exceedingly taxing on the working memory. Vandergrift and Goh (2012) explain that learners may retain a phonological loop for a matter of seconds before it can be segmented (p. 20). If they cannot recall the content,

they will likely struggle to respond to the interlocutor or answer corresponding comprehension questions. One such reason is that the one-way listening tasks typically completed in language classrooms do not permit many of the communicative strategies used in real-life scenarios. Vogely (1999) claims that during an oral interaction, listeners have “experienced conversational adjustments in their native language” (p. 110), such as requests for repetition or rephrasing. She continues that interactions between native and non-native speakers are likely to contain multiple examples of repetition to facilitate understanding. Such requests are scarcely guaranteed during an L2 listening evaluation. Thus, students worry they will miss pertinent information that they will be unable to recover. Given the negative impact of anxiety in the pre-processing phase described by Tobias (1986), student concerns are warranted. Not only can providing multiple exposures to input reduce anxiety, but it may also improve performance (Elkhafaifi, 2005b). In Golchi (2012), low and high-anxious participants alike cited requests for repetition as a listening strategy they deploy, signaling that students are acutely aware of its utility.

### ***Fear of Missing Information***

As students are preoccupied with the speed of input and lack of listening text repetition during an assessment, there may be an underlying fear of missing key information. With limited processing time, learners may only be able to process the first part of the listening and miss subsequent information (Goh, 2000). Data yielded from the FLLAS (Kim, 2000) in Ipek (2020) and Guswita and Sugirin (2021) displayed that the highest-rated items were those related to missing information from the listening text, noting they often feel unsure when listening to the recorded audio. If unable to comprehend the entirety of the text, students worry they will not fully grasp what the speaker wishes to

convey (Yayli, 2017) or perform adequately in activities. In a study by Capan and Karaca (2013), which uncovered a positive correlation between reading and listening anxiety ( $r = 3.27, p < 0.01$ ), students expressed anxiety when a single word is unknown or missed in both listening and reading texts. The authors attribute this fear to the misconception students embrace that comprehension of a text is jeopardized if they do not understand every word. As previously noted, when the input is blocked during the initial stage (i.e., aural input reception), each succeeding stage will be negatively impacted unless the learner can recover the lost input (MacIntyre & Gardner, 1994). Therefore, students' worries may be well-founded. This finding also sheds light on how sources of anxiety interact with other elements found in the system (e.g., processing phases) and their sensitivity to one another. Furthermore, students' worries could indicate a larger issue, such as insufficient input processing strategies.

### ***Process-Related Concerns***

In Vogely (1998), listening anxiety sources (e.g., lack of processing time, inappropriate strategies, etc.) identified as process-related received high student ratings. Of the subcategories, inappropriate listening strategies were the most frequently cited. Curiously, participants cited translation as their primary listening strategy and stated they become frustrated when they miss or become stuck on a word they cannot translate. The author affirms, "if students perceive listening comprehension as word-for-word decoding, frustration, and anxiety become regular parts of the listening comprehension process" (p. 71). Students may rely on these strategies as they have not been taught otherwise. Gao et al. (2020) interviewed EFL teachers regarding their cognition of students' listening anxiety sources. Like Vogely's (1998) analysis, one instructor attributed student anxiety regarding

the misbelief that they must translate every word in the text to a misconception about listening comprehension. The teacher explains that students require listening strategies but “some students do not know how to take notes during the listening process; as a result, they lose much information, which prevents them from a good understanding of the material” (p. 76). To a certain extent, instructors are aware of the deficit and should try to bridge the gap. Results from the qualitative studies also highlight the insight provided when speaking directly to language teachers and students. Administration of a quantitative survey, the conventional practice in language anxiety scholarship, does not speak robustly to the classroom context. For example, an item from the FLLAS (Kim, 2000) states, *When I am listening in English, I usually end up translating word for word without understanding the contents*. Responses to the item would be insightful, but they would not address how this feeling emerges or interacts with anxiety. Conversely, qualitative input can reveal how teachers and students arrived at this point (i.e., a lack of strategies).

### ***Listening Strategies***

In light of previous research, some studies have attempted to examine the relationship between listening strategy use and listening anxiety. Liu & Thodlana (2015) identified a strong correlation between the FLLAS and the Foreign Language Listening Strategy Use Survey (FLLSUS), signaling a relationship between the two constructs. In Liu (2016), independent samples t-tests of the FLLAS (Kim, 2000) and the FLLSUS (Nakatani, 2010) results revealed a significant negative correlation between listening anxiety and listening strategy use, suggesting limited strategies result in increased anxiety. Moreover, the severity of a student’s listening anxiety impacted the types of listening strategies they deployed. Specifically, the author notes that highly anxious students

frequently utilized "less active listening strategies" (p. 652), though it is unclear to which specific strategies this statement refers. Conversely, a student who experiences less listening anxiety may rely on more sophisticated strategies such as focusing on the meaning of the listening texts, nonverbal expressions, etc. Low-proficient participants were not only more anxious but were also less confident and utilized fewer active listening strategies. This is particularly important because listening strategy use also served as a predictor for listening performance. Thus, simply observing FLLAS results, and test scores could be insufficient in this case, as this relationship was mediated by strategy use.

Winke and Lim (2017) investigated the impact of test preparation on listening test scores, test-taking anxiety, and testwiseness (i.e., listening and test-taking strategies) amongst a group of English learners. The study divided participants into two experimental groups and one control group. In one experimental group, participants received practice tests and explicit test-taking strategies while the other received practice tests and vocabulary instruction. Finally, the control group received no practice tests or strategies and instead engaged in a conversation class. Posttest results revealed that regardless of the assigned group, test-taking anxiety was inversely related to performance, though there was no statistically significant difference in test anxiety across the experimental groups. The same result appeared for testwiseness and performance. Nevertheless, while surprising results, it is important to keep in mind that the metric for anxiety in this particular study was a test anxiety questionnaire, rather than a listening anxiety questionnaire. Thus, perhaps with questions targeted more specifically towards listening anxiety, results could demonstrate how intervention can improve certain sources during aural comprehension. Conversely, an experimental study by Tabrizi and Ranjbar (2017) yielded slightly different

results. They examined the impact of listening strategy use on listening test anxiety and performance. Members of the experimental group received a list of listening strategies (not identified by the authors) that would be helpful for them when completing the IELTS. Those in the experimental group outperformed those in the control group on listening performance. Furthermore, members of the control group exhibited a higher degree of listening test anxiety, as similarly found in Fathi et al. (2020). Results from the reviewed studies indicate that with direct instruction of listening strategies, learners may encounter less anxiety and improve performance.

Listening anxiety can adapt during an intervention, suggesting some degree of soft-assembly. Thus, Holzknrecht and Brunfaut (2022) encourage instructors to employ strategies such as brainstorming, double play, and control over audio recordings to help mitigate listening anxiety. From a more emotional lens, Elkhafaifi (2005a) explains that instructors should encourage students to embrace the potential of misunderstandings and mistakes, as they are a natural part of the learning process. The teacher should, instead, he continues, provide students with strategies that facilitate recall, so they are not burdened with word-for-word memorization. Citing Mendelsohn (1995), the author asserts that the teacher must make a visible effort to teach students the process of listening, as “they are not merely providers of comprehensible input” (p. 215).

### ***Lack of Listening Comprehension Practice***

Learners feeling that they lack the necessary strategies for breaking down input may represent an issue that has plagued language classrooms for quite some time. As noted at the beginning of this section, listening skill is often underrepresented or overlooked in language classrooms. When asked about the sources of their listening anxiety, students

have cited the absence of listening practice (Gao et al., 2020). Bekleyen (2009) conducted a mixed-methods study with a group of EFL teacher candidates (TCs) in Turkey. The author uncovered several related sources using the FLLAS (Kim, 2005) and interviews. One participant expressed, “*When I was in high school, I read long reading passages and learned almost all grammatical structures and difficult vocabulary, but listening was always neglected. In our lessons, we never learned anything about listening*” (p. 669). The other leading sources identified in the interviews were failure to recognize familiar words in spoken form and inability to identify segments of sentences (i.e., word segmentation). The FLLAS item with the highest mean score ( $M = 4.05$ ) was *English stress and intonation seem unfamiliar to me*. Bekleyen (2009) explains that washback from The University Entrance Exam in Turkey has led English instructors to teach directly to the test, causing instruction to focus chiefly on grammar, translating Turkish to English texts, and reading comprehension. As such, listening is typically neglected. Based on this description, the FLLAS results are no surprise as students were not allowed to polish their skills. Given the emphasis on reading comprehension, understanding, and segmenting words in their spoken form is exceedingly difficult. Participants of related studies, such as Chang (2008), Goh (2000), and Yayli (2017), also identified inadequate prior education and an inability to recognize known words as the dominant triggers of their FLLA. In Ipek (2020), participants who exhibited lower scores on the FLLAS (Kim, 2000) also expressed having received more prior listening training than their more anxious counterparts. However, the difference between groups was not statistically significant. Nevertheless, when asked about their previous listening training, more than half of the participants claimed they had none. Those who did receive prior training did so via the following mediums: listening to the teacher in

class, listening to music, the listening portion of language tests, and the listening involved during speaking activities (p. 7). Direct instruction of listening strategies and implementation of listening tasks intended to facilitate aural development appears to be limited. The studies mentioned above illustrate clear examples of a system adapting to its context. If students experience anxiety, for example, due to a lack of familiarity with linguistic features of the L2, a lack of listening training may further intensify this anxiety.

### ***Listening Tasks***

Classroom activities and tests themselves can be a source of listening anxiety. This may be due to the nature of the task and the required skills. Chen and Chang (2009) explain that some tasks impose increased cognitive load due to their taxing nature on the working memory, which has been linked to heightened anxiety. They state, “while listening, the message moves along a time axis, and usually the listener has no control over the speech rate nor has the chance to review the message” (p. 735). When the listener’s attention is significantly divided between listening, decoding input, interpreting meaning, developing a response, etc., the impact of cognitive load on working memory while listening is fairly profound. Results from the study revealed that while completing a listening comprehension task that consisted of listening to a recording and responding to multiple-choice questions, there was a negative relationship between language anxiety, cognitive load, and listening performance. Furthermore, there was a positive relationship between language anxiety and cognitive load ( $r = .34$ ). The cognitive load incurred during distinct listening tasks is not the only factor impacting anxiety. Kilic and Uckun (2013) observed the influence of listening text type on listening anxiety. As specific listening tasks induce a higher cognitive load, anxiety may flourish and impede performance if students are not equipped with prior

listening strategies and instruction. Therefore, it is reasonable to assume that anxiety emerges from the interaction of these sources. Results from the one-way ANOVA signal that listening anxiety is influenced by text type and that authentic texts tend to cause more anxiety. Participants completed nine listening activities, with three activities from each text type: lectures, dialogues from everyday life, and radio talk shows. Following each listening text, participants completed the Anxometer, developed by MacIntyre & Gardner (1991b). In ascending order, students found the following text types most anxiety-provoking: dialogues, lectures, and radio talk shows. In other words, the artificial listening texts (dialogues) were most representative of the listening activities given in class. Conversely, the more authentic (radio talk shows) text types, which contain natural speech patterns known to incite anxiety, are largely unfamiliar to students. While natural speech patterns such as speed, false starts, hesitations, etc., are known catalysts of listening anxiety (Kim, 2000), they also represent L2 language use students will encounter outside the classroom. Thus, listening anxiety fluctuates as students encounter different texts. Furthermore, students may experience anxiety knowing they must listen, understand, and respond to the input (Kimura, 2011).

Kormos et al. (2020) found that students experienced more anxiety during listening tasks that required a speaking component than those with a writing component. Moreover, students rated their competence as being lower during listening-speak tasks. Like radio talk shows, listening tasks containing a speaking component are far more typical of real-world language use. This, therefore, reinforces that sources and the listening text itself are working in tandem to induce anxiety rather than independently. The difference in anxiety scores across text types also demonstrates that the construct is constantly in flux and thus

not static, adapting and responding to the present context. Hwang et al. (2018) implemented an innovative research design that considers the influence of game-based learning on anxiety and achievement. Using a quasi-experimental approach, the researchers developed a game-based listening assessment taken by a group of high school English students in Taiwan. Furthermore, the scholars investigated the distinct behavioral patterns of learners with differing degrees of anxiety while playing the game. The gaming approach revealed a positive influence on achievement and student motivation. Interestingly, students with higher degrees of anxiety outperformed their less anxious counterparts and successfully performed complex tasks throughout the game.

A key factor in many listening exercises is the lack of control they impose on the learner. For example, learners often receive one opportunity to receive listening input, an aspect linked to increased anxiety. In Ozcelik et al. (2023), when encountering difficulties during interactive listening activities related to input comprehension and speed, and capturing key textual information, Turkish English learners deployed strategies of control such as pausing, rewinding, and fast-forwarding. The authors explain that when given the opportunity, learners deployed these strategies in most cases of difficulty, helping to mitigate their anxiety. As previously noted, learners may lack listening strategies which hampers comprehension and incites anxiety. However, it is also vital to keep in mind that listening tasks may deprive them of the opportunity to utilize said strategies. Ozcelik et al. (2023) highlight learners' ability to identify useful listening strategies to increase comprehension and reduce listening anxiety, thus making aural comprehension tasks more manageable.

### *Social Nature of Listening*

The social aspect of listening anxiety has also been investigated (Rezaabadi, 2016). For example, Kimura (2017) observed listening anxiety utilizing a self-presentational framework. According to the author, self-presentation is “communication about the self” (p. 143). Unique to existing listening anxiety research, Kimura (2017) claims there is a social component to the construct that impacts student anxiety. It is common for learners to feel self-conscious about their language skills and how others perceive their deficits. For example, during a conversation, a student may become preoccupied that the interlocutor will find them unintelligent if they do not understand their message. In short, it challenges their sense of self. To measure listening anxiety, the author adopted a modified version of Kim’s (2000) FLLAS, known as the Shortened Scale of Foreign Language Listening Anxiety (SSFLLA). The final version of the questionnaire, which consisted of 27 items, was divided into two sections. Section I was designed to measure Self-Focused Apprehension and contained items related to the subjective, negative experiences learners may encounter while listening. Conversely, Section II evaluated Task-Focused Apprehension and contained items concerned with anxiety provoked due to unfavorable listening performance. Results revealed that listening anxiety consists of both Self-Focused Apprehension and Task-Focused Apprehension, moderated by social anxiety. In line with Complexity Theory, Kimura (2017) encourages scholars to explore the multifaceted nature of listening anxiety and the diverse variables at play. Citing Sheen (2008), she states that when considering listening, it should be “concerning situational variables that define the interpersonal contexts in which L2 listeners become anxious. This will help identify various situational conditions that make some people anxious when listening in an L2” (p.

157). Listening anxiety is thus sensitive to its initial conditions of the context in which it appears.

### ***Self-Confidence***

With the multitude of difficulties learners encounter while listening, it is understandable that they would struggle with self-confidence as a result. Such a relationship has been observed across learning contexts. In a study of a group of 253 Korean EFL learners, listening confidence was the strongest predictor of listening anxiety (Kim, 2000). Similarly, amongst a group of Taiwanese EFL students, Chang (2008) found listening self-confidence to be the leading source of listening anxiety. The author adapted select items from the FLCAS (Horwitz et al., 1986) and the Speaking Anxiety Questionnaire (Young, 1990). Listening self-confidence was determined by responses to items such as *I never feel quite sure what I hear whenever I listen to English*, or *I get nervous when I hear a string of words that mean nothing to me*. Students may underestimate their abilities or become easily flustered at the first sign of not understanding. Teachers should be particularly aware of this lack of confidence because, as Chang (2008) points out, it may lead to avoidance behavior in the classroom. Students' beliefs about their capabilities to listen and understand are related to the concept of self-efficacy, which has also been linked to increased anxiety (Kimura, 2017; Mills et al., 2006). Through the use of structural equation modeling, Canaran et al. (2020) revealed that students who experience listening anxiety due to diverse internal (e.g., fear of failure) and external factors (e.g., nature of input) had lower self-confidence in their capabilities to carry out listening tasks successfully. In this case, participants' anxiety was predicated on the initial conditions and intertwined with related sources such as self-confidence. Zhai

(2015) explains the potential contextual factors that contribute to anxiety and thus lower self-confidence. For example, in their study of first-year college students at a Chinese university, students experienced residual anxiety from their college entrance exam as participants focused on passing the test rather than developing listening skills. Upon starting their first year, they thus found their listening skills to be subpar and insufficient to perform adequately, which increased their anxiety.

### **Impact of Foreign Language Listening Anxiety**

If teachers know the sources of listening anxiety, they may adapt their instructional practices accordingly to mitigate its impact. MacIntyre (2017) maintains that the impacts of classroom language anxiety fall under three categories: academic (e.g., poorer test and academic performance), cognitive (e.g., impaired cognitive performance at the input, processing, and output phase), and social (e.g., hesitancy to communicate with others in the L2). As existing research has consistently illustrated, listening anxiety can affect language performance and achievement in language courses. In fact, of the four language skills, the anxiety experienced while listening has the strongest relationship with achievement (Teimouri et al., 2019; Zhang, 2019). The following section will highlight the negative impact of listening anxiety.

The influence of listening anxiety on performance has centered mainly on test performance, and a wide range of high-stakes assessments have been the source of investigation. Some examples are IELTS (Golchi, 2012; Rezaabadi, 2016; Serraj & Noordin, 2013; Zhang, 2013), TOEFL (Wang, 2010), The Cambridge English Test (Wang & Cha, 2019), and The Pearson Test of English (Brunfaut & Resvez, 2015). Other authors have drawn on university midterm and final exams (Liu & Xu, 2021) or sample EFL

listening tests developed for investigation (Liu & Thodlana, 2015). This approach to data collection has allowed for correlation analyses to examine the extent to which listening anxiety affects performance. Such results are generally accompanied by pedagogical implications instructors may deploy to mitigate the severity of impact. Serraj and Noordin (2013) utilized three instruments: the FLCAS (Horwitz et al., 1986), FLLAS (Kim, 2000), and a sample IELTS listening test. A Pearson correlation study revealed a moderately negative, statistically significant relationship between listening anxiety and listening comprehension ( $r=-.414, p<.05$ ). The authors provide several implications for language instructors. They suggest teachers try to identify students' listening anxiety sources and deploy strategies to reduce FLA and listening anxiety. For example, as a common source of listening anxiety and preoccupation with understanding every word in the text, the authors assert that instructors should encourage students to get the gist or general idea instead. Furthermore, the researchers explain that conventional listening comprehension models should be adapted so that students are provided with background information to contextualize the input before beginning the activity. Other suggestions included simple language assessment performance and making listening comprehension test items progressively more challenging.

Liu and Xu (2021) evaluated the impact of listening anxiety on Chinese EFL students' test performance and how this impact was moderated by gender and linguistic proficiency. Participants completed the FLLAS (Elkhafafi, 2005a) to determine the degree of listening anxiety and course listening tests as a metric for performance. Statistical analysis revealed five factors underlying the FLLAS: anxiety while listening to English, English listening proficiency, English listening decoding skills, enjoyment of English

listening, and English culture in learning English listening (p. 4). There was a negative relationship between listening anxiety and the College Test of English (CET-4), for which the strongest predictors were English decoding skills and proficiency in English listening. The authors advise students to continue building their proficiency and for instructors to use diverse listening texts that differ in speed and accent. Liu and Xu (2021) explain, “By getting used to various accents and speech rates, students may find it easier to process, decode and comprehend spoken input while listening to English” (p. 6). While we can observe a negative relationship between listening and anxiety and learner performance, we are again confronted with potential detriments resulting from a lack of listening practice and strategies.

### **Summary of Foreign Language Listening Anxiety Research Trends**

Upon review of the literature, listening anxiety research appears to favor a quantitative approach with a seemingly predictable format. While some studies rely solely on survey data (Capan & Karaca, 2013; Kimura, 2008), many typically examine the correlation between a listening anxiety questionnaire and listening test scores (Canaran et al., 2020; Chang, 2008; Chen & Chang, 2009; In'nami, 2006; Liu & Xiu, 2021; Serraj & Noordin, 2013; Wang, 2010; Wang & Cha, 2019) or between questionnaire results and task performance (Kormos et al., 2020) or language course grade (Elkhafaifi, 2005a). Other researchers adopt a slightly more elaborated approach by integrating related variables to observe their relationship with listening anxiety or their mediating impact on the correlation between listening anxiety and performance. For example, Chen and Cheng (2009) investigated the correlation between cognitive load and listening anxiety, while Mills et al. (2006) examined the relationship between self-efficacy beliefs and listening

anxiety and proficiency. Kimura (2017) uncovered two dimensions of listening anxiety: self-focused apprehension and task-focused apprehension, to evaluate their relationship with social anxiety. Rather than treating listening anxiety as a purely academic variable, Kimura (2017) introduced a social component.

As outlined previously in the literature review, the relationship between listening anxiety and listening strategies has also been of particular interest, many of which adopt an experimental design. Several investigators sought to uncover differences in the types of listening strategies deployed by high versus low anxiety students (Golchi, 2012; Liu, 2016; Liu & Thodlana, 2016). Interest in listening strategies has filtered into the limited pool of experimental designs found in listening anxiety research. Fathi et al. (2020) and Tabrizi and Ranjbar (2017) observed the impact of listening strategy instruction on listening anxiety. In both cases, participants in the experimental groups experienced reduced anxiety and superior listening comprehension performance compared to the control group.

Similarly, other investigations provided listening comprehension training. Participants who receiving training in Ipek (2020) improved listening comprehension performance and reduced listening anxiety, while participants receiving extended listening instruction in Chang (2010) experienced improved performance and increased anxiety. Other experimental studies investigated the impact of intentional forgetting (Yang, 2010), virtual gaming platforms (Hwang et al., 2017), and visual and relaxation techniques (Arnold, 2000). While the results provide insight into effective interventions for mitigating anxiety, fluctuations in anxiety are not necessarily hinged on intervention alone. The level of language anxiety learners experience is infinitely variable depending on numerous factors, including the context in which a language task takes place. Although there are

limited examples of experimental research in listening anxiety scholarship, there are even fewer examples of mixed-methods research and qualitative approaches, which may explain such patterns.

Regarding mixed methods research in listening anxiety research, much like purely quantitative studies, there is a relatively fixed approach; survey completion followed by interviews (e.g., Graham, 2006). Often, the interviews illuminate students' insight that surveys alone cannot provide (Guswita & Sugirin, 2021). Yayi (2017) sought to detect the relationship between collaborative listening activities and listening anxiety. After the intervention, there was no statistically significant decrease in language anxiety. However, the interviews revealed that most students had not received prior listening training and had few self-study techniques beyond watching television to elevate input exposure. As such, the interview data not only provided a deeper understanding of student anxiety; it also unveiled their experience regarding listening instructional practice, highlighting a strong link between the variables, like findings found in Bekleyen (2009) and Zhai (2015). Thus, incorporating qualitative strands can achieve a more robust image of the multitude of interactive elements within the system of listening anxiety. Vogely (1998), who conducted among the most widely cited listening anxiety studies, used open-ended responses to categorize students' sources of anxiety and to allow them an opportunity to propose solutions. Participants attributed anxiety to the nature of input and difficulties with processing. When asked to propose solutions, participants suggested improving listening comprehension instruction. This finding corresponds with results from Goh (2000), who signaled that students' primary difficulty in listening comprehension was perception,

specifically an inability to recognize known words and a lack of attention. Again, this may be due to a lack of listening practice and explicit instruction on how to listen.

Curiously, despite various studies demonstrating the influence of a lack of listening strategies and other instructional factors, only one investigation conducted classroom observations to the best of the researcher's knowledge. Given the pervasiveness of listening anxiety, Gao et al. (2020) sought to understand language teachers' cognition of the phenomenon. In line with previous scholarship, input emerged as the primary source of listening anxiety. Specifically, the instructors note that for their Chinese EFL learners, listening materials contained references to Western culture unfamiliar to them. Similarly, some teachers remarked that listening texts sometimes dealt with content from outside students' majors, thus drawing on unfamiliar vocabulary. Finally, students often struggle with linguistic factors such as syntax, given the linguistic distance between Mandarin and English. Nevertheless, the researchers did not integrate observation findings with interview results.

Finally, it is important to underline the limited number of listening anxiety studies embedded within the CDST framework. Kilic and Uckun (2013) tracked the fluctuation of listening anxiety across distinct listening text types. The authors examined the impact of text type on listening anxiety because "listening text type is an external factor which can make listening input difficult to understand" (p. 5). Although they used the Anxometer (MacIntyre, 1991b) to measure listening anxiety, the authors made no explicit references to CDST or provided a rationale for this particular instrument. Nonetheless, results unveiled the impact of text type on anxiety levels. Zhang (2013) determined the causal relationship between listening anxiety and listening test performance between listening

anxiety and listening test performance. Over three-and-a-half months, participants completed the listening anxiety scale (Zhang, 2013) and an IELTS listening test twice. Structural equation modeling confirmed that listening anxiety does impact listening performance. In some cases, single items on the listening anxiety scale were not stable between the two completions (e.g., item four, *I feel intimidated whenever I have a listening passage in English to listen to*). However, a high correlation between both listening anxiety scores ( $r = .70$ ,  $p < 0.01$ ) shows that the overall degree of anxiety is fairly stable. Furthermore, the author explains a wealth of factors impacting listening performance that “do not act in isolation from each other” (p. 175). For example, based on the results from Mills et al. (2006), we know listening anxiety is related to self-efficacy, both impacting performances.

One of the more recent listening anxiety studies was conducted by Liu and Yuan (2021). The scholars conducted a longitudinal study to observe changes and effects in general foreign language anxiety and listening anxiety amongst Chinese undergraduates during the COVID-19 pandemic. They also investigate the impact of these variables on English proficiency. The study took place over a 16-week semester. The researchers investigated the extent to which the variables changed and considered the influence of the online learning context. A battery of instruments was taken at the beginning and end of the semester: the FLLAS (Zhang, 2013), the FLCAS (Horwitz et al., 1986), and self-rated listening and speaking proficiency rated on a 10-point scale. There was an increase in language anxiety between phase one ( $M = 3.95$ ) and phase two ( $M = 4.21$ ) while listening anxiety scores remained stable ( $M = 4.11$ ). Moreover, results also demonstrate that language and listening anxiety predict self-rated proficiency. The impact was mediated by

confidence, efforts/motivation, and interaction with the instructor. Although the authors do not provide observational data from classes to rationalize findings, they use contextual evidence to explain stable anxiety scores. For example, a lack of instruction and peer interaction may lead to lower self-confidence and general discomfort, perhaps due to a lack of classroom community in the online sphere. Due to negative feelings, efforts may reduce and hamper performance, thus fueling further anxiety.

It is important to point out that methodological trends of listening anxiety research resemble those of listening comprehension scholarship as a whole, particularly as it relates to IDs. In their chapter, Holzknicht and Brunfaut (2022) examined research trends related to IDs and their relationship with listening comprehension. One criticism of existing scholarship is the propensity to examine IDs in isolation rather than how they interact to influence listening. The authors affirm that this trend is inherently flawed as IDs may be interconnected, thereby causing a ripple effect to either hinder or facilitate listening. For example, they explain, high procedural memory allows students to draw on more advanced top-down processing strategies while listening, thus potentially increasing their self-efficacy. If students positively evaluate their listening skills, this could also lead to increased enjoyment, thus highlighting a positive domino effect. Simpson and Rose (2020) express a similar concern noting that scholars often examine the psychological elements of listening independently of one another and periodically fail to highlight their relationship with comprehension. For instance, the development of metacognitive skills typically precedes listening strategy knowledge and use. Should a student lack metacognitive skills as a result of insufficient training, they will struggle to identify appropriate listening strategies during comprehension activities which could hamper motivation. Similarly,

working memory is also subject to variation. For example, the higher a student's aptitude, the stronger their working memory. A strong working memory is particularly advantageous in the early stages of language proficiency (Vandergrift & Goh, 2012), potentially helping to curb anxiety during this period. However, this is not an infallible solution, as advanced language proficiency requires far more than high aptitude and strong working memory. Learners will undoubtedly encounter various challenges (e.g., lack of practice outside of formal language classes) that could impede comprehension.

Aryadoust (2022) explains the limitations exhibited in research related to L2 listening assessment. He asserts existing literature often neglects to explore the construct beyond cognitive and metacognitive processes, as emotional, neurophysiological, and sociocultural mechanisms related to L2 listening remain relatively under-researched. Furthermore, Aryadoust (2022) claims that our limited understanding of the complex processes of L2 listening is due in large part to restricted research methodologies which they categorize as “time-invariant quantitative methods and cross-sectional designs” (p. 69), steering scholars away from a more dynamic depiction of listening subskills, as exhibited in cognitive-based approaches. Recent research emphasizes the importance of listening subskills such as getting the gist and making inferences, both integral to successful listening comprehension. However, the previously mentioned limited methodological approaches overlook the interconnectedness of the subskills. The aforementioned examples highlight the complexity and dynamicity of listening comprehension and its associated variables, along with the shortcomings of existing research. In light of these trends, it is not surprising that listening anxiety research also neglects to adopt these more complex perspectives.

In short, the overwhelming majority of listening anxiety scholarship gravitates toward a quantitative approach with questionnaires as the primary instrument. Although some mixed-methods studies exist, they are far fewer in comparison and rely heavily on survey data. While questionnaires can provide informative and useful data, the field's dependence on them has allowed little space for more innovative methods or qualitative data sources. Regarding the limited qualitative research, interviews are the prevailing approach and ethnographic methods such as observations are scarce. These tendencies are problematic and often fail to accurately represent an authentic classroom setting. Simpson and Rose (2020) explain the “sanitized” (p. 138) classroom environment we see in existing scholarship can be difficult for the average teacher to relate to. A shift in empirical approaches may be necessary to expand the scholarly landscape to raise awareness and provide meaningful solutions for L2 learners and teachers.

Finally, before delving into the methodology of the present study, I will provide an overview of CDST methodological approaches used in existing scholarship related to affective variables, language anxiety included.

### **Methodological Trends in CDST Research**

In existing scholarship, there are several research trends for dynamic data collection. In the Idiodynamic approach, participants rate a given variable several times during a single task or across tasks in a short timeframe, often several minutes (Boudreau et al., 2018; Gregersen et al., 2014; MacIntyre & Legatto, 2011). Using this method, researchers record participants completing a task (e.g., an oral presentation). Following task completion, participants view the recording and use provided software to indicate spikes or declines in the given variable. In using this technique, Gregersen et al. (2014)

posed questions to participants such as, “Having just watched your video, what are your overall impressions?” (p. 578). Thus, participants are provided a stimulus and semi-structured question. As proponents of the technique, Gregersen et al. (2014) explain that within a single oral presentation, students may experience different emotions ranging from anxiety, confidence, and insecurity, each changing at a moment’s notice. Perhaps during the presentation, the student feels confident in their topic but begins having difficulty recalling key terms within several minutes. For example, in Boudreau et al. (2018), participants were asked to bring a photograph of themselves doing an activity they enjoyed. They then completed two tasks: a photo narrative task during which they discussed the picture for three to five minutes and an oral interview task which consisted of five interview-style questions. Participants then watched videos of their performance and identified moments of increased or decreased language enjoyment and language anxiety. Ratings were completed using the software Anion Variable Tester V2 and students could denote changes in the observed variables on a scale of -5 - +5. The researchers then used the graphs created by the software for each participant to develop interview questions.

In a related technique, researchers will have participants rate a variable several times during a task or class session or throughout a semester using a survey such as the Motometer or Anxometer, accompanying ratings with a qualitative metric (Kruk, 2020; Elahi-Shirvan & Talebzadeh, 2018). Participants from Kasbi and Elahi-Shirvan (2017) rated speaking anxiety using the Anxometer every 10 minutes during a 90-minute class session throughout five class sessions. This approach resulted in 45 total anxiety ratings, contextualized by class observations and participant interviews. Similarly, Waninge et al. (2014) used the Motometer at five-minute intervals during 45 to 50-minute classes across

six class meetings, yielding 54-60 motivation ratings. In this case, researchers considered variation and stability within a class period and over time and used class observations to rationalize data trends.

A third trend consists of having participants complete a survey (e.g., the FLCAS) or a battery of surveys every few weeks during a semester to track variation (Dong, 2016; Piniel & Cszier, 2014). Liu and Yuan (2021) collected survey data over a 16-week semester. Participants completed the FLLAS (Zhang, 2013), FLCAS (Horwitz et al., 1986), and self-rated proficiency scales for speaking and listening skills during the second and fifteenth week of the semester. Similarly, Jin et al. (2015) administered the FLCAS (Horwitz et al., 1986), and a self-rated proficiency scale twice in two months. Dewaele and Dewaele (2020) sought to determine student variation in foreign language enjoyment and foreign language anxiety across two instructors. The researchers examined differences in the affective variables between participants' "main teacher" (i.e., teacher with more seniority and time spent with students) and their "second teacher." 40 participants enrolled in a variety of L2 courses completed questionnaires evaluating the two variables twice over six months. Results demonstrated that while foreign language enjoyment was significantly higher with the main teacher rather than the second teacher, foreign language anxiety remained stable between instructors. The authors assert that such results imply that foreign language anxiety is more related to the characteristics of the individual learner, while foreign language enjoyment hinges more on the learner's language teacher. However, while t-tests exhibited significant differences between the teachers ( $t(39) = 3.01, p < .005$ ) in terms of foreign language enjoyment, average scores for both the main and second teachers were relatively high, scoring 4.2 and 3.9 respectively on a 5-point scale. Similarly,

average language anxiety scores were fairly moderate across both teachers, yielding an average score of 2.3 for the main teacher and 2.2 for the second teacher. Thus, while their foreign language anxiety was relatively unchanged between teachers, it appears commensurate to the amount of enjoyment they experienced in both classes.

Conversely, scholars may combine real-time scores, such as those completed in the first two approaches described above, alongside survey completion. Although the authors do not reference a dynamic approach specifically, Kilic and Uckun (2013) measured fluctuations in listening anxiety through FLLAS (Kim, 2000) responses and Anxometer ratings. Participants completed the Anxometer following three distinct listening tasks at three points in the semester.

Finally, for authors utilizing a purely qualitative approach, the points at which participants experienced a given emotion may emerge from their responses. In Sampson (2019), learners completed journal entries following 13 class sessions. The author determined the emotions experienced by the students (e.g., language anxiety, language enjoyment, etc.) based on journal responses. Furthermore, during the coding process, Sampson (2019) identified the extent to which learners experienced said emotions. For instance, some participants experienced anxiety during one specific anxiety while others had several encounters with anxiety throughout the language-learning process.

Implementing a CDST framework presents an array of benefits for research methods. Specifically, the multi-layered data collection process produces rich, nuanced data. For example, CDST approaches allow for repeated measures across time frames paired with qualitative instruments such as interviews and observations. In Waninge et al. (2014), on one occasion, Motometer ratings reflected a sharp decline in a participant's

motivation during a skit, subsequently followed by increased motivation during a cooperative vocabulary game. The authors note that while the participants completed the skit, their classmates laughed. If looking exclusively at the quantitative ratings, one may think that perhaps the student did not enjoy acting out skits and thus was less motivated to perform them. However, based on the observations, this student was influenced by peer ridicule. In Kasbi and Elahi-Shirvan (2017), who investigated speaking anxiety among EFL learners, semi-structured interviews were completed immediately following the 90-minute class sessions to provide further insight on anxiety scores and to clarify researcher observations. In addition to probing questions on participants' past experiences learning English, the authors also asked participants to explain increases and decreases in anxiety. During a class session, one participant exhibited a high level of speaking anxiety at the beginning of class which gradually decreased during activities before experiencing a sharp rise again by the end of class. The participant explained that she was unaccustomed to the instructor's method of beginning class by asking questions regarding content from the previous session, which she did not feel equipped to do. This anxiety began to dissipate once she engaged in speaking activities with her peers. Her anxiety rose when the instructor again began asking the class questions. Thus, allowing participants to explain their quantitative anxiety ratings provides a nuanced understanding of their experience. In this participant's case, fluctuations in anxiety stemmed from a familiarity with instructional practices and comfort with their peers.

### **Research Questions**

By employing a framework rooted in CDST, the current study will expand the conventional methodological and theoretical approaches exploring listening anxiety. Thus

far, listening anxiety research favors a quantitative approach drawing mainly on survey data, treating the construct as a static variable. Survey data collection typically serves to identify underlying sources of listening anxiety or to detect the correlation between anxiety and performance. This trend is representative of language anxiety scholarship, which has relied heavily on survey research since its inception. Consequently, alternative, more complex methods are relatively uncommon. While surveys have uncovered sources of listening anxiety, rarely are said sources investigated in terms of how they interact with or emerge due to the learning environment.

Furthermore, although several sources of listening anxiety previously identified in existing scholarship are related (e.g., input speed and word segmentation), they are generally analyzed in isolation. While this approach helps facilitate empirical research, it falsely portrays superficial cause-and-effect relationships. Moreover, listening anxiety surveys are generally administered on a single occasion, treating listening anxiety as static and immune to change. In some cases, surveys are administered once at the beginning and end of a semester or before and after an intervention. These patterns create the illusion that listening anxiety changes only during a defined period (e.g., a 12-week semester) or in response to intervention. Whether or not listening anxiety fluctuates across shorter periods has not been adequately explored. Finally, language anxiety scholarship determined in its initial phases that it was a form of situation-specific anxiety as it develops in response to the uniqueness of the language learning environment. However, surveys are typically completed outside of class while students, theoretically, are not in an anxious state. Research has done little to measure listening anxiety at the time and in the context in which it occurs.

Consideration of classroom context is not entirely absent from the literature, but its connection to the degree and sources of listening anxiety is generally overlooked or neglected. Despite findings supporting the notion that certain instructional factors may indirectly influence anxiety; observational research is virtually non-existent. Including this ethnographic component could illuminate, among other things, student-teacher dynamics, insight regarding time devoted to listening comprehension, and daily occurrences (e.g., interruptions to instruction, conflict amongst peers, etc.) that could provoke anxiety. Similarly, student and teacher voices are rarely present and underrepresented in the literature. Although conclusions may be drawn based on survey responses, students are not granted the opportunity to elaborate on or explain their responses, which could provide a more nuanced perspective. Thus, Simpson and Rose (2020) affirm that “research findings from classroom-based research are by default highly contextualized and therefore offer a rich perspective on similar learning and teaching environments” (p. 136). The present study, therefore, seeks to answer the following research questions:

1. To what extent are participant FLLAS scores consistent with Anxometer ratings during in-class listening exercises?
2. To what extent do participants’ listening anxiety scores fluctuate over six weeks?
3. How do participants explain the fluctuation of their listening anxiety scores?
4. How might the classroom context account for participants’ listening anxiety patterns?

A primary objective of the present study is to triangulate quantitative and qualitative data strands. Participants rated their listening anxiety during listening comprehension exercises in their Spanish class and explained the fluctuation or stability of

their ratings. I also conducted classroom observations to determine the influence of context on participant ratings. Incorporating a CDST framework within a mixed-methods design will broaden conventional methodological approaches to ensure a more robust understanding of the construct.

## CHAPTER 3

### METHODOLOGY

#### **Overview of Methodology**

The present study deployed a convergent mixed-methods design. The design was selected to examine the phenomenon of listening anxiety through multiple methodological pathways with the ultimate goal of integrating results from different data strands. Limiting data collection to a single source that does not permit space for complexity and dynamicity would conflict with CDST principles. Thus, the present dissertation research consisted of four data sources: FLLAS (Kim, 2000) ratings, real-time L2 listening anxiety scores recorded throughout the semester using the Anxometer (MacIntyre & Gardner, 1991b), semi-structured interviews utilizing stimulated recall, and classroom observations. While several theoretical components underlie CDST, the present study explored the following aspects: time and dependence on initial conditions, adaptation to the environment and other systems, and openness to context. Focused attention on these elements permits the observation of fluctuation (i.e., variability), stability, and impact of context on listening anxiety.

Several instruments were deployed to determine the extent to which listening anxiety remained stable or fluctuated over the course of the semester, how participants explained said stability or variability, and the influence of the classroom context had on these outcomes. To achieve this goal, I first administered the FLLAS (Kim, 2000) to examine the overall degree of participants' listening anxiety at the beginning of the semester. Participants completed the FLLAS a second time at the end of the semester upon completion of in-class data collection. FLLAS ratings were examined alongside real-time Anxometer scores to determine consistency across metrics. Furthermore, participants rated

their listening anxiety during their regularly scheduled language class on a scale of 1 to 10 using the Anxometer developed by MacIntyre and Gardner (1991b). Over six weeks and seven class sessions, participants completed Anxometer ratings at multiple intervals during each listening task. The number of ratings per class varied by the number of listening activities completed. This approach was informed in part by a prominent technique in CDST scholarship, the experience sampling method (ESM). Hiver (2022) explains ESM “prompts individuals to respond to data elicitation stimuli at regular intervals...such repeated measurements result in a type of data that allows researchers to model distinct processes of change for the individual” (p. 490). The author explains that ESM seeks to examine phenomena in the context in which they appear across multiple timescales rather than a single point in time, thereby challenging conventional self-report methods. This approach is also highly valuable from a language-learning perspective. King (2016) explains that scholars should examine L2 variables at multiple points during an activity, as their levels may increase or decrease throughout the exercise.

Interviews and class observation were conducted for the qualitative portion of data collection. During the classes in which participants rated their listening anxiety, I was in attendance to conduct observations. Adapting an approach utilized in Waninge et al. (2014), observations focused predominantly on the listening activity (i.e., task type, listening supports, comprehension assessment, etc.), the dynamics between the instructor and students, and the overall classroom climate. Additionally, class observations aimed to capture the instructor’s pedagogical strategies and efforts to enhance learner comprehension and performance. Finally, following each class session, I analyzed participants’ Anxometer ratings for stability or fluctuation. I then drew on these ratings

alongside observation notes to develop interview protocols. Using stimulated recall, the participants explained their low, moderate or high Anxometer scores and any fluctuation that occurred. Sources increasing or mitigating emerged from input, processing, instructional, task, personal or environmental factors.

The following section will outline the study design, provide an in-depth rationale for using a convergent mixed-methods design, and expand on the plan for data collection and analysis.

### **Research Design and Methods**

Koopmans (2017) asserts that there is a parallel between the CDST objectives and mixed-methods research as both seek to “address the shortcomings of conventional research paradigms” (p. 17). The author adds that mixed-method researchers aim to provide a more robust understanding of phenomena by extracting data from quantitative and qualitative sources and systematically integrating the results. Similarly, Complexity Theory transcends simple causal relationships amongst systems by considering the context in which they appear. The author also affirms that Complexity Theory considers a system and its behavior at various levels across contexts making a mixed-methods design a valid approach. Creswell and Plano-Clark, key methodologists specializing in mixed-methods research designs, outline rationales for choosing a convergent design, its procedures, and how quantitative and qualitative data are ultimately integrated. According to Creswell & Plano-Clark (2018), the convergent design is particularly suitable when “the researcher wants to compare quantitative statistical results with qualitative findings for a complete understanding of the research problem” (p. 68). Once data collection is complete, the

researcher must determine the extent to which the quantitative and qualitative data sets converge, or, in other words, whether they tell a consistent story.

As previously outlined, listening anxiety research historically favors a quantitative approach with understandings of the construct rooted in participant responses to the FLLAS (Kim, 2000), or related listening anxiety surveys (Golchi, 2012; Wang & Cha, 2019; Zhang, 2013). By comparison, studies adopting a mixed-methods (Bekleyen, 2009; Cheng, 2005; Ipek, 2020) or purely qualitative (Gao et al., 2020; Kim, 2002; Vogely, 1998) design are far more limited. In the present study, participants explained why they rated their listening anxiety in certain ways during listening exercises, described what they were thinking and feeling, and clarified contradictory patterns. For example, if a participant reported heightened listening anxiety during a task that normally would not elicit such nervousness, post-task interviews provided space to explore how that activity or class session differed from their usual experience. In CDST guided research, evaluating a construct at multiple points typically can account for such discrepancies in data as continued assessment permits researchers to determine whether contradictions reflect a fleeting occurrence or an emergent pattern (Simpson & Rose, 2020). To that end, the present study adopted a longitudinal approach to track listening anxiety patterns over a semester. Hiver (2022) affirms longitudinal approaches “are usually more CDST compatible because these focus on the outcomes or patterns that are reached at different points in time as well as the mechanisms that explain how an outcome is reached” (p. 490). Serafini (2020) adds longitudinal methods also “reveal the degree and patterns of variability” (p. 149). The present study combined repeated quantitative measures with

qualitative methods not only to assess its progression but to also discern why and how it varies at specific intervals, reinforcing the value of a mixed-method approach.

### ***Data Collection Considerations***

Creswell and Plano-Clark (2018) outline a series of considerations for researchers before mixed-methods data collection. In particular, they encourage researchers to consider participant selection for the two databases, the sample size of each data set, whether they will draw from two independent sources or a single data source, how to design parallel data collection questions, and the order of data collection.

Data for the present study were collected in one intermediate Spanish class at a large Mid-Atlantic public university. There is a maximum of 20 students in individual sections of the class. In the quantitative strand, data collection consisted of FLLAS completion and Anxometer ratings during listening tasks. The qualitative portion contained weekly class visits to conduct observations focusing on class structure, listening activities, and dynamics amongst students and the instructor. Additionally, following class sessions, semi-structured interviews were held with each participant. Due to the large volume of data collected from each participant, it was necessary to maintain a relatively small sample size to ensure adequate attention to each participant's data and effective synthesis of the various data strands. When using a convergent mixed methods design, Creswell and Plano-Clark (2018) encourage scholars to determine whether to collect data from a single source (e.g., an individual survey) or two independent sources (e.g., survey followed by interviews). The authors add, "if the researcher's intent is to triangulate the databases and produce corroborated and valid conclusions about a topic, then we recommend the use of two independent sources to ensure each separate database is rigorous and stands on its own" (p.

189). The present study collected data from independent sources: the FLLAS, Anxometer, semi-structured interviews, and classroom observations. While the study contained more than two independent sources, the above quote embodies the objective of the research as the robust triangulation involved in the data collection also appeals to the CDST framework.

Another key element of a convergent mixed-methods design is the integration of qualitative and quantitative results. Thus, Creswell and Plano-Clark (2018) emphasize that research questions data strands must run parallel to ensure variables explored quantitatively should also be explored qualitatively. The research questions for the present study were designed to be aligned, with neither the quantitative nor qualitative strand taking precedence. For example, RQ2 asks, *To what extent do participants' listening anxiety scores fluctuate over six weeks?* RQ3 further supports responses to this question, asking, *How do participants explain the fluctuation of their listening anxiety scores?* Furthermore, RQ4 extends the inquiry, *How might the classroom context account for participants' listening anxiety patterns?* Given that participant listening anxiety is thoroughly explored in both the qualitative and quantitative research questions, Creswell and Plano-Clark (2018) affirm that the phenomenon of listening anxiety can sufficiently be addressed from both data strands. Finally, the researcher must determine the order of data collection. The authors explain that for practicality and logistical purposes, researchers typically first administer a survey before subsequent data collection, which was the case in the present study. However, the real-time listening anxiety measures, observations, and semi-structured interviews, were conducted concurrently throughout the investigation.

## **Research Methodology**

This section will outline the instruments used in data collection, participant recruitment and sample, and data collection procedures and analysis in accordance with the research questions.

### ***Participant Recruitment and Informed Consent***

The following research took place during the Spring 2023 in one section of an intermediate Spanish conversation course. I previously collected data on student listening anxiety in several sections of the same course and was thus aware of departmental policies and had existing rapport with faculty who were familiar with the research. Upon IRB approval, I adhered to protocol in compliance with the Department of Spanish and Portuguese, providing a detailed overview of the research objectives and data collection procedures to the course coordinator and department chair, who ultimately granted permission for the study.

Two sections of the intermediate conversation course were offered during the Spring 2023 semester. Section one met three times a week for 50 minutes while section two met twice for 80 minutes. The latter section was selected for data collections as the longer class sessions allowed for more listening anxiety ratings within a single meeting. Moreover, the instructor of this section, a member of the dissertation committee, was more familiar with the nature of the study and the collaboration required. In the wake of the COVID-19 pandemic, conducting classroom-based research has become exceedingly difficult and past data collection efforts encountered several obstacles coordinating across class sections. Given this was a longitudinal study with multiple data strands, consistent cooperation and collaboration with the instructor was essential. All recruitment efforts

complied with and were approved by Temple's IRB. Class visits to recruit participants began during the third week of the semester.

Prior to visiting the class for recruitment, I spoke with the course instructor to ensure they understood the length of the study, its purpose, and that data collection would not interfere with class sessions. The recruitment period began during the third week of the semester following the add/drop period, and for routine and rapport to be established. Upon visiting the class, I outlined the purpose of the investigation, expectations for participants, and compensation. I further explained my presence would not disrupt class activities nor would their participation in the study impact their grades or relationship with their professor. Finally, I explained to students that they would receive a \$50 Amazon gift card for their participation before inviting them to ask any questions they had related to the research. Students initially had two options to participate in the study. The first option was to simply complete the FLLAS at the beginning and end of the semester, while the second option was to participate in the longitudinal data collection. The objective for the first option was to create a subset of participants, to discern a baseline average of intermediate Spanish students' listening anxiety and observe how their scores compared to those who rated their listening anxiety weekly. However, due to logistical constraints, I was unable to gather sufficient FLLAS responses to develop a representative baseline. Thus, FLLAS data collected from students other than the focal five participants was excluded from the analysis.

Following the class visit, I sent an email reiterating all pertinent information and attached the Research Subject Consent Form as required by the Temple University IRB. Furthermore, the instructor posted the study overview and consent forms on the course site

for students to complete the survey after class. Given the research's minimal risk to participants, written consent was not required though students were asked to respond to the email if they wished to participate in the study. Multiple reminders were sent over several weeks. After the initial visit to the class, I began conducting informal observations which lasted approximately four weeks.

### ***Research Context***

**Course Description.** To register for the intermediate conversation course, students must fulfill one of the following prerequisites: completion of Spanish 1003 with a minimum grade of C-, or exemption from previous coursework due to exceptional performance on the Spanish placement test. Therefore, students have comparable proficiency levels and skills. Additionally, because student enrollment is based on placement test scores and previous coursework, students of any age may enroll in Spanish 2001, though students typically range from 18-22, and may come from a variety of L1 backgrounds. According to the syllabus, Spanish 2001 is “a conversation and language course that stresses oral skills and reviews important grammar points in the function of communicative goals.” Throughout each class, students participate in group conversations, pair work, and small group exercises, each with the overarching goal of practicing the target grammatical structure in a communicative format. Thus, active engagement throughout the course is required as students receive a biweekly grade for their participation, which accounts for 25% of their final grade. In the syllabus, it explains, “your contributions should represent your best attempt communication, but need not be perfect.” Therefore, while participation is crucial to student success in the course, precision is not necessarily an expectation. The course textbook is *Punto y aparte: Spanish in review moving toward*

*fluency* (Foerster & Lambright, 2020) supplemented by the McGraw-Hill *Connect* online workbook. Each week is centered on a specific chapter, grammatical concept, and vocabulary. Grammatical concepts from the course include *ser* versus *estar*, future tense, preterit versus imperfect, the subjunctive, etc. Regarding assessments, students completed four grammar/vocabulary quizzes, an oral group assessment, a writing composition, an individual presentation, and a final written and oral exam.

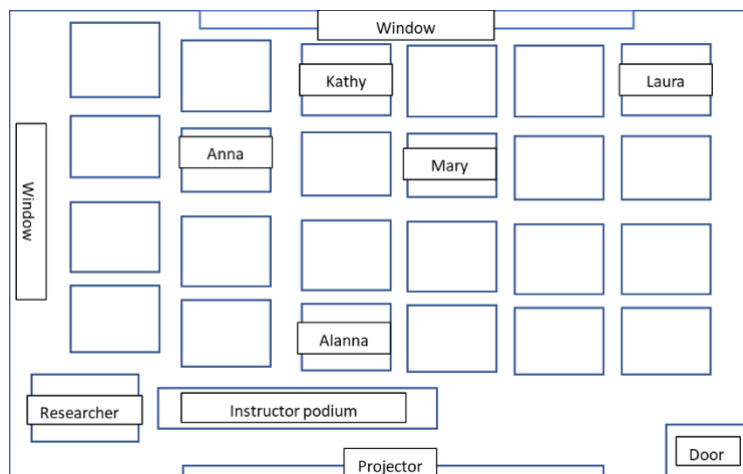
**Classroom: Students, Instructor, and Layout.** There were 20 students in the class: six male students and fourteen female students. While it was not part of the data collection to determine each student's major and previous Spanish coursework, class discussions indicated there was substantial variety in each category. Although some students were more reserved and reluctant to speak, the majority of learners actively participated in class, likely due to the expectations highlighted in the course syllabus. The instructor has been teaching in the department for 15 years. He has taught a variety of Spanish language and linguistics courses throughout his time and centers his research on task-based Spanish language teaching practices and their impact on student outcomes. On the instructor's university website page, he explains his success as a language learner, "My personal experience is an example of bilingualism made possible by caring teachers, supportive friends and colleagues, and native speakers who offered patience and kindness to this emerging Spanish speaker." Thus, in addition to effective teaching practices, the instructor appears to empathize with the emotional support necessary for successful language development.

The classroom where the research took place was noticeably small, forcing the desks into a fairly compact formation, with approximately four desks in each of the six

rows. Due to the small classroom size, there was minimal space between the students' desks, the projector, and the instructor's desk, making it exceedingly difficult to pass through the aisles. This made my position in the classroom a challenge and I was unable to position myself away from the students given the space limitations. Thus, I was seated between the instructor's podium and the students. Regarding the students' placements, students typically sat in the same seats every day, with some variation. Generally, those who sat in the back right corner were the most reluctant to participate unless specifically called on. The figure below depicts the classroom layout. In the six rows of desks, only the location of participant desks has been identified as said location was considered when contextualizing in-class listening anxiety ratings. For example, Laura's positioning in the classroom, the back right corner, was typically associated with students with minimal participation and general shyness. Conversely, Anna was seated amongst a group of students who actively participated voluntarily during nearly every class. These observations and their potential implications will be further expanded in Chapter 4. Participants generally sat in the same seat in each class session.

**Figure 1**

*Classroom Layout*



**Participants.** A core objective of the research was to provide accurate depictions of student listening anxiety regardless of their background or the severity of their anxiety. Thus, all students were invited to participate. For example, one student expressed uncertainty about participating, noting her speaking anxiety was more pronounced than her listening anxiety and thus was unsure she could contribute. The student was nonetheless encouraged to participate as her perspective could elucidate how factors increasing or decreasing listening anxiety vary across baseline levels. By volunteering to participate in the study, students agreed to fully engage in each phase of data collection to ensure effective triangulation. This commitment was ultimately the most critical criterion dictating their participation. However, one initial participant did not uphold their commitment, completing just one class session of anxiety ratings and failing to participate in interviews. The same student failed to consistently attend class and struggled to submit assignments on time. Thus, her data was not included in the analyses.

Five female students participated in the study. To provide a more in-depth characterization of each participant, learner profiles have been detailed below. Learner profiles are based on data generated from the open-ended questions included in the FLLAS survey supplemented by background interviews. On the FLLAS, both at the beginning and end of the semester, participants listed their age, year of college study, first language, the number of years studying Spanish as well as listed their self-rated Spanish proficiency (beginner, intermediate, advanced, expert) and listening skills (poor, fair, good, very good, excellent), depicted in the table below.

Data collection primarily took place in the classroom; however, it is also important to consider participants' previous experiences which may impact feelings of anxiety within

the context of the study as to not isolate students from their background (Dewaele, 2017). Furthermore, CDST asserts that considering past experiences allows researchers to focus on the process (i.e., the evolution) of the phenomenon rather than the product (e.g., its severity or impact) (Hiver & Al-Hoorie, 2019). In doing so, researchers may avoid what Larsen-Freeman (2017) refers to as the linear perspective of listening anxiety progression, by acknowledging its complexity and dynamicity over time. By conducting background interviews, we can avoid providing a mere “snapshot” of the students’ experience. While it would be difficult to inquire about all potential variables impacting listening anxiety, the background interviews provide a robust portrayal of participants’ previous experiences learning and using Spanish. To expand on the questions prompted in the FLLAS, participants responded to a series of open-ended interview questions regarding the number of years they have been studying Spanish, nature of high school Spanish classes, motivation to study Spanish, use of Spanish outside of class, time in a Spanish-speaking country, long-term linguistic goals, plans to use Spanish in the future, and the challenging versus rewarding aspects of learning the language.

***Learner Profiles.*** The learner profiles developed from background interviews and responses to the short answer questions on the FLLAS revealed the social, geographical, and historical context (Dewaele, 2017) of the participants’ language learning process. Other theoretical frameworks may overlook the influence of a learner’s external life while CDST asserts “it is important to accept that change in the global construct (in this case L2 listening development) is caused by how different subsystems interact” (Simpson & Rose, 2020, p. 145). Gaining this backdrop illuminated the potential initial conditions of their

listening anxiety. Though anxiety itself was not the central focus of the interviews, some themes of language anxiety, listening or otherwise, emerged.

**Table 1**

*Participant Demographics and Background*

Pseudonym	Age	Major/minor	Year	Years studying Spanish	Self-rated proficiency	Self-rated listening skills
Kathy	18	Global Studies	Freshman	5	Advanced	Good
Mary	18	Mathematics	Freshman	6	Intermediate	Fair
Anna	19	Public Health & Spanish	Freshman	4	Intermediate	Good
Laura	19	Global Studies	Sophomore	4	Intermediate	Fair
Alanna	20	Psychology	Junior	12	Intermediate	Very good

The number of years participants have spent studying Spanish ranged from four to six, except for Alanna who has been studying it for 12. Their Spanish proficiency self-evaluation aligns with their current course placement, intermediate, except for Kathy who rated her proficiency as advanced. However, such consensus across responses did not occur in the listening skills self-evaluation. Kathy, Anna, and Alanna felt they had good or very good listening skills, while Laura and Mary both described their listening skills as fair. This is interesting, considering Laura is surrounded by Spanish more than the other participants, both in her academic and personal life. Her self-evaluation may be linked to the nervousness she feels maintaining a conversation with her partner’s family, a sentiment she expressed both in the background interview and throughout data collection. Similarly,

Mary claims to struggle to extract keywords from listening texts and expressed substantial insecurity regarding her listening abilities, perhaps explaining her lower rating.

There was some variation in participants' previous Spanish courses, though most described a combination of grammar, vocabulary, and cultural activities, recounting generally positive experiences that ultimately prepared them for college-level Spanish. One exception was Alanna, who encountered severe bouts of anxiety in her high school Spanish classes, which often became physiologically debilitating. Anna and Mary credited AP Spanish for their preparation for the course. Regarding their decision to study Spanish in college, Alanna and Kathy explained they did so based on their major requirements while Anna selected Spanish as her minor. All three suggested they feel fairly neutral about their decision. Conversely, Laura and Mary pursued Spanish given their love of the language and their enjoyment of it in high school. Thus, participants' motivation for studying Spanish is a combination of major language requirements and general interest. Moreover, participants recounted positive experiences with Spanish outside of the classroom; Alanna worked with Spanish-speaking coworkers who made efforts to ensure their speech was comprehensible, Anna developed a close relationship with her Spanish exchange student and family, and Laura has been welcomed into her partner's L1 Spanish-speaking family.

Mary and Kathy have virtually no exposure to Spanish outside of class, nor do they create opportunities to increase said exposure, despite admitting they could do so if they were more motivated. On the other hand, Anna goes to great lengths to surround herself with the language, utilizing resources on campus and pop culture, and had a Spanish exchange student stay with her family in high school. Laura is the only participant who has consistent exposure to Spanish both in her academic and personal life. Several participants

expressed guilt for not making more of an effort to weave Spanish into their everyday lives. Only Laura and Anna have previously visited a Spanish-speaking country, both for the purposes of vacation. Anna, Kathy, and Mary would all like to study abroad if their major requirements permit them to do so. In sum, participants exhibit varied exposure to Spanish outside of the classroom, largely due to motivation or personal relationships. While the initiative to engage in Spanish outside of class is generally low, nearly every participant expressed a desire to go abroad to use the language. Most participants explained they would like to use Spanish in their professional lives, though they are uncertain in what capacity. This may simply be due to their young ages and where they are in their degrees. Laura also foresees using Spanish in her personal and professional life, as well as through travel.

Describing their desired linguistic proficiency, participants expressed varying degrees of communicative competence. Several described their desired communicative competence as “*conversational enough to...*” followed by a specific goal. Alanna and Anna seek conversational skills advanced enough to engage with native speakers. Kathy would like to exceed conversational fluency but claims she feels stifled by her lack of exposure to native speakers. Laura hopes to be conversational enough to speak without feeling panic, suggesting her anxiety derives from a lack of confidence in her skills. Mary wants her conversational skills to be adequate for professional settings. With the exception of Laura, who uses Spanish to communicate with her partner’s family, none of the participants necessarily require a specific level of Spanish to realize their goals. In other words, they are not pursuing careers, for example, that necessitates them to attain advanced Spanish proficiency.

Many of the participants explained their biggest challenges with Spanish come from difficulties related to grammar, despite recounting ample grammatical practice in their previous Spanish classes. Kathy and Alanna said they struggled with conjugations; Laura noted she has difficulty selecting the correct verb tense while speaking. Again, Kathy attributes this perceived deficit to a lack of exposure to native speakers. Anna struggles not with the language itself but rather finding the courage to engage with native speakers. Again, this was surprising given how much Anna loves the language and her effort to increase exposure and engage with others. Mary was the only participant to identify listening as her biggest challenge, saying she often has trouble extracting keywords and phrases from listening texts. Nevertheless, participants do find several elements of learning Spanish to be rewarding. For Laura, Kathy, and Alanna, the simple fact of knowing another language and understanding those of a different linguistic background is very fulfilling. Anna enjoys her ability to form relationships with a larger community of people, while Mary enjoys being able to express herself in another language. Thus, much of their responses appear to be intrinsically motivated.

Each participant appeared to enter the present Spanish classroom equipped with generally positive experiences both inside and outside of the classroom, along with quality instructors in their previous Spanish classes. Although each possesses a goal for learning Spanish, most participants do not have the pressure of obtaining advanced proficiency, unless it is of their choosing. While they would like to use Spanish in their future career, they have not yet solidified to what extent, though their future careers do not seem hinged on their Spanish abilities. Furthermore, no participant is a Spanish major, perhaps alleviating some additional pressure.

## *Instruments*

Data collection drew on two quantitative and two qualitative instruments. The quantitative instruments are the FLLAS (Kim, 2000) and real-time listening anxiety scores, generated from an adapted version of the Anxometer (MacIntyre & Gardner, 1991b). The qualitative instruments consist of classroom observations partnered with semi-structured interviews using stimulated recall. Qualitative approaches that supplement quantitative instruments such as surveys are useful in the process of triangulation (Holzknecht & Brunfaut, 2022), a core objective of the research. This section will provide an overview of each instrument and its use.

**FLLAS (Kim, 2000).** As noted in the literature review, the FLLAS, developed by Kim (2000), is a commonly used instrument in listening anxiety research. Following the FLCAS (Horwitz, 1986), the FLLAS was developed as one of the skill-specific anxiety scales. The FLLAS was developed “to measure better anxiety related to foreign language listening” (p. 61). The survey was initially administered to 253 Korean students of English and consisted of 33 items rated on a five-point Likert Scale (from strongly agree to strongly disagree) with possible scores ranging from 33-165. A low score signals a low degree of listening anxiety and vice versa. Various studies have deployed the FLLAS (Bekleyen, 2009; Capan & Karaca, 2013; Golchi, 2012; Ipek, 2020; Wang, 2010) to measure the degree of listening anxiety students encounter. From a practical perspective, the FLLAS allows simple administration and takes approximately ten to fifteen minutes to complete. For the original version of the FLLAS, see Appendix A. Furthermore, the FLLAS has a reported internal consistency of .90 and test-retest reliability of .84. The author notes that such a high degree of internal consistency is a testament to its construct validity. As such,

it has become one of the primary quantitative instruments in listening anxiety research. Despite its prominence, aspects of the FLLAS, such as its subcategories and its development remain unclear.

To construct a valuable survey, Kim (2000) sought to understand the experiences and discomfort language students experience while listening and conducted a thorough review of the existing literature and several interviews with language students. In addition, the author drew on relevant items from the Wheelless' (1975) Receiver Apprehension Test and the Foreign Language Reading Anxiety Scale (FLRAS) (Saito et al., 1999) to be adapted for the final version of the FLLAS. The author stated, "After the review and interviews, a pool of items for inclusion in the scale was generated based on four basic categories: Fear of Spoken English, Process-related Anxiety, Lack of Self-confidence, and Concern about Insufficient Prior Knowledge" (p. 61). Kim (2000) does not define each category, nor does she provide examples of items that fall into said categories. Thus, it remains unclear which and how many items fall under each category as they are absent from subsequent item analyses.

The author conducted a factor analysis to determine the relationship between items on the FLLAS and identify the underlying constructs. Statistical analysis revealed that 18 items with a minimum factor loading of .52 loaded onto the first factor, tension and worry over English listening, and 14 items with a minimum factor loading of .50 loaded onto the second factor, lack of confidence in listening. In a subsequent study, Kimura (2008) adapted the FLLAS for a group of Japanese English learners, changing the terms for both factors to *worry* and *emotionality*, in keeping with contemporary terminology in Education Psychology. Furthermore, factor analysis revealed a third factor, *anticipatory fear*, which

was not present in the original study. Nevertheless, in Kim (2000), as the items are only loaded onto one of two factors, it calls into question the purpose and existence of the four identified categories, and the underlying constructs of the FLLAS are still undefined. In addition, the items appear to be fairly interrelated, as indicated by the internal consistency ( $\alpha = .90$ ), which suggests they may be evaluating the same construct.

Generally, researchers administer the FLLAS to determine the overall degree of listening anxiety (Chang, 2008; Liu & Yuan, 2021; Rezaabadi, 2016; Wang & Cha, 2019) and underlying sources based on responses to individual items (Canaran et al., 2020; Ipek, 2020; Yayi, 2017), a process commonly followed by semi-structured interviews for participants to expand on their responses (Bekleyen, 2009; Gao et al., 2020; Guswita & Sugirin, 2021). Past research also tends to observe the correlation between survey ratings and listening performance, as measured by the final course grade or test scores (Elkhafaifi, 2005a; Fathi et al., 2020; Wang, 2010; Zhang, 2013). In this study, however, FLLAS results are considered alongside the other quantitative and qualitative data sources than in isolation.

Despite the aforementioned limitations presented by the FLLAS, I decided to employ this survey in the present study because it is representative of instruments historically used to investigate language anxiety. In essence, the FLLAS' limitations have not deterred its use in scholarship. Furthermore, the present study seeks to determine whether participants rate their listening anxiety similarly between conventional (i.e., the FLLAS) and novel (i.e., real-time ratings) metrics. Thus, the FLLAS is the most appropriate metric to achieve this goal.

Before administering the FLLAS to participants during dissertation data collection, I sought to determine whether modifications to the instrument were necessary. To achieve this goal, I used classical test theory to examine the qualities of the FLLAS by determining the internal consistency reliability of the overall questionnaire and the different scales used within the questionnaire to determine whether they measure the same construct. I recruited a group of intermediate Spanish students to complete the FLLAS in the Spring 2022 semester to ensure continuity and a representative sample to inform future data collection. Over approximately four to five weeks, interested students across four course sections completed the survey via Google Form. The results were used to modify and shorten the questionnaire for the current study. Specifically, I examined the internal consistency reliability to ensure the survey was sufficiently reliable for the given population. Furthermore, examining the correct item-total correlation demonstrated the best performing items and those which could potentially be removed to increase reliability. Four items were positively worded and thus reverse-coded prior to data analysis. Once in SPSS, descriptive statistics were calculated, as seen in Table 1. Participants exhibited a moderate degree of listening anxiety ( $M = 3.15$ ), with most scores falling within one standard deviation of the mean ( $SD = .61$ ). Finally, the skewness and kurtosis were normally distributed, because their absolute values are smaller than two (Bachman, 2004).

**Table 2**

*Descriptive Statistics for FLLAS Pilot Data*

Variable	<i>n</i>	<i>M</i>	<i>SD</i>	Min	Max	Skewness	Kurtosis
Listening anxiety	22	3.15	0.61	2.03	4.58	0.33	0.38

Internal consistency reliability of the FLLAS was estimated using Cronbach's Alpha and yielded a value of  $\alpha = .929$ . Thus, the survey is highly reliable for this population, and the items appear to measure the same construct (i.e., listening anxiety). I next examined the correct item-total correlation for each of the original 33 items. The following three items had significantly lower mean score correlations ( $< .2$ ): *I would rather not listen to people speak Spanish at all* (item 20) *If a person speaks Spanish very quietly, I am worried I will not understand* (item 24), and *Spanish stress and intonation seem familiar to me* (item 31). There are several potential rationales for these items' low performance. For example, regarding item 20, students may experience listening anxiety that does not necessarily impact their desire to engage with others in the target language. Similarly, for item 24, participants may not have encountered a scenario where they needed to comprehend someone speaking at a lower volume. Finally, regarding item 31, participants perhaps assigned low ratings to this item based on experience or lack of familiarity with linguistic terms. For example, the terms "stress" and "intonation" may be unfamiliar. Based on this statistical and substantive analysis, I decided to delete these three items (for the 30-item adapted FLLAS, see Appendix B), and the subsequent overall reliability of the questionnaire increased ( $\alpha = .936$ ).

To further understand the sub-constructs of the survey measures, similar to Kim's (2000) study, I conducted a factor analysis. However, the author did not include all 33 items featured in the original survey. When identifying the items that loaded onto each of the two factors, 10 items were identified for "tension and worry over spoken English," and eight items were identified for "lack of listening confidence." As such, I worked alongside an expert in classical test theory to independently assign each of the 30 items (excluding

those removed) to one of the two factors based on their depiction of negative emotions regarding listening and self-confidence in listening skills. For reliability, we compared results and clarified discrepancies. 13 items subsequently fell under the category of “lack of listening confidence” (e.g., *I fear I have inadequate background knowledge when listening in Spanish*), and 17 items fell under “tension and worry over spoken Spanish” (e.g., *During Spanish listening tests, I get nervous and confused when I do not understand every word*) (see table 2). Then, to examine the extent to which the two FLLAS subscales were evaluating a similar construct, I ran a Pearson Correlation. The analysis illustrated a strong, statistically significant relationship ( $r=.780, p<.001$ ) between the two subscales, suggesting that the two sub-scales were separate yet highly correlated.

**Table 3**

*FLLAS Items and Corresponding Subscales*

Subscales	No. of items	Items
Lack of confidence in listening	13	1, 3, 6, 10, 12, 14, 15, 16, 19, 22, 25, 28, 32
Tension and worry over spoken Spanish	17	2, 4, 5, 7, 8, 9, 11, 13, 17, 18, 21, 23, 26, 27, 29, 30, 33

As outlined above, the FLLAS contains some fairly problematic elements. For example, Kim (2000) explains the survey contains four underlying categories illustrated in its items (Fear of Spoken English, Process-related Anxiety, Lack of Self-confidence, and Concern about Insufficient Prior Knowledge); however, she does not state which items correspond to each individual category. Furthermore, the results from the factor analysis

revealed two factors: tension and worry over spoken English and lack of confidence in English listening. However, she then fails to list each of the items found under each factor. Nevertheless, the FLLAS continues to be utilized in the research. Therefore, I sought to make the scale more interpretable and useful for the present population, Spanish 2001 students. The present study will determine the extent to which scores from this conventional, 30-item instrument align with an emerging approach in the SLD field, real-time scores.

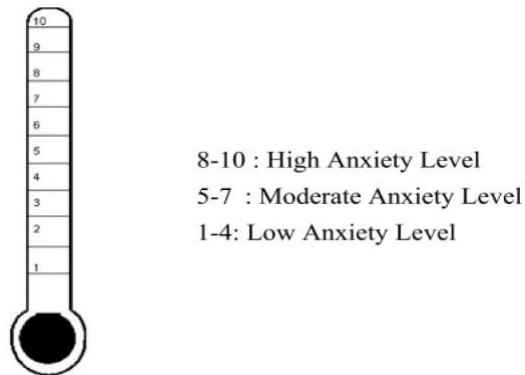
**Anxometer (MacIntyre & Gardner, 1991b).** The Anxometer was developed by MacIntyre and Gardner (1991b) for a group of L2 French students. In the initial study, participants rated their language anxiety on a scale of 1-10 following four production tasks: English digit span, English vocabulary production, French digit span, and French vocabulary production done in both the target language and participants' L1. For the digit span test, participants listened to a series of numbers and repeated them back to the interlocutor. During the vocabulary production, they named six objects beginning with the letter *t* that could be found in a suitcase. Participants then rated the degree of anxiety they felt during the tasks using the Anxometer (see Figure 1). There was no correlation between Anxometer scores for both English and French Digitspan tasks, while both vocabulary tasks yielded a significant negative correlation with Anxometer scores.

More recent studies have also deployed the Anxometer following language tasks. In Kilic and Uckun (2013), participants completed nine listening activities, with three activities from each of the following text types: lectures, dialogues from everyday life, and radio talk shows. When evaluating Anxometer scores, the authors organized them into three levels: low (1-4), moderate (5-7), or high (8-10). Similarly, Garcia and Appel (2020)

sought to uncover why language learners experience speaking anxiety when using an online platform, SpeakMOOC, and how that anxiety changed throughout the study. Immediately following each speaking activity, participants completed the adapted Anxometer. The researchers displayed the Anxometer as a linear scale, translated it to Spanish, and displayed the instrument on a scale of -5 to +5. In contrast to the Anxometer administration in the original and subsequent studies, the present study had participants rate their anxiety in real-time during classroom exercises rather than after listening exercises (Garcia & Appel, 2020; Kilic & Uckun, 2013). The procedure and rationale will be further elaborated in the data collection section.

## Figure 2

### *Original Anxometer*



(Kilic & Uckun, 2013, p. 58)

Listening anxiety scholarship's tendency to rely on single administration survey data is problematic as "group averages of learners' emotions hide a huge amount of individual variation" (Dewaele et al., 2022, p. 17). While single timepoint survey administration is appropriate in many empirical contexts, longitudinal approaches that include measures at multiple timestamps are more effective when tracking nonlinearity and variability (Larsen-Freeman & Cameron, 2008). Furthermore, CDST asserts systems such

as anxiety may change unpredictably, given their sensitivity to initial conditions. Therefore, the present dissertation intends to expand on existing research by administering quantitative instruments (i.e., the FLLAS and Anxometer) measuring listening anxiety several times over a semester. The FLLAS was administered at the beginning and end of the semester, while the Anxometer was administered weekly during class listening activities, enabling participants to rate their anxiety at the moment it was experienced. The repeated measure approach may reveal how listening anxiety may be influenced by contextual factors, increased confidence, etc., as well as its variability.

**Classroom Observations.** Classroom observations were conducted throughout the study, deploying an approach adapted from Waninge et al. (2014). In the study, the authors used an observation form to record stages of the lesson plan, notable instructor or student behavior, and learning tasks, allowing them to “account for the contextual influences of the language classroom in which the measurements took place” (p. 709), a primary objective of the current research. Adopting a similar structure to that of the original observation forms (see Appendix D), the observation forms in this study included three columns to capture activity duration, description of activities and instruction, and general notes highlighting significant comments or events pertaining to participants. Each activity was recorded, including those unrelated to listening comprehension and periods of direct instruction. Specific focal points of class observations will be further elaborated in the data collection procedures.

**Semi-Structured Interviews.** The semi-structured interviews were conducted following each observed class session using stimulated recall (for a sample interview protocol, see Appendix F). The interview protocol was similar to that of Boudreau et al.

(2018), who utilized an idiodynamic approach to observe fluctuations in language anxiety and enjoyment during speaking tasks. The researchers posed questions such as, "You rated your (anxiety/enjoyment) as particularly high at this particular interval, can you explain why?" (p. 158). Although the authors used an idiodynamic approach, the interview questions are relevant to as they draw specifically on classroom observations, and participants explained trends in the data. For the present study, semi-structured interview protocols emerged from class observation notes and Anxometer scores. A sample interview question for the present might be, "Did having a transcript while listening perhaps contribute to your low anxiety scores?" For more detail on the general interview protocol with a participant, see Appendix F. The data collection procedures will outline the timeline and context of the semi-structured interviews.

### **Data Collection Procedures**

The following section will explain data collection procedures in accordance with each research question. See table 4 below for a review of data collection procedures: summary of instruments, how and when they were administered, and the number of times they were administered.

**Table 4***Summary of Data Collection*

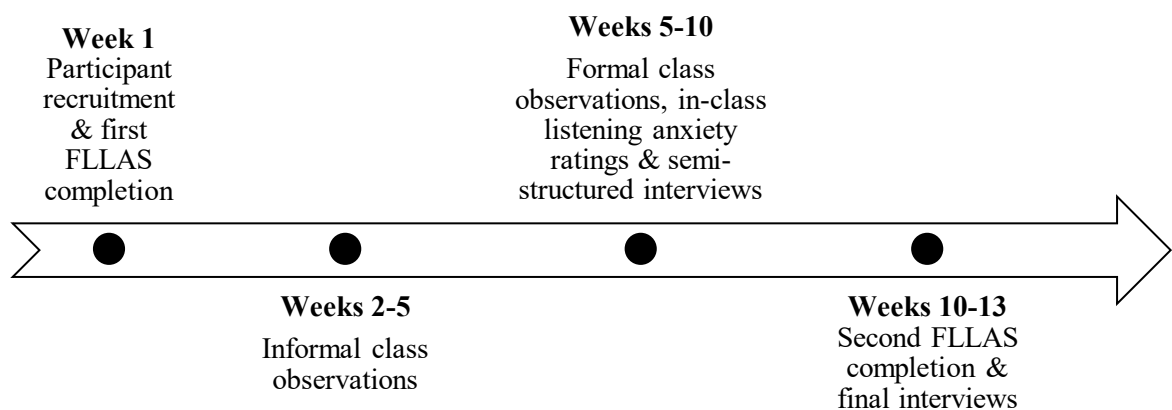
Instruments	Research question(s)	Means	Total completions	Completions per participant	Week of data collection
FLLAS	RQ1, RQ2	Microsoft Forms	10	2	1 & 10
Anxometer ratings	RQ1, RQ2	Printed survey	295	59	5-10
Semi-structured interviews	RQ3	Recorded Zoom meetings	45	9	5-13
Background interviews			5	1	9
Post-observed class interviews			35	7	5-10
Final interviews			5	1	13
Class observations	RQ4	Audio recorded; observation forms	14		1-10
Informal			7		1-5
Formal			7		6-10

This section will elaborate on the specific timeline, approaches, and rationale guided by previous research. The quantitative portion seeks to determine the consistency of FLLAS and real-time Anxometer ratings (RQ1) and observe fluctuation and stability of listening anxiety during individual class sessions and over the course of a semester as revealed by the ratings from these two instruments (RQ2). The qualitative data collection has two objectives: to conduct interviews for participants to explain fluctuations or stability in their listening anxiety (RQ3) and discern, via class observations, how the fluctuation or

stability of listening anxiety may be accounted for by the classroom context (RQ4). It is important to note that while approaches to each research question will be reviewed separately, several phases of the data collection occurred simultaneously (e.g., in-class listening anxiety ratings and classroom observations). See Figure 2 below for the timeline of data collection phases.

**Figure 3**

*Data Collection Timeline*



***Research Question 1: To What Extent Are Participant FLLAS Scores Consistent With Anxometer Ratings During In-Class Listening Exercises?***

The following section will expound on administration of the FLLAS (Kim, 2000) and Anxometer (MacIntyre & Gardner, 1991b) to determine the consistency of static and dynamic listening anxiety scores. In other words, RQ1 investigates the extent to which results from conventional metrics of listening anxiety (i.e., as situation-specific) align with the novel, dynamic approach (i.e., as a state).

**FLLAS (Kim, 2000).** During week 1 of data collection, following participant recruitment, participants completed the FLLAS (Kim, 2000). Like Kilic and Uckun (2013) and Garcia and Appel (2020), the survey was administered prior to in-class Anxometer

ratings. The survey consists of 30 items rated on a five-point Likert scale and was converted to a Microsoft Form (see Appendix C) to facilitate data collection. The Spanish instructor allotted ten minutes during class to complete the survey, though some participants completed the survey outside of class. Following the first FLLAS completion, participant scores were entered into Microsoft Excel to calculate descriptive statistics and determine the overall degree of listening anxiety and its sources based on responses to individual items. During week 10 of data collection, once participants completed all Anxometer ratings, they completed the FLLAS a second time. Given time restraints, the second FLLAS completion took place outside of class at the participants' convenience. An overview of why participants completed the FLLAS twice during data collection will be explained in data collection procedures for RQ2.

**Anxometer (MacIntyre & Gardner, 1991b).** Beginning the fifth week of data collection (the eighth week of the semester), participants began rating their listening anxiety during in-class listening exercises. All students participated in the listening exercise; however, only those participating in the study completed the Anxometer ratings, as detailed in the instructions they received from their instructor. The original Anxometer (see Figure 2) is in the shape of a thermometer and divided into different quadrants on a scale of 1-10. Typically, participants shade in the Anxometer to indicate their degree of anxiety. Given the Anxometer was completed as a printed Google Form, it was adapted to a Anxometer to a linear scale, maintaining the 1-10 score range (see Figure 4). Participants completed this process during seven class sessions, across 17 listening activities, resulting in 59 Anxometer ratings per participant, except for instances of absences from class.

Procedures for completing the Anxometer scores during individual class sessions will be reviewed during the overview of RQ2, which further details the in-class ratings.

#### **Figure 4**

##### *Adapted Anxometer*

Please rate your level of listening anxiety

	1	2	3	4	5	6	7	8	9	10	
Low anxiety	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	High anxiety

#### ***Research Question 2: To What Extent Do Participants' Listening Anxiety Scores***

##### ***Fluctuate Over Six Weeks?***

For RQ2 data collection, I adopted an approach similar to that of Elahi-Shirvan and Taherian (2021) who adopted a dynamic framework to investigate language enjoyment and language anxiety over eight weeks. In their study, participants completed the FLCAS and Foreign Language Enjoyment Scale (FLES) biweekly alongside real-time ratings at 10-minute intervals during 90-minute class sessions in addition to interviews and journal entries. Results were triangulated from each instrument to offer a well-rounded depiction of students' experiences language enjoyment and anxiety and their variability as well as fluctuation patterns. The present study will also integrate quantitative and qualitative data collected concurrently, much of which took place in the Spanish classroom. Embracing the organic classroom context supports ecological validity (Simpson & Rose, 2020), a key tenet of CDST research as well as the present study. Simpson and Rose (2020) affirm CDST "allows us to better embrace the realities of classroom learning, allowing a researcher to not only explore the cognitive processes of learning but also the psychology of the language learner, who is embedded within a complex and dynamic social context" (p. 136). Measuring listening anxiety repeatedly in the context in which it occurs allows

the present study ensures Anxometer scores are always considered alongside classroom events, therefore strengthening the study's ecological validity.

## Figure 5

### *Class 1 Google Form with Anxometer Ratings*

1. Please write your identification number (last 4 digits of your phone number) here.

\_\_\_\_\_

2. Listening anxiety rating #1: Before listening text is played a first time (after instructions are given) \*

Mark only one oval.

1 2 3 4 5 6 7 8 9 10

Low           High anxiety

3. Listening anxiety rating #2: After listening text is played a first time \*

Mark only one oval.

1 2 3 4 5 6 7 8 9 10

Low           High anxiety

4. Listening anxiety rating #3: After listening text is played a second time \*

Mark only one oval.

1 2 3 4 5 6 7 8 9 10

Low           High anxiety

5. Listening anxiety rating #4: After listening activity \*

Mark only one oval.

1 2 3 4 5 6 7 8 9 10

Low           High anxiety

Prior to each class session, the instructor briefed me on the lesson plan and listening activities. Based on the listening activity design, we mutually determined the number and

timing of Anxometer ratings. These decisions were ultimately dependent upon the listening task structure rather than its length (see table 4). Listening tasks were categorized as repeated (texts played more than once) and unrepeated (texts played once). For repeated listening tasks (e.g., the week four movie clip), participants typically rated their listening anxiety at four points: after receiving task instructions, following each text exposure, and after completing the activity. For unrepeated texts (e.g., group discussions), participants typically rated their listening anxiety three times: after instructions, after listening text exposure and upon the activity's conclusions. The instructor and I divided the listening activities into different phases (i.e., before first listen, after the second listen, etc.) to create natural stopping points for listening anxiety ratings, without disrupting the activity. As denoted in the table below, some classes contained more listening activities and, consequently, more Anxometer ratings, than others. This imbalance was not intentional but served to uphold the course format. Nevertheless, listening activities typically contained three to four listening anxiety ratings. The results section will elaborate on when these ratings took place, in accordance with individual class sessions. Table 5 depicts a week-by-week summary of the number of listening activities, types of listening activities and the number of Anxometer ratings per listening activity.

Twenty-four hours before each class observation, I emailed participants with procedures for the following day, including the number of and timing of Anxometer ratings. I also attached a copy of the Google Form containing Anxometer ratings Anxometer survey as reference (see figure 5). On days of data collection, I arrived early to set up materials and answer participant questions. To avoid technological difficulties and ensure anonymity, I printed and administered the Google Forms for participants to

complete their listening anxiety ratings. Participants followed cues provided in the Google Form to complete ratings without explicit prompting from myself or the instructor. Participants returned the forms at the conclusion of class.

In summary, to answer RQ2, participants completed the FLLAS during weeks one and ten of data collection and the Anxometer several times during in-class listening activities throughout weeks five and ten. The results chapter will provide more detail on each class's listening activities, listening text sources, and Anxometer ratings.

**Table 5***Summary of Weekly Listening Activities and Anxometer Ratings*

<b>Week</b>	<b># Listening activities</b>	<b>Source</b>	<b>Listening activity type</b>	<b># Anxometer ratings</b>	<b>Total Anxometer Ratings</b>
1	1	Text created by instructor	Teacher read aloud with transcript	4	4
2	5	Discussions and presentations created by students	3 small group discussions	3 per discussion	15
			2 individual presentations	3 per presentation	
3	3	Discussions and presentation created by student	2 small group discussions	3 per discussion	9
			1 individual presentation	3 per presentation	
4	1	<i>Maria Llena de Gracia</i>	Movie clip with transcript	4	4
5	2	<i>Punto y aparte: Spanish in Review/Moving Towards Fluency</i> Presentation created by student	1 x textbook dialogue recording	4 per dialogue	7
			1 individual presentation	3 per presentation	
6	4	University of Texas at Austin Spanish Proficiency Exercises Presentation created by student	3 video clips of individual speakers with transcript	4 per video	15
			1 individual presentation	3 per presentation	
	2	Questions read by instructor Discussion facilitated by students	Final review: Teacher read aloud; students write responses	7 per read aloud	9
			Partner discussion	2 per discussion	

### ***Research Question 3: How Do Participants Explain the Fluctuation of Their Listening Anxiety Scores?***

According to Elahi-Shirvan and Taherian (2021), the inclusion of qualitative data is useful to “highlight the variability that exists within a system; information that is typically ‘averaged away’ when statistical methods are applied” (p. 37). In line with this viewpoint, weekly semi-structured interviews in the present study provided participants the opportunity to contextualize their in-class anxiety ratings. Each participant completed eight interviews: an initial background interview, six post observation class session interviews (barring absences), and a final interview to discuss patterns observed in FLLAS and Anxometer ratings.

Following each observed class session, participants conducted 10 to 15-minute semi-structured interviews via Zoom which were recorded with the transcription function enabled. To facilitate stimulated recall, interviews were conducted within 72 hours of the class session, though they often took place on the same day. Anxometer ratings and class observations informed the interview protocol. After class, I reviewed patterns of Anxometer score variability, organizing participant scores into three levels: low (1-4), moderate (5-7), and high (8-10), as outlined by Kilic and Uckun (2013) (see figure 2), to discern whether participants experienced similar levels of listening anxiety across intervals. I then reviewed the completed observation form, looking specifically at noteworthy episodic instances related to the participants, instruction, listening activities and classroom dynamics. These sources were synthesized to formulate interview questions. Observation focal points and approaches will be further reviewed in the RQ4 data collection procedures. This approach is similar to that of Kasbi and Elahi-Shirvan (2017),

who investigated speaking anxiety among EFL learners. Semi-structured interviews completed immediately following the 90-minute class sessions provided further insight into the increase or decrease in anxiety scores and clarified researcher observations.

According to Gass and Mackey (2016), stimulated recall is an effective technique “to explore learners’ thought processes and strategies, by asking learners to reflect on their thoughts after they have carried out a pre-determined activity” (p. 44). The authors outline several key considerations for its use: structure, stimulus, and timing. Sufficient structure ensures participants can independently recall the events without influence from the instructor’s own interpretation. The stimulus must also be strong enough to trigger a memory of the event, often in the form of video, recordings or field notes. For example, Boudreau et al. (2018) supplemented video recordings with real-time language anxiety and enjoyment scores. When score fluctuation occurred, the authors asked, “You rated your anxiety/enjoyment as particularly high at this interval, can you explain why?” (p. 158). The present study adopted a similar structure, synthesizing in-class ratings with observation notes. A sample prompt included, “The professor spent 15 minutes reviewing the content and comprehension questions before playing the audio, do you think this is why your scores remained fairly low throughout the activity?” While generally following a consistent structure, interview protocol varied somewhat across class sessions based on activities, number of ratings, and observations. Finally, Gass and Mackey (2016) encourage conducting interviews in a timely fashion to ensure participant recollection. When possible, the instructor and I coordinated schedules so that observations and anxiety ratings occurred) early in the week, typically on Tuesdays, to allow sufficient time for data collection, review and conduct the interviews, without interfering with the weekend.

The final semi-structured interview took place following the final exam. During the interview, the participants explained the fluctuation and stability of their FLLAS scores from the beginning to end of the semester, as well as across in-class listening anxiety ratings. Composite scores were reviewed to determine whether they had increased, decreased, or remained comparable. Participants then explained what most impacted their low, moderate, or high listening anxiety. They also explained overall trends in their Anxometer scores as well as interview responses. For example, *“On a 1-10 scale, your listening anxiety did not typically score above a 5, why do you think that is?”* Or *“Your listening anxiety remained fairly low during activities with a visual component, can you explain why?”* The final interview also served to resolve discrepancies in participant data. For example, *“Over the semester, the listening anxiety ratings you completed in class vary significantly from class to class. However, your survey scores appear relatively consistent. Why might that be?”* Utilizing this approach during the final interview allows for the triangulation of multiple data sources: FLLAS scores, real-time ratings, observations, and interviews.

In short, following each class session, I drew on participant Anxometer scores, and observation notes to inform stimulated recall and interview protocol. Participants explained why they rated their listening anxiety in a particular way during the activities, focusing specifically on the variability or stability across scores.

***Research Question 4: How Might the Classroom Context Account for Participants’ Listening Anxiety Patterns?***

As previously stated, the system’s environment is central to the CDST framework. In the language learning context, this framework does not separate the learner from the L2

learning environment. Larsen-Freeman (2011) argues that learners adapt their L2 use both in response to advancing linguistic proficiency and the environment in which they use it. A similar process may apply to affective variables such as language anxiety. In essence, removing anxiety from its context may suggest the severity of student anxiety is somewhat independent of the classroom setting. Furthermore, existing listening anxiety research rarely considers the importance of the classroom context. To the best of my knowledge, only one listening anxiety-related study includes classroom observations, Gao et al. (2020). In that study, the authors explore teachers' awareness of listening anxiety sources through teacher interviews and classroom observations. Their findings indicate teachers are aware of listening anxiety and its potential sources and that they believe it hinders successful performance. While insightful, the authors did not integrate observation findings with teachers accounts or student testimony. Thus, cited listening anxiety sources are merely teacher inferences not triangulated with ethnographic data. Conversely, the present study synthesizes observation findings with Anxometer scores and interviews to provide a more comprehensive and contextualized depiction of participant listening anxiety.

I adopted an observation protocol similar to that of Waninge et al. (2014), who used classroom observations to contextualize motivation ratings during class activities. In the investigation, the scholars completed an observation form highlighting lesson plan phases, notable instructor and student actions, tasks, as well as retrospective comments made by the teacher and participants. Upon review of Motometer ratings, the researcher used observation notes to identify potential catalysts attributing to variations in scores. For the present study, recorded class observations alongside in-class listening anxiety ratings and

semi-structured interviews began during week 8 of the semester. Prior to these observations, I completed four weeks of informal observations.

**Informal observations.** In fourth week of the semester, I began attending each class session for informal observations, completing seven over four weeks. These sessions granted adequate time to become acquainted with the students, instructor, typical class procedures, and course content, which were recorded in observation charts and fieldnotes. The informal observations laid the foundation for subsequent formal observations during which participants completed Anxometer ratings by clarifying critical areas of focus of the events surrounding listening activities. In addition to the general structure of the activities, informal observations revealed broader themes which served to contextualize Anxometer scores. Two recurring themes emerged: (1) instructional support to aid comprehension and comprehension and (2) social, emotional and environmental features of the classroom environment. These themes will be reviewed more thoroughly in subsequent sections.

**Formal observations.** Over six weeks, seven 80-minute observations were conducted, one per week, except the final week when two sessions were observed. During each observation, I sat at the front of the classroom, next to the instructor's desk, where the tape recorder was also located. The content of observation notes varied in accordance with each class session and the completed listening activities. The following section will outline the primary focal points of observations, informed by information collected during informal observations.

Observation notes taken during class sessions served to document activities and events surrounding listening tasks. This approach clarified the moments leading up to the listening activity, including any review of relevant vocabulary, content or grammar or

classroom interactions that may have impacted listening anxiety scores. These notes focused on individual participants and the overall class dynamic. For example, the following excerpt was taken from observation notes taken during the first class session reflects an interaction between the instructor and a participant: *Teacher pulls up practice quiz and jokes that they could easily look up answers for conjugation. He asks Alanna if she's confused because of the face she's making. She tells him she understands.* Here, the observation note indicates Alanna appeared uncertain of class material, which the instructor verbalized, although she confirmed understanding. The observation notes also thoroughly detailed the instructor's approach to listening tasks. For example, the following excerpt was also taken during the first class session, *Teacher pulls up transcript and begins reading. He uses different voices when talking about different characters, at times laughing and acting things out (riding his bike, etc.). He adlibs certain parts (e.g., I was bad with time, still am).* This example highlights the instructor's use of listening text supports (e.g., transcript, gesturing, etc.). In this case, the instructor's efforts to increase listening text comprehensibility would necessitate closer examination of participant Anxometer scores to discern its potential impact on ratings (i.e., Were their scores perhaps lower as a result?), which would be explored further in interviews following the class session. Additionally, the observations also considered events external to the listening task which may have indirectly impacted Anxometer scores such as conducting presentations. Closer examination of said external events as well as overarching themes guiding class observations and coding observational data will be more thoroughly elaborated in the data analysis section.

Following each observed class session, I utilized observation notes and class recordings to complete fieldnotes. Fieldnotes began with a brief description of the class, focusing on the general tone at the beginning of the session. The following is an excerpt taken from fieldnotes following the third observed class,

The energy in the room is noticeably different from the last class. There are fewer presentations and group discussions, so the students don't seem as nervous, and fewer of them show up early to practice. Unlike most classes, the teacher arrives early and immediately begins asking students questions about their weekend. Upon arrival, Sandy begins asking Anna a series of questions about her classes. She is talking to her as though they are old friends, something I'd never noticed before (Fieldnotes, March 28, 2023).

This excerpt compares observable trends of anxiety as compared to the previous class session as well as peer dynamics. Such notes serve to capture the backdrop of learning tasks, listening comprehension or otherwise. Similar to the observation charts, fieldnotes were broken down chronologically, building on observation notes to thoroughly describe each class activity, time dedicated to tasks, student understanding of content, performance, and observable emotions as well on instructional strategies. For example, a fieldnotes excerpt from the fourth class session captures the review listening text content, underscoring a participant's confusion and the instructor's response,

(11:48-12:00) The class begins reviewing answers to the true/false statements from the video. The teacher starts by asking Lauren if María is embarrassed. Laura responds with her eyes squinting and looking confused. She says, "Sí...?" as though she's not sure. Based off her response, the teacher redirects the question to the class "Comprenden? ¿Cuántos dicen que sí?" He follows this by asking why they think she's embarrassed. Elena cites line 31, which the teacher explains requires further explanation. He clarifies to say that Maria is referring to her sister and doesn't want to end up like her. To explain line 32, which underlines what happened to Maria's sister, Blanca. The teacher acts out the phrase "primer idiota que le paso por en frente" (Fieldnotes, April 4, 2023).

In this case, the fieldnotes not only document physical signs of misunderstanding (i.e., student squinting eyes in confusion), but also the instructor's strategy of redirecting the

question and clarifying unfamiliar content through elaboration and gesturing. As such, fieldnotes served as a valuable tool to document significant classroom events as well as more subtle moments such as misunderstandings of nervousness, which could not necessarily be reflected in the audio recordings.

### **Data Analysis**

The following section will explain approaches to quantitative and qualitative data analysis. Creswell and Plano-Clark (2018) explain that when using a mixed methods design, it is crucial to consider the integration of databases. Thus, I will also explain the rationale for generating a joint display and a side-by-side narrative depiction of quantitative and qualitative results to depict a more robust, nuanced illustration of the data.

#### ***Research Question 1: To What Extent Are Participant FLLAS Scores Consistent With Anxometer Ratings During In-Class Listening Exercises?***

To answer the first research question, a Spearman's Rank Order Correlation was conducted, also checking for statistical significance ( $p < .05$ ). Scholars may choose to calculate a Pearson correlation to determine the consistency of two metrics; however, the small sample size of the current study ( $n = 5$ ) may threaten Pearson correlation assumptions such as normal distribution. In the event of a small sample size, non-parametric statistical tests such as Spearman Correlation are an appropriate alternative (Mertens, 2020) as it does not assume normal data distribution (Bachman, 2004). Conversely, Larson-Hall (2016) explains Pearson Correlations assume independence of scores amongst participants, normal distribution, and homogeneity of variance. The assumption that is particularly compromised in the present data is that of normal distribution given the small sample size. As such, a Spearman Correlation is the appropriate statistical test. A strong, positive

correlation coefficient will determine whether participants rate their listening anxiety similar across static (FLLAS) and dynamic (Anxometer) metrics. Conversely, a negative correlation coefficient would indicate an inverse relationship between the two sets of scores, signaling participants may rate their listening anxiety inconsistently between metrics.

Gregersen et al. (2014) analyzed the consistency of participants' FLCAS results with heart rate monitors' ratings during an oral presentation and idiodynamic ratings. Given the study's small sample size, the authors depicted inferential statistics through visualizations such as line graphs to descriptively display the relationship between variables. The present study will display quantitative results through various visualizations: a bar chart to display differences in FLLAS scores between the beginning and end of the semester, and a stacked line graph will display average participant Anoxmeter scores across classes, and a scatterplot illustrating the relationship between ranked FLLAS and Anxometer scores based on the Spearman correlation. Data visualizations will highlight similarities in how participants report listening anxiety across measures. Visualizations will be accompanied by a descriptive summary of the results.

To facilitate interpretation of listening anxiety scores across the two measures, participant average scores will be organized into one of three categories: low, moderate or high. For the FLLAS, scores ranging from 30-70 is considered low listening anxiety, 71-110 is moderate, and 111-150 is high. For Anxometer scores, 1- 4 is considered low listening anxiety, 5-7 is moderate, and 8-10 is high. Inferential statistics (i.e., Spearman correlation) paired with a descriptive analysis, permit a more robust image and explore the efficacy of the widely used FLLAS.

***Research Question 2: To What Extent Do Participants' Listening Anxiety Scores Fluctuate Over Six Weeks?***

Dynamic systems require statistical tests that adequately represent their evolving, interconnected nature (Hiver & Al-Hoorie, 2019). However, many of the approaches seen in the existing listening anxiety literature such as one-way or repeated-measures ANOVA (Dewaele & Dewaele, 2017; Jin et al., 2015; MacIntyre & Legatto, 2011), latent growth curve modeling (Elahi-Shirvan & Taherian, 2021), and paired sample t-tests (Liu & Yuan, 2021; Zhang, 2013) are not applicable to the present study given the sample size and volume of listening anxiety scores completed. Nevertheless, CDST offers alternative analytical methods, particularly for studies with relatively small sample sizes (i.e., 10 or fewer participants). In their mixed methods study, Boudreau et al. (2018) examined the relationship between foreign language anxiety and enjoyment by observing fluctuations in idiodynamic ratings throughout a class session. The authors narratively detailed these ratings and supplemented them with participant interviews. In one example, they note, “Language-related anxiety arose quickly and became the dominant perceived emotion for the remainder of the activity; as anxiety rose, enjoyment fell” (p. 160-161). The accompanying participant interview explained that as the student’s anxiety increased, they experienced extreme discomfort, which impeded output production. Informed by their approach, the present study will integrate Anxometer ratings with interview findings and observation notes.

Results will be spread across chapter four and five. Chapter four will provide a thorough analysis of each class session. For each class, a table will display all participants’ Anxometer scores at each rating interval to highlight fluctuations within and across

listening tasks. This quantitative data is accompanied by a summary of listening anxiety severity across participants, noting any significant differences. Creswell and Plano-Clark (2018) contend that mixed-methods researchers using a convergent design may present qualitative and quantitative data integration through side-by-side comparison in narrative form or a joint display. Thus, quantitative results will be integrated with interview and observation data to provide further context of Anxometer scores (the approach for which will be outlined in subsequent sections).

Chapter five reports the results of the overall listening anxiety trends from throughout the semester at both the group and individual level. Group-level trends will be displayed through descriptive statistics and line graphs to represent Anxometer score trends across class sessions, and individual listening tasks. Finally, the section will conclude with a thorough investigation of listening anxiety at the individual participant level. Similarly, there will be an analysis (via descriptive statistics and line graphs) of Anxometer score trends across each class, and individual listening tasks which will later be supplemented by interview findings and observation notes. For the FLLAS scores, results are summarized in a table of descriptive statistics showing participants' listening scores at the beginning and end of semester as well as a bar chart. While a T-test or Wilcoxon signed-rank test are typically the appropriate approaches when comparing mean scores, said analyses are inappropriate for the present study due to the sample size and violation of assumptions (i.e., lack of normal distribution) (Hatch & Lazarson, 1991). As such, FLLAS score changes will be depicted visually.

### ***Research Question 3: How Do Participants Explain the Fluctuation of Their Listening Anxiety Scores?***

To analyze participant interviews, the present study deployed hybrid thematic coding, combining both deductive and inductive coding techniques. Braun and Clark (2006) define thematic coding as, “a method for identifying, analyzing, and reporting patterns (themes) within data (p. 6).” The initial coding approach was informed by Vogely (1998), who organized participants’ sources of listening anxiety into four categories: input, process, instructional and personal factors, a coding scheme which has been adopted in subsequent studies (e.g., Cheng, 2005; Gao et al., 2020). Initially, I had intended to use this four category coding approach. However, after extensive review of the present dataset, the analysis evolved into a hybrid approach, whereby two additional categories, environmental and listening task factors, were added to be more reflective of the data and fulfill research objectives. As listening anxiety ratings took place during class listening activities, it is important to consider how features of the tasks may impact listening anxiety. Furthermore, a core objective of the current research is to contextualize listening anxiety ratings within the learning environment. As such, factors such as group dynamics and peer relationships in the learning context were also considered.

Interviews were recorded via Zoom with the transcript function enabled to generate verbatim transcripts. According to Braun and Clark (2006), the thematic coding process contains several phases including familiarization with the dataset, generation of initial codes, and searching, reviewing and defining themes. I read each interview several times to familiarize myself with its content and emerging trends, examining how participants explained Anxometer rating fluctuation or stability, and factors influencing listening

anxiety severity. Throughout this initial phase, I jotted notes in the margins with general descriptions and labels to capture participant responses. For example, a description of a participant response might read, *participant appears to feel anxious when having to listen and think of a response simultaneously*. Such responses became fairly common; thus, responses were ultimately shortened to the label “divided attention” to capture this anxiety source.

Concurrent to initial coding, analytic memos were generated for each participant interview, noting recurring patterns and illustrative interview excerpts. Saldaña (2021) affirms “coding and analytic memo writing are concurrent qualitative data analytic activities (p. 58).” The author adds while memos can be somewhat informal researcher accounts in response to initial impressions, the memo-writing process should be relatively deliberate, including summaries of the data, personal connections, emergent themes and rationale, etc. For each memo, I wrote a brief summary, noted key takeaways, personal reflections, noteworthy participant quotes and organized participant responses into potential coding categories. For an example analytic memo, see appendix G.

Analytic memos allowed for a more organized and thorough analysis of participant responses. Memos analyzed participant interview responses alongside their Anxometer scores for the class session, noting when ratings were highest and lowest and also which concrete factors impacted these scores. Individual participant memos were kept in a single document to more easily compare responses between class sessions and note trends. For example, the memo in appendix G notes, “Like last week, Anna mentions that a point she struggles with is listening while coming up with questions.” Furthermore, categorizing participant responses permitted a more systematized approach, allowing potential coding

subgroups to emerge in addition to general observations about participants' listening experience. In the memo included in appendix G, for example, the factors influencing Anna's listening anxiety were organized under distinct labels (i.e., lack of transcript, divided attention, confidence) and summarized.

During the analytic memo writing process, several final codes emerged which initiated the ultimately hybrid approach, diverging slightly from Vogely (1998)'s original coding scheme, shown in the figure below.

**Figure 6**

*Vogely (1998) Coding Scheme*

<i>Category</i>	<i>Sources</i>
Input	Nature of the speech Level of difficulty Lack of clarity Lack of visual support Repetition of input
Process	Inappropriate strategies Lack of time to process Can't "study" for LC Can't check answers
Instructional Factors	Lack of LC practice "The test thing" Uncomfortable environment
Personal Factors	Fear of failure Nerves Instructor's personality

(Vogely, 1998, p. 69)

For example, the aforementioned memo excerpt also mentions the term "stakes" several times, noting it was a recurring pattern from Anna's interview the week prior. Such annotations became critical when unpacking nuanced themes found in the data, such as

how participants assessed the overall stakes of listening tasks, and how said stakes influenced their listening anxiety. Although Vogely (1998)'s coding scheme includes a category for personal factors, the subcodes did not necessarily reflect patterns found in the current dataset, such as the individual's evaluation of listening activity stakes on their anxiety. Furthermore, as previously noted, the four categories from the original coding scheme (see figure above) were retained in the present analysis as well as two additional categories; however, subcategories were modified to fit the dataset. Once initial code groups and subcodes were established, I began developing the codebook which contained codes, definitions, and corresponding examples from the transcript. Interviews were then uploaded into the qualitative coding software, ATLAS.ti, to begin the next coding phase. Once uploaded into the coding software, relevant interview excerpts describing factors increasing or mitigating listening anxiety were coded to highlight the category and subcategory (e.g., input: accent) and the impact said factors had on anxiety (i.e., increased or mitigated listening anxiety). As such, the coding scheme was subject to modification throughout the process, as themes from the data solidified.

Throughout the coding process, instances of unclear codes or ambiguous excerpts were documented to explore further in a collaborative setting. To ensure reliability, Saldaña (2021) emphasizes the importance of collaboration and dialogue during the coding process amongst team members. Following coding in ATLAS.ti, I consulted with a fellow doctoral student in Applied Linguistics to ensure the clarity of the codebook (i.e., code labels and definitions), that the accompanying examples were appropriate and illustrative and to confer on ambiguous interview excerpts. This collaborator reviewed the codebook independently, noting ambiguities or disagreements which were later discussed and

resolved over several Zoom conversations. Additionally, during these conversations, I selected several interview excerpts requiring further discussion. I developed a spreadsheet to document the excerpt, its assigned code, questions to discuss (e.g., *She describes listening to her peers as less stressful than listening the instructor. What would you attribute this to based on her response?*), the reviewer's input, notes and resolution from our discussion. I then finalized the codebook (see appendix H) and made necessary adjustments in ATLAS.ti based on our discussions. Factors influencing participant listening anxiety were organized into one of the following categories: input, instructional, processing, listening task, personal and environmental.

***Research Question 4: How Might the Classroom Context Account For Participants' Listening Anxiety Patterns?***

Hiver and Al - Hoorie (2019) firmly assert a system (e.g., listening anxiety) may not be severed from the context, as the system itself is inextricably linked to its environment. When investigating complex systems in context, we may encounter what Larsen-Freeman (2017) characterizes as “the boundary problem” (p. 32), which recognizes the challenge of establishing boundaries of investigation given the network of interconnected variables operating within a single setting. As such, Hiver and Al-Hoorie (2019), affirm boundaries depend on “what is being explained” (p. 23). In response, the authors encourage researchers to consider “What are the contextual factors that are a part of the environmental frame of reference for the system, its dynamic actions, and its patterned outcomes?” and “How do these contextual factors permeate the system that is part of the context and influence behavior?” (pp. 57-58). The environmental frame of the present study is the Spanish conversation classroom with contextual factors encompassing

the social, emotional, and environmental features of the classroom climate and instructional support for comprehension and communication, two themes which emerged through inductive coding. The primary materials used for analysis were recorded class observation transcripts and fieldnotes. The notes taken during observations were also utilized to clarify the timeline and details of class activities.

The analytical approach to the class observations mirrored that of the semi-structured interviews. First, class observation transcripts were created using the service GoTranscript. This service ensured verbatim transcripts, capturing instances of both English and Spanish encountered during class discussions. Next, each observation transcript with its corresponding fieldnotes were read several times to establish familiarity with the data while key events and patterns were noted in the margins. As previously stated, prevalent themes from informal observations informed formal observation focal points. Thus, initial coding centered on instances related to the classroom environment (e.g., peer dynamics, instructor rapport, etc.) and the instructor's efforts to maximize comprehensibility and accessibility (e.g., repetition, individual support, etc.) of the content.

Consistent with semi-structured interview coding, analytic memos were completed concurrently with initial coding. For the first round of analytic memos, I organized memos according to emergent trends, assigning each a tentative label for future coding and providing brief descriptions based on specific observations. See appendix K for a sample memo following the first class session. It is worth noting that the preliminary categories varied by class session and emergent patterns. Although the labels in the memo above would continue to evolve as the analysis progressed, they provided the foundation for subsequent inductive coding. Saldaña (2021) states that coding inductively, "is entering the

analytic enterprise with as open a mind as possible—a ‘learn as you go’ approach that spontaneously creates original codes the first time data are reviewed” (p. 41). This sentiment was particularly relevant to the present analysis, as there is not an existing coding scheme for classroom observations of listening anxiety. Thus, although initial codes focused on unveiling potential classroom sources influencing listening anxiety, the analysis remained open to novel patterns rather than strictly adhering to a pre-existing framework.

Once an initial codebook was developed, observation transcripts and fieldnotes were entered into ATLAS.ti for the next phase of coding. As each observation transcript and corresponding fieldnotes were coded, additional analytic memos were generated (see appendix L). In this second phase of memoing, I also considered the frequency of emergent patterns and their timing relative to the listening task. Emphasis on frequency and timing of emergent themes allowed me to discern between fleeting occurrences and recurring trends as well as their proximity to listening tasks. For example, the memo included in appendix L reveals that leading up to the listening task, there were several examples of humor, community and positive peer dynamics, serving to contextualize the classroom atmosphere prior to listening anxiety ratings. Each memo contained a table organized by themes and sub-themes and how many times each occurred at different points in the class (i.e., before, during and after the listening task). Additionally, memos contained summaries of participant Anxometer scores, as well as the emergent themes occurred at each phase of the class session, citing specific example from the transcripts and fieldnotes. For example, the sample memo (provided in Appendix L) thoroughly details the professor’s efforts to increase text comprehensibility and provide individualized support. This integrated approach allowed me to determine which themes were most prominent across class

sessions, and when they typically occurred in relation to the listening activity. Furthermore, memo writing permitted deeper context and clearer examples of future codes. Charmaz (2006) explains this is a key asset of memos as, “Memo writing leads us to explore our codes; we expand upon the processes they identify or suggest. Thus, our codes take on substance as well as a structure for sorting data” (p. 72). Therefore, analytical memos were crucial to finalize recurrent themes as well as the final codebook.

After several rounds of coding, seven subthemes were organized into two overarching themes: Instructional support for comprehension and communication and Social, emotional, and environmental features of the classroom climate (see Appendix I for full codebook with definitions). Again, a primary goal of the research was to capture the classroom environment in which listening tasks take place as well as the professor’s approach to said listening tasks and general instructional practices. In this pursuit, several initial codes were discarded or consolidated to be reflective of patterns seen not only in classroom observations but also participant Anxometer scores and interviews. In essence, classroom observation codes served to further contextualize participants’ generally low Anxometer scores and positive feelings towards the instructor and environment. For example, initial codes included “raising metalinguistic awareness” and “stimulate metacognitive awareness.” However, upon further analysis, said codes were infrequent and did not sufficiently fulfill the aforementioned objectives. Moreover, some codes were also consolidated for clarity. For example, the code “professor anxiety” which served to highlight instances when the instructor himself exhibited anxiety, was subsumed under the category “recognition of anxiety & adverse feelings” to be reflective of both professor and student anxiety.

Similar to the semi-structured interviews, I consulted with a fellow doctoral student of Applied Linguistics to finalize the coding scheme. Again, the purpose of this collaboration was to ensure the clarity of codes, their definitions and corresponding examples drawn from the transcripts and fieldnotes. The student first read the codebook independently, noting instances where a more refined label or further elaboration may be required. These instances were discussed and resolved via Zoom conversations. Furthermore, ambiguous excerpts were documented during the initial coding process for further discussion. These excerpts were compiled into a spreadsheet with brief descriptions of coding ambiguities. Independently, the student provided feedback, which we subsequently discussed via Zoom to establish resolution and determine final codes (see example in Appendix M). Once codes were finalized, I made necessary modifications in ATLAS.ti to reflect these changes.

## CHAPTER 4

### PRELIMINARY RESULTS

In chapters four and five, I will present the results of the study. Chapter four will be divided into several sections. It first begins by presenting results from the Spearman Correlation (RQ1) to discern the alignment between FLLAS (Kim, 2000) and Anxometer (MacIntyre & Gardner, 1991b) scores. Next, it will display findings from the seven observed class sessions, highlighting participant Anxometer score fluctuation (RQ2), interview responses (RQ3) to explain their ratings, and insight from class observations (RQ4). Chapter five will center on themes uncovered throughout data collection. Specifically, it will outline the typical degree of listening anxiety participants experienced, including why and how score variations occurred. Chapter five will also synthesize participant interview data to reveal primary factors increasing and decreasing listening anxiety and the role of the classroom environment. This approach aligns with CDST principles, which characterize systems as being highly variable and inextricable from their context.

#### **Consistency of FLLAS & Anxometer Scores**

This section will examine the extent to which participants' listening anxiety ratings are consistent across static and dynamic metrics. First, Figure 7 provides an overview of their average scores for each metric and changes over the course of the semester.

**Figure 7**

*FLLAS Scores at the Beginning and End of the Semester*

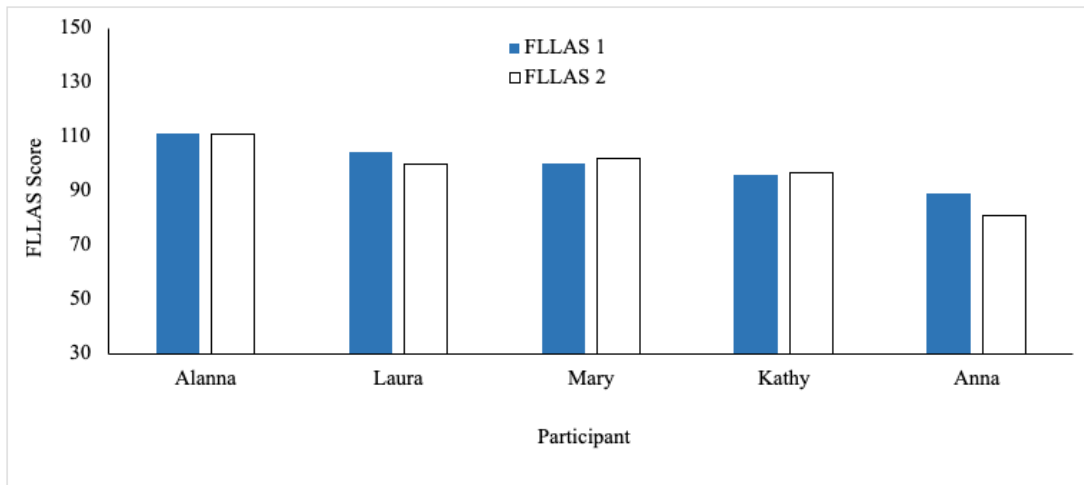


Table 6 and Figure 7 depict differences in participants' FLLAS scores between the beginning and end of the semester. As previously mentioned, participants completed the FLLAS for the first time during the third week of the semester and again during the fourteenth week. Overall, results indicate minimal variation in FLLAS scores over the course of 11 weeks, with most participants exhibiting consistently moderate listening anxiety. Alanna exhibited the highest FLLAS scores and was the only participant whose ratings fell within the high score range and remained stable between survey completions ( $M = 111$ ,  $SD = 1$ ). Laura exhibited the next highest average score ( $M = 102$ ,  $SD = 1.2$ ), exhibiting moderately high listening anxiety, despite a slight four-point decrease in score between survey completions. Mary's score increased by two points between completions, yet sustained overall moderate scores ( $M = 101$ ,  $SD = 1.3$ ). Kathy's score also increased slightly between the beginning and end of the semester but exhibited overall moderate listening anxiety ( $M = 96.5$ ,  $SD = 1.3$ ). Finally, although her scores also fell within the moderate range, Anna exhibited the lowest listening anxiety according to FLLAS scores

( $M = 85$ ,  $SD = 1$ ). Furthermore, her scores exhibited the most profound variation of the group, as they decreased by eight points between survey completions.

**Table 6**

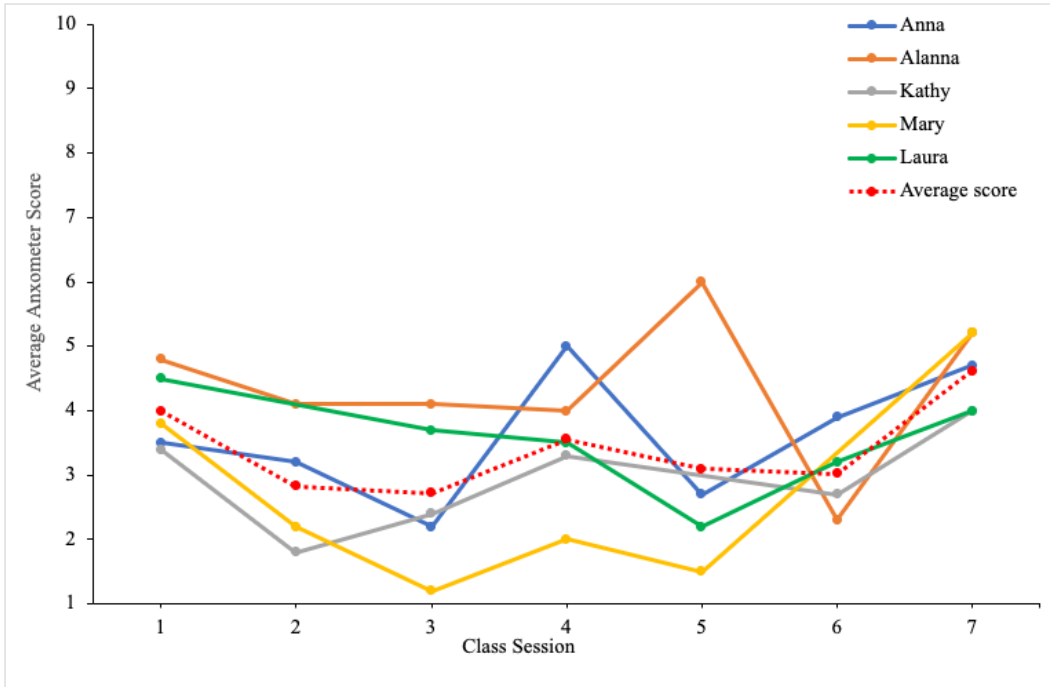
*FLLAS Scores 1 and 2 Combined*

Participants	FLLAS 1			FLLAS 2			FLLAS 1 + 2 (Averaged)		
	Total	Average Item Rating*	SD	Total	Average Item Rating*	SD	Total	Average Item Rating*	SD
Alanna	111	3.7	0.9	111	3.7	1.1	111	3.7	1
Laura	104	3.5	1.2	100	3.3	1.2	102	3.4	1.2
Mary	100	3.3	1.2	102	3.4	1.3	101	3.4	1.3
Kathy	96	3.2	1	97	3.2	0.9	96.5	3.2	1.3
Anna	89	3	1	81	2.7	1	85	2.8	1

\**Note.* Based on a five-point scale

**Figure 8**

*Participant Anxometer Score Fluctuation by Class Session*



*Note.* Some participants are missing from individual class sessions. Gaps in data are connected by straight line.

Figure 8 demonstrates participants' average Anxometer score by class session, while table 7 highlights their overall average Anxometer scores. This section will specifically examine overall scores and general fluctuation trends for the purposes of comparing them to their FLLAS scores. Subsequent sections will highlight differences in Anxometer scores across activity types, rating intervals, etc.

**Table 7***Participant Average Anxometer Scores*

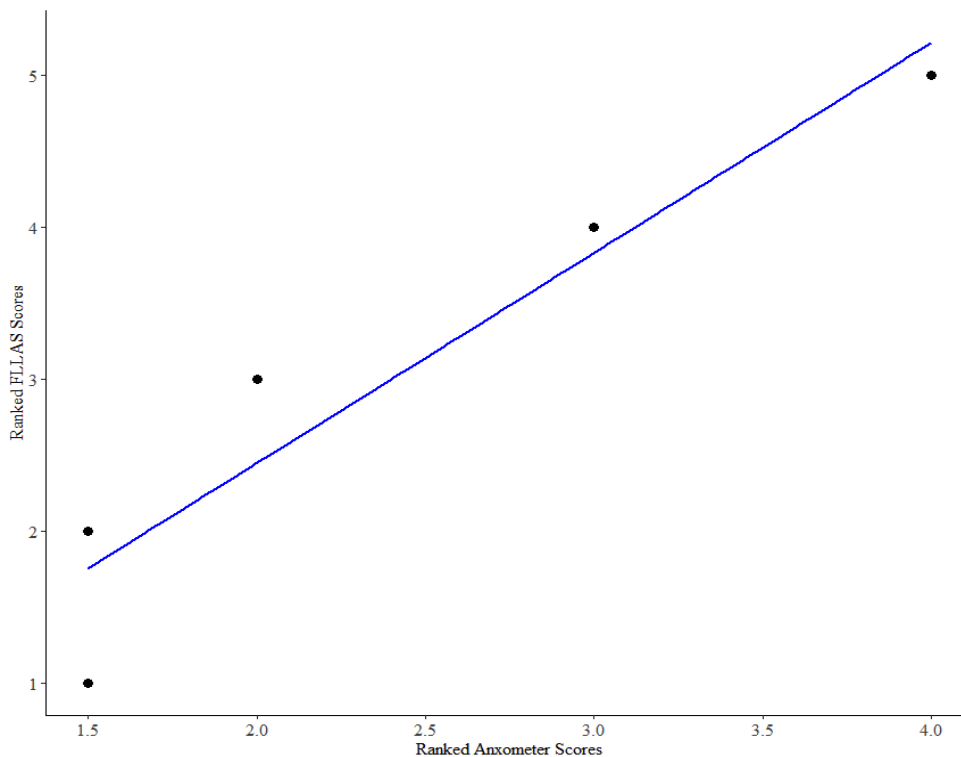
Participant	Average Anxometer score	Standard Deviation	Range	Number of Activities Rated
Anna	3.5	1.1	2.8	16
Alanna	3.9	1.4	3.7	16
Kathy	2.7	1.1	2.2	16
Mary	2.5	1.8	4	13
Laura	3.3	0.8	2.3	12

Overall, over seven class sessions, participants exhibited low listening anxiety with marginal difference between scores and minimal fluctuation. Mary displayed the lowest listening anxiety ( $M = 2.5, SD = 1.8$ ), closely followed by Kathy ( $M = 2.7, SD = 1.1$ ), Laura ( $M = 3.3, SD = 0.8$ ), Anna ( $M = 3.5, SD = 1.1$ ), and Alanna ( $M = 3.9, SD = 1.4$ ). As noted by range values in Table 7, despite this generally low listening anxiety, there was some degree of fluctuation across class sessions, though between class Anxometer averages typically varied by three or fewer points. Furthermore, the majority of average scores fall four points or lower across the seven class sessions, signaling participant listening anxiety during in-class listening activities typically fall within the low score range (i.e., 1-4 points). It is important to also point out that the number of listening activities each participant completed varied due to absences and presentations featuring participants themselves as the source of input. Thus, there were instances of missed listening activities when participants were carrying out listening activities (e.g., individual presentations and group discussions). These absences may have impacted their average scores overall.

A Spearman's rank order correlation was carried out to determine the consistency of participant FLLAS and Anxometer ratings. Findings from the analysis depict a strong, positive correlation between the static and dynamic metrics ( $r_s = .97, p = .0048$ ). In other words, how participants rate their listening anxiety via pre-determined items rated on a 5-point Likert scale highly correlates with their in-class ratings completed on a 1-10 scale during aural comprehension activities. Figure 9 visually demonstrates each participant's ranked scores for the FLLAS and Anxometer ratings, highlighting the strong, positive correlation between the two metrics. However, despite this strong correlation, it is critical to highlight some slight discrepancies that emerged during participant interviews that call into question their perceptions of each metric.

**Figure 9**

*Spearman Correlation between FLLAS and Anxometer Scores*



Apart from Alanna, participants' average FLLAS scores represent moderate degrees of listening anxiety. Conversely, all participants' average Anxometer scores within the low score range. As such, even though Spearman Correlation results indicate participants rate their listening anxiety similarly across metrics, they nevertheless typically rated anxiety lower during in-class listening activities. Figure 8 illustrates participants' average listening anxiety scores generally remained at or below four points across class sessions. Conversely, Table 6 reflects participants' tendency to rate their listening anxiety moderately on the FLLAS, as most average item scores fell within the midpoint of the five-point Likert Scale. Thus, it is important to consider potential justifications for these discrepancies, which will be further elaborated in chapter five.

### **Integrated Results by Class Session**

This section includes participants' Anxometer scores (RQ2), interview findings contextualizing these scores (RQ3), and details from class observations (RQ4), focusing specifically on the listening activities, listening texts and assessments, and the events surrounding them. Results related to each data strand will be presented in an integrated fashion.

#### ***Class 1 Results***

**Class 1 Task Overview: Read Aloud.** For the first class session, the instructor read a personal anecdote about his relationship with his grandmother titled *La abuela que vivía con nosotros*, which contained course content related to family vocabulary, adjectives, and the past tense.

**Table 8**

*Class 1 Read Aloud*

Listening text source	Speaker linguistic background	Number of listening text repetitions	Listening text supports	Read aloud length
Instructor; audio only	Advanced L2 Spanish speaker	2	Annotated transcript with keywords and grammar targets, gesturing	First reading: 4 minutes Second reading: 3 minutes

The objective was to extract main details from the text and draw comparisons. The provided transcript was divided into three paragraphs labeled A, B, and C to highlight the main events. Furthermore, grammatical targets were either in bold or underlined, and new vocabulary was highlighted in red.

**Figure 10**

*Class 1 Read Aloud Transcript*

**La abuela que vivía con nosotros**

a) Yo **tuve** una relación muy difícil con mi abuela, la madre de mi madre. Ella **vivía** con nosotros desde que yo **tenía** 11 años, en un apartamento pequeño que mi padre le había construido al lado de nuestra casa. Ella siempre **tenía** sus favoritos entre los nietos y mis hermanos. Le **caían** muy bien mis dos hermanos. **Era** muy **cariñosa** con ellos, y los **alababa** mucho. Pero conmigo, **era** muy **mandona**, **entrometida**, y **estricta**. Aunque yo **era** el niño más **sumiso** del mundo, ella **pensaba** que yo **era** muy **rebeldé**. Como **sacaba** buenas notas en la escuela, ella pensaba que **era** arrogante.

b) Una vez, mi abuela nos **invitó** a toda la familia a salir a comer helados, porque yo había recibido buenas notas en mi reporte del final del año. **Terminamos** la cena, y como no **íbamos a salir** por una hora, **quería** ir a la casa de mi amigo. Mi madre me **dijo** que **podía** ir, pero que **tenía que volver** a tiempo para salir a comer helados. **Fui** a la casa de mi amigo, pero no **tuve** mucho cuidado con el tiempo. Cuando **miré** mi reloj, ya **era** tarde, y sólo **tenía** 5 minutos para llegar a casa y salir con la familia. **Monté** mi bicicleta y **fui** muy rápido a casa. Pero ya se habían ido. Ella **quería** enseñarme una lección. Así de **estricta** **era** mi abuela.

c) Sin embargo, muchos años después, la relación con mi abuela **cambió** cuando mi familia **supo** que **era** gay. De hecho, **estuvo** más **comprensiva** y **abierto** que otros parientes, porque **entendió** que la adolescencia me había sido duro, y que en realidad no **era** un chico **malcriado** sino **trabajador** y concienzudo.

During the first reading of the story, the instructor adopted different voices to differentiate characters as well as tonal shifts to underscore their emotions (i.e., anger, sadness, etc.). He also acted out different events in the texts using hand gestures. Although he paused sparingly throughout the text, the instructor also occasionally improvised additional information. For example, one line of the transcript begins, “le caían muy bien mis hermanos” and while reading aloud he added “a ella” to clarify who did the liking. Between text repetitions, the instructor briefly reviewed the accompanying comprehension questions. Next, when repeating the text, the instructor read at a faster pace, decreasing the length by a full minute. Furthermore, the instructor used fewer gestures and did not modify his voice to distinguish characters. Though the speed increased, he paused occasionally to emphasize spaces between words or verb conjugations (e.g., ella siempre tenía sus favoritos entre (.) los nietos y (.) mis hermanos).

For the listening assessment, students identified which of the listed questions were relevant to the story. Students were introduced to the text two weeks prior, and they were thus familiar with its content. Participants rated their listening anxiety at four points: following task instructions, following the first text reading and following the second text reading, and after review of comprehension question responses.

### ***Class 1 Participant Anxometer Score Summary***

Overall, participants experienced low listening anxiety ( $M = 4$ ) with some fluctuation during the read aloud exercise. Alanna exhibited the highest degree of listening anxiety, followed by Laura, Mary, Anna and Kathy. Interestingly, despite having the lowest degree of listening anxiety, Kathy’s Anxometer scores also exhibited the most fluctuation. She is the only participant whose listening anxiety increased between the first and second

rating (i.e., after instructions were given and following the first reading). However, her Anxometer ratings also exhibited the most significant decrease by the conclusion of the activity. Conversely, Laura and Mary’s listening anxiety decreased from moderate to low scores between the first and second ratings, before returning to moderate scores at the conclusion of the activity. Finally, Alanna and Anna, who exhibited the most consistent Anxometer scores, also demonstrated relatively similar fluctuation patterns. Their listening anxiety decreased slightly between the first and second rating, then remained stable following each reading before increasing once the activity finished. Thus, although participants exhibited overall low listening anxiety and relatively low variability across scores, there were multiple instances of moderate scores, as well as differences in fluctuation patterns.

**Table 9**

*Class 1 Anxometer Scores During Read Aloud*

	Rating 1	Rating 2	Rating 3	Rating 4	<i>M</i>
Alanna	5	4	4	6	4.8
Laura	6	4	3	5	4.5
Mary	5	2	3	5	3.8
Anna	4	3	3	4	3.5
Kathy	3	5	4	1	3.3
					4

### ***Class 1 Factors Influencing Listening Anxiety***

Participants' sources of listening anxiety during the read aloud emerged primarily from listening task and personal factors. Although they made some references to processing and instructional factors, what followed the listening text emerged as the most prevalent source of listening anxiety. Specifically, participants were preoccupied with completing the comprehension questions and participating in the class discussion, during which they shared responses. Personal factors inciting listening anxiety were more wide-ranging, stemming from sources external to the activity, participants' perceptions of traditional listening activities, confidence in comprehension and performance, generalized anxiety and appearing incompetent in front of peers.

**Table 10**

*Class 1 Factors Influencing Listening Anxiety during Read Aloud*

Participant	Factors	Interview excerpts
Anna	<p><b>1) Listening task:</b> Evaluation following listening text</p> <p><b>2) Process:</b> Divided attention</p>	<p>(1) <b>Instead of just having one thing that we were trying to answer, there was a list of however many questions, trying to match those.</b> I don't even remember what the other questions were. (2) <b>Then it was with your own experiences. You also have to have that in the back of your head. I think it was just a lot to think about all at once.</b></p>
Alanna	<p><b>1) Listening task:</b> Clarity of instructions</p> <p><b>2) Listening task:</b> Evaluation following listening text</p> <p><b>3) Personal:</b> Save face</p> <p><b>4) Personal:</b> General anxiety</p>	<p>(1) Sometimes when I don't know exactly what we're going to be doing with the text, I get a little more anxious</p> <p>(2) When we go over something multiple times like that, <b>if I don't know exactly all the major points are stuff like that then I start to get a little nervous that, I'm going to be presented with a question or something later on...it</b> always kind of unfortunately (3) <b>falls back to that whole, not looking stupid thing, because I think it's just probably like "I'm paying attention- I'm listening to you, I'm listening."</b> I just sometimes thinking too hard and then I'm not listening to that.</p> <p>(4) <b>I naturally have anxiety. So that's why sometimes it seems I always start a 5 or 4, because that's I guess, kind of how I am.</b></p>

Table 10 continued

Participant	Factors	Interview excerpts
<b>Kathy</b>	<ol style="list-style-type: none"> <li>1) <b>Personal:</b> Concept of listening comprehension</li> <li>2) <b>Process:</b> Fear of missing information</li> <li>3) <b>Listening task:</b> Evaluation following listening text</li> <li>4) <b>Instructional factors:</b> Repetition</li> </ol>	<p>(1) For the start- when someone announces a listening activity, <b>I assume it'll be an audio clip. So those are much worse than just him talking, because we listen to them all the time.</b></p> <p>(2) I think maybe I was <b>worried that I would miss something.</b> And then also, (3) <b>I knew the questions were coming up that'd we would have to answer. So that may have played a bit of a role also.</b></p> <p>(4) Whenever someone says, <b>"oh you only have one more listen"</b> it kind of freaks me out. <b>I want to have unlimited time to listen to it.</b> But one where <b>"oh my god I have to listen now."</b></p>
<b>Mary</b>	<ol style="list-style-type: none"> <li>1) <b>Personal:</b> External to the activity</li> <li>2) <b>Listening task:</b> Participation/getting called on</li> <li>3) <b>Personal:</b> Confidence in comprehension and performance</li> <li>4) <b>Instructional factors:</b> Transcript</li> </ol>	<p>(1) I was nervous <b>about the presentation</b></p> <p>(2) <b>Then it started to go back up, because he was going to call on people to answer questions and I was like, (3)"Oh my gosh, do I really understand this, or is it just my comprehension of it? Is it right?"</b></p> <p>(4) Then the second time, I think it might've gone up a little, <b>because I was trying to just listen to him without reading the words too</b> to help.</p>
<b>Laura</b>	<ol style="list-style-type: none"> <li>1) <b>Personal:</b> Concept of listening comprehension</li> <li>2) <b>Listening task:</b> Participation/getting called on</li> <li>3) <b>Listening task:</b> Evaluation following listening text</li> <li>4) <b>Personal:</b> External to the activity</li> </ol>	<p>(1) I feel like before I knew what the assignment was...<b>when I think of a listening activity, you know the kind they give on a test where it's someone else speaking, and it's super-fast, and that's it. That's all you get.</b></p> <p>(2) It probably went back up again because of the questions just you know- <b>getting called on for the answers and stuff.</b></p> <p>(3) I mean a little bit just from you know, <b>knowing we were going to answer questions afterwards.</b></p> <p>(4) <b>I knew my presentation was next, so I feel like it was just up anyways.</b></p>

Despite considerable efforts made by the instructor to make the listening text accessible (i.e., multiple exposures, provided transcript, etc.), the comprehension questions following the listening text and participation in the class discussion factored into instances of increased listening anxiety. For example, Anna's listening anxiety was higher, albeit marginally, for the first and fourth rating as she felt her attention was divided (interview excerpt 1) between listening to the text and the evaluation that followed (interview excerpt 2). Similarly, Kathy's listening anxiety was highest following each text reading, as she was concerned about missing information (interview excerpt 2), potentially impacting her ability to answer the comprehension questions (interview excerpt 3). Furthermore, she explained her listening anxiety was highest after the first reading as she was aware they would only receive one more exposure to the text (interview excerpt 4), which may explain her fear of missing information. Conversely, Alanna began the activity with moderate listening anxiety as she felt uncertain of how they would be applying the listening text (interview excerpt 1). Her listening anxiety again increased at the end of the activity as she became concerned about the assessment that followed (interview excerpt 2), as she began to question, "Do I need to do something deeper?" Alanna's concern about subsequent activities was potentially compounded by personal traits related to general anxiety and insecurity. She grew nervous about subsequent tasks, worried she would be prompted to provide information she missed in the text and appear stupid to her classmates (interview excerpt 3). She stated this sense of anxiety is magnified "especially when we go over something multiple times like that." Between the current and previous class, the instructor read the text four times, perhaps leading Alanna to feel she "should" know all of the information. She did not state specific text elements she did not understand; however,

perhaps the mere possibility of missing something and being evaluated incited anxiety. Alanna also stated that as a generally anxious person, she typically starts activities with a moderate degree of anxiety (interview excerpt 4). Thus, a fear of not knowing or answering incorrectly could be magnified by her anxious tendencies. Similarly, Mary explained that although she may initially think she understood a listening text, she tends to second-guess herself at the time of assessment (interview excerpt 3). In essence, participants did not cite lack of comprehension, or difficulty with questions. As such, it was perhaps not the questions themselves or lack of understanding, but rather, the act of sharing their understanding with the class. Thus, it is possible the anxiety they experience during listening comprehension questions is related to their own insecurities. Nevertheless, despite their anxiety, Alanna, Anna and Kathy each voluntarily participated in the discussion.

Both Mary and Laura explained slight increases in listening anxiety after the second reading were influenced by anticipation of being called on to answer questions (interview excerpt 2). Furthermore, during the second reading, Mary chose not to utilize the transcript and simply listen to the instructor (interview excerpt 4), despite feeling it “might be a little out of my comfort zone.” While it did not provoke a marked increase in listening anxiety, perhaps Mary choosing not to follow the transcript somewhat influenced her doubting her understanding of the text. Laura’s explanation of Anxometer scores, however, presents slight discrepancies. She stated her listening anxiety increased after the second reading in anticipation of being called on during the comprehension questions portion (interview excerpt 2). However, this second increase in Anxometer scores did not occur until the activity completed. In fact, her listening anxiety was lowest before reviewing the answers for the comprehension questions. Laura also affirmed her listening anxiety stems more

from anticipating the questions than listening to the teacher read the text (interview excerpt 3). Although she cited participation in the post-listening text evaluation and the evaluation itself as sources of listening anxiety, her Anxometer scores during this phase of the activity were relatively low. Thus, while these factors may influence her listening anxiety, their impact appeared relatively minimal in this instance.

Kathy and Laura attributed their initially heightened Anxometer scores to their perception of listening comprehension activities (interview excerpt 1). When the instructor announced the listening activity, both assumed it would be a traditional exercise with recorded audio. Kathy found these types of activities more challenging as she is more accustomed to the instructor's speech rate. Similarly, Laura conceptualizes listening activities as a recorded audio with fast input speed and no repetition (interview excerpt 1). This perhaps indicates that the unpredictable nature of speakers on recorded audio may provoke anxiety. Laura stated when presented with an unfamiliar speaker from a recording, "It might sound weird but being a voice, you don't recognize on top of not being able to see the words, it just makes it a lot harder."

At different points in the activity, both Mary and Laura encountered heightened Anxometer scores due to personal factors external to the activity. For Mary, she began and concluded the activity with moderately high listening anxiety not due to the activity itself, but her presentation that followed (interview excerpt 1). She explained her final rating, "I feel like that might have been inaccurate, because I was taking into account that I was going to have to present. That's probably why that happened. I didn't know if I should include it." Thus, Mary was conscious that her listening anxiety ratings during the activity were influenced by an external factor. Finally, Laura's Anxometer score increased at the end as

her individual presentation followed (interview excerpt 1). Therefore, this score was unrelated to the listening activity itself.

***Class 1 Factors Mitigating Listening Anxiety***

Participants attributed low listening anxiety to input, instructional, personal and processing factors. Each participant referenced factors related to the input itself as mitigating their listening anxiety. Specifically, participants cited their familiarity with the listening text, the listening text speed, the instructor’s accent and the vocabulary. Other common responses included perceiving the listening activity as relatively low stakes and use of the transcript.

**Table 11**

***Class 1 Factors Mitigating Listening Anxiety during Read Aloud***

<b>Participant</b>	<b>Factors</b>	<b>Interview excerpts</b>
<b>Anna</b>	<ol style="list-style-type: none"> <li>1) <b>Input:</b> Familiarity</li> <li>2) <b>Personal:</b> Perceived stakes</li> <li>3) <b>Input:</b> Accent</li> </ol>	<p>(1) We were listening to something that <b>we had already heard before, so we weren't too worried about, like, "Oh, am I going to be able to understand this?" because already had the background.</b></p> <p>(2) This one with a story makes me less anxious because it <b>feels more casual. Just like how we normally would be talking in class. I feel if it's something from the textbook or anything like that, it's like we're in listening mode and it's a little higher stakes maybe or (3) the accent might be hard to understand.</b> Things that, I guess, make it a little more complicated when it's not from the professor.</p>

Table 11 continued

Participant	Factors	Interview excerpts
Alanna	1) <b>Input:</b> Familiarity 2) <b>Process:</b> Recall 3) <b>Instructional factors:</b> Guided assistance 4) <b>Input:</b> Speed	<p>(1) <b>Since we had read it before, I think once I was like</b> (2) <b>“Oh, I remember some parts of this to where it could relate to one of these questions. So, I don't think that's going to be that hard.”</b></p> <p>(3) <b>Probably John reading it just because he does take that second sometimes to like, explain, and or at the end will explain something</b> or just (4) <b>slow something down, if it's a harder word, that we might not be as accustomed to seeing.</b> Whereas I don't think you get that as much when you listen to something that's pre-recorded.</p>
Kathy	1) <b>Input:</b> Familiarity 2) <b>Input:</b> Speed 3) <b>Personal:</b> Relief	<p>(1) <b>I'm used to his voice like- the pace he talks at-knowing that he was getting him talking,</b> (2) compared to just an <b>audio of someone speaking really fast made me feel less anxious.</b></p> <p>(3) I feel like once it was over, <b>I wasn't really worried about anymore.</b></p>
Mary	1) <b>Input:</b> Familiarity 2) <b>Instructional factors:</b> Transcript 3) <b>Input:</b> Speed 4) <b>Instructional factors:</b> Humor 5) <b>Instructional factors:</b> Gestures 6) <b>Personal:</b> Perceived stakes	<p>(1) <b>I had seen the text before...it was things I'm familiar with, the grammar concepts, the vocab...(2) And the transcript,</b> so all of that.</p> <p>Definitely a lot less anxious, (3) because <b>John reads really slow,</b> and (4) he <b>acts it out</b> and (5) <b>he's funny</b></p> <p>(6) It was <b>pretty low stakes</b></p>
Laura	1) <b>Instructional factors:</b> Transcript 2) <b>Input:</b> Familiarity 3) <b>Instructional factors:</b> Repetition	<p>(1) <b>Listening with the words is much more helpful than listening without anything to read.</b></p> <p>(2) <b>Because we'd already seen it before.</b></p> <p>(3) I guess <b>it's just repetition.</b></p>

Anna, Alanna, Mary and Laura attributed their low overall listening anxiety scores to familiarity with the text. Anna added said familiarity allowed her listening anxiety to remain stable after each reading, claiming a more notable score decrease may have occurred if it were her first exposure to the text, but, “since it was already familiar and then I was just listening to it again, it was just the same.” Alanna, who categorized her listening anxiety during the task as “definitely more okay than freaking out” explained because she was able to recall its main details (interview excerpt 2), her listening anxiety decreased slightly after the first reading and remained stable following the second text readings. Her familiarity also increased her comfort with the text stating, “I think I was a lot more comfortable with that, because we had heard it and read it before.” Mary and Laura experienced a similar drop in listening anxiety upon recognition of the text. Following the first reading, Mary recalled thinking “Oh, we’ve already read this before. I know what it means.” She added her familiarity with the text’s vocabulary and grammatical structures also contributed to her low listening anxiety (interview excerpt 1). Similarly, Laura affirmed her listening anxiety decreased after the second reading based on the repeated exposure to the text (interview excerpt 3), explaining that repetition allowed her to “really think through the piece again to try to understand.” While she did not explicitly state that it helped alleviate her listening anxiety, Kathy added that her familiarity with the text was helpful as, “we listened to it last week, so I kind of remembered what it said.”

Several participants felt the instructor as the input source mitigated their listening anxiety, citing specific speech patterns which facilitate their comprehension. For example, Kathy and Mary explained their anxiety is generally lower when the instructor is the input source as he speaks at a reduced speed (interview excerpt 2 and 3 respectively).

Furthermore, Anna explained compared to a listening text with a recorded audio, her listening anxiety was lower as she found the instructor's reading created a more casual listening experience (interview excerpt 2) and presented a familiar accent (interview excerpt 3), noting recorded texts can contain more unpredictable speech patterns. Anna claimed the instructor's accent is "always pretty clear to understand." Laura agreed, explaining, "I think it is helpful that he doesn't have a heavy accent, but it's also helpful that you hear it twice a week." It is not entirely clear what the participants meant when referring to the instructor's accent. They may have found his accent more manageable as a nonnative Spanish speaker. Alternatively, they might have been referencing (perhaps unknowingly) his efforts to increase comprehensibility such as slowing his speech rate through frequent pauses, reducing connected speech, and stressing key syllables to emphasize target grammatical structures. Nevertheless, it is unclear how participants conceptualize accent in this context.

Participants also pointed to several instructional factors helping to reduce listening anxiety. Like Anna's statement above, Alanna and Mary compared the experience of listening to the instructor versus a recorded audio, again reiterating the impact of input speed. Alanna affirmed the instructor adapts his speed when students are learning something new or approaching an unfamiliar word (interview excerpt 4). She stated, "I don't think you get that as much when you listen to something that's pre-recorded." Mary added that compared to other listening activities with recorded audios which may contain speakers with unfamiliar accents or who speak quickly, "John really enunciates each word, whereas when they're just in a conversation it's all blurred together." In short, Mary sometimes struggled with word segmentation because of increased input speed, which is

less problematic when listening to the instructor who emphasizes individual words and is able to react in real time to potential lapses in understanding.

Evidence from class observations supports many of the participants' claims regarding the instructor's approach to reading the text. For example, perhaps serving to slow the rate of his speech, the instructor frequently paused while reading aloud. During the second verbal reading, the instructor paused to highlight word segmentation or verb conjugations (e.g., "ella siempre tenía sus favoritos entre (.) los nietos y (.) mis hermanos"). Furthermore, he stressed syllables containing verb endings and adjectives, particularly those highlighted in the text and pronouns. Most notably, he emphasized syllables containing past tense verb endings (e.g., mi abuela nos invitó) and adjectives describing main characters (e.g., era muy **cariñosa**). The instructor also diverged from the transcript to provide additional details to further emphasize key points. For example, after reading the sentence "No tuve mucho cuidado con el tiempo" he added "soy muy (::) malo con el tiempo." Additionally, the instructor deviated from the text for comprehension checks and to clarify grammatical points. For example, during the second reading, the instructor paused to ensure students understood the referent of an indirect object pronoun. Before continuing with the text, he clarifies that "le" refers to his grandmother, "A mi abuela le había construido una casa mi padre. ¿Comprenden el 'Le'? A mi abuela."

The instructor deployed several measures to increase comprehensibility of the listening text, including providing a transcript and gesturing to act out key words, which participants cited as reducing listening anxiety or increasing comprehension. For example, Laura's listening anxiety at the beginning of the exercise decreased upon receiving a

transcript (interview excerpt 1). Although not cited as mitigating her listening anxiety, Alanna finds the transcript to be immensely useful, to facilitate comprehension and recall,

I do think the transcripts are helpful... the redding and the underlining of the words actually kind of do help... because that can help you key into other things that you might have forgotten. If you remembered a vocabulary word or something like that, or an adjective about something, then, you'd remember what it was describing, and maybe what that person, thing, or whatever it was doing in this story

Other instructional strategies deployed by the instructor to enhance comprehension include gestures to act out portions of the text (e.g., miming riding his bike, etc.) seemingly to integrate humor and increase engagement. He also adapted his tone to differentiate between characters and mood. For example, when describing how his grandmother treated his brothers, he emphasized kindness in her voice. Conversely, when listing adjectives (e.g., *estricta*) describing how she treated him, he changed his voice to depict anger. In addition, he adapted his tone to reflect suspense in the story (e.g., ¡Cuando miré mi reloj, ya era tarde!). Mary found these efforts to be helpful, as in addition to the transcript, her listening anxiety is mitigated by the instructor acting out details (interview excerpt 3) and deploying humor throughout the text (interview excerpt 4). Perhaps as a result of the instructor's reading and her familiarity with the text, Mary evaluated the activity as being low stakes (interview excerpt 5), which also contributed to her low listening anxiety. Laura, Kathy and Anna found the instructor's use of gestures help clarify new or unfamiliar vocabulary. Kathy alternated between following the transcript and watching the instructor as "sometimes he'll act out the words we don't know, and I'm like trying to like get the gist of what like what he's trying to say." Similarly, Laura claimed, "If I'm stuck on a word or phrase, or anything, I find it very helpful, the whole little charades thing definitely helps to

understand.” Finally, Anna stated that when encountering unknown vocabulary, gesturing “definitely keeps you more engaged.”

### ***Class 2 Results***

During the second class session of data collection, students completed five listening activities: three group discussions and two individual presentations. The class started with the three group discussions before transitioning into individual presentations. Participants rated their listening anxiety at three points during both the group discussions and the individual presentations: immediately before and after group discussions and individual presentations and once the audience questions were complete.

**Table 12**

#### *Class 2 Group Discussions*

	Number of speakers	Speaker linguistic background	Number of listening text repetitions	Listening text supports	Discussion length
Group 1	4	Intermediate L2 Spanish speakers	N.A.	N.A.	14 minutes
Group 2	3	2 Intermediate L2 Spanish speakers; 1 Advanced Spanish*	N.A.	N.A.	12 minutes
Group 3	4	Intermediate L2 Spanish	N.A.	N.A.	12 minutes

*Note.* Unclear whether this student, as they were not a participant, was a heritage or native Spanish speaker

**Class 2 Task Overview: Group Discussions.** For the group discussions, each group consisted of four to five students and followed a similar structure with unit

vocabulary (family and relationships) and grammatical content (preterit, imperfect or simple present tense and comparative structures). Group discussions had three phases: taking turns answering questions, identifying similarities and differences between group members and responding to audience questions. Although the audience members themselves did not receive visual supports, transcripts or repetition during the group discussion, the groups presenting were allowed a note card to reference during the discussion. Audience members received participation points during the questions portion.

Group discussions lasted approximately six and a half minutes, with an additional five and half minutes for audience questions, each following a similar structure. As most students used a notecard and rehearsed with their groups prior to class, the discussions were not free-flowing conversations with spontaneous questions and answers. However, they did exhibit several features of unscripted speech such as fillers, false starts and pauses. Furthermore, despite prior preparation, there were instances of grammatical, vocabulary and pronunciation errors. Nevertheless, said errors did not necessarily impede comprehension. For example, presenters occasionally used incorrect articles (*las programamas* vs. *los programamas*), verb tenses (*mis antepasados emigran a Estados Unidos* vs. *mis antepasados emigraron a Estados Unidos*) or pronoun (*mi padre* vs. *mis padres*). The instructor interjected intermittently to provide students with linguistic support, respond to requests for grammatical or vocabulary clarification and to ask follow-up questions.

Despite general consistency in structure, length, and content, there was some variability across individual speakers and groups. Group 1 consisted of four students, two of whom were participants of the present study, Anna and Kathy. All members appeared confident, well-rehearsed, and contributed equally. They structured their group discussion

like a talk show, eagerly greeting each other and met with laughter and instructor praise. Conversely, the second group had three members as one failed to complete her portion of the task. Of the three group members, two were participants, Mary and Alanna, and the third was either a heritage or native speaker of Spanish. They appeared more nervous and slightly less polished than the first group, perhaps as a result of peer conflict within the group. The group also appeared more preoccupied with covering all necessary information rather than engaging the audience as the first group did. Furthermore, their responses to questions were not quite as robust, except for the more advanced speaker. This student stood out amongst peers due to his fluency, accent and talking speed. Finally, the third group was comprised of four students, several of whom were relatively reluctant participants in normal class discussions. Like the second group discussion, their discussion did not appear quite as refined as the first group. Students often responded to questions with simpler answers that contained less depth. For example, when one group member asked another what family traditions she has, she responded quickly, saying they do not have any and does not provide further context. Conversely, the first group spoke at length about the most memorable moments spent with their families and the generational clashes they experienced with their relatives.

**Class 2 Task Overview: Individual Presentations.** For the individual presentations, students selected a topic related to cultural, social, or political issues from the Spanish speaking world. Students designed 10–15-minute presentations using external resources (i.e., articles, encyclopedias, etc.) or the course textbook. The presentation consisted of four parts: an overview of the topic and why it was of interest, a summary of the topic and what they learned, their own position on the topic and guided questions or

activity to complete with the class. In addition, presenters created a PowerPoint and provided handout for their classmates that included a presentation outline, a word/phrase bank, questions or activity and bibliography. Finally, students in the audience received a grade for their participation during the activity portion.

**Table 13**

*Class 2 Individual Presentations*

	Presentation topic	Speaker linguistic background	Number of listening text repetitions	Listening text supports	Presentation length
Presenter 1	Running of the bulls	Intermediate L2 Spanish speaker	N.A.	PowerPoint; Handout with presentation outline and keywords	15 minutes
Presenter 2	April Festival in Seville	Intermediate L2 Spanish speaker	N.A.	PowerPoint	10 minutes

The first student presented on the Running of the Bulls while the second presented on the April Festival in Seville, Spain, each lasting 15 and 10 minutes respectively. During the first presentation, the student presenter exhibited considerable efforts to engage the audience, acting out the main concepts and incorporating humor. While he presented, he looked both at PowerPoint and the audience. He gestured as he spoke, pointing to the PowerPoint and acting out words. For example, to explain the word *fuegos artificiales*, he acted it out using hand gestures and sound effects. The student appeared confident and spoke quickly without making frequent pauses. The presentation concluded with a spirited

debate on whether the event should be prohibited. Conversely, the second individual presentation on the April Festival in Seville did not generate quite as much enthusiasm. Unlike the first presenter, she did not supply students with a handout to accompany the presentation and stood still and looked mainly at the PowerPoint rather than the audience. She struggled with the pronunciation of several words, including the topic of the presentation, *feria*. However, this did not seem to deter her as she moved quickly through her presentation. Like the group discussions, the instructor interjected at several points to assist student presenters or to ask them follow-up questions. For example, during the San Fermin presentation, the instructor assisted the presenter as he struggled to construct a phrase,

Tim: Fue en muchos la misma-misma palabra, pero no puedo recordar. Sí hay uh heridas, pero hay menos heridas que creo uh-

John: De lo que pensabas.

Tim: Sí

### ***Class 2 Participant Anxometer Score Summary***

Similar to week one, participants exhibited relatively low listening anxiety with minimal fluctuation ( $M = 2.9$ ), despite some instances of more moderate scores. Laura was absent for this class session and thus does not have Anxometer scores. Kathy exhibited the lowest listening anxiety scores, followed by Mary, Anna, and Alanna. Anna's listening anxiety was highest during the second group discussion, which immediately followed her own, during which her Anxometer scores also demonstrated the highest degree of fluctuation. Conversely, Alanna and Mary's listening anxiety was highest during the first group discussion, exhibiting the same degree of fluctuation and nearly identical

progression of scores. Kathy's listening anxiety was highest during the first individual presentation, with minimal score fluctuation. Like Anna, Kathy participated in the first group discussion; however, dissimilar to Anna, her listening anxiety scores were lowest immediately following her group discussion and exhibited no fluctuation. Anna and Alanna's listening anxiety was lowest during the second individual presentation. Mary's listening anxiety was lowest during the first presentation, though just marginally higher than those of the second presentation. Overall, participants experienced slightly higher listening anxiety with more fluctuation during the group discussions ( $M = 3.2$ ) than during the individual presentations ( $M = 2.5$ ).

**Table 14***Class 2 Anxometer Scores during Group Discussions & Individual Presentations*

Participant	Activity	Rating 1	Rating 2	Rating 3	<i>M</i>
Anna	Discussion 2	5	5	3	4.5
	Discussion 3	3	3	4	3.3
	Presentation 1	3	4	2	3
	Presentation 2	2	2	3	2.3
Alanna	Discussion 1	2	5	6	4.3
	Discussion 3	5	4	4	4.3
	Presentation 1	5	4	3	4
	Presentation 2	4	4	3	3.7
Kathy	Discussion 2	1	1	1	1
	Discussion 3	2	2	1	1.7
	Presentation 1	3	3	2	2.6
	Presentation 2	2	2	1	1.7
Mary	Discussion 1	2	6	5	4.3
	Discussion 3	2	1	3	2
	Presentation 1	1	1	1	1
	Presentation 2	1	2	1	1.3
					2.9

*Class 2 Factors Influencing Listening Anxiety*

Sources of listening anxiety during the group discussions and individual presentations emerged from personal, listening task, processing and input factors. Several participants cited external factors as influencing their listening anxiety, particularly when describing their highest Anxometer scores. Furthermore, consistent with class one, each

participant also attributed moments of listening anxiety to developing questions for speakers or participating in the class discussion following presentations. As a result, participants also explained processing factors influencing their listening anxiety, as their focus was split between listening and forming questions, especially during group discussions with a greater number of speakers.

**Table 15**

*Class 2 Factors Influencing Listening Anxiety during Group Discussions and Individual Presentations*

Participant	Factors	Interview excerpts
Anna	<ol style="list-style-type: none"> <li>1) <b>Listening task:</b> Evaluation following listening text</li> <li>2) <b>Listening task:</b> Participation/getting called on</li> <li>3) <b>Process:</b> Divided attention</li> <li>4) <b>Personal:</b> External to the activity</li> <li>5) <b>Personal:</b> Perceived stakes</li> </ol>	<p>(1) <b>The whole time I'm looking for something to ask them about, something to say or how I'm going to engage, just because (2) these are things that we're actually graded on-our participation.</b></p> <p>(3) If I am like. "Oh, that's interesting." And <b>start jotting down a question, and if I'm writing it, I can't really hear what they're saying at the same time.</b></p> <p>(4) We had just finished (laughs) <b>had to calm back down from our presenting</b> and then like, get into listening mode.</p> <p>(5) It just felt <b>a little higher stakes today, for some reason, just because it's a little scarier compared to a regular class activity.</b></p>

Table 15 continued

Participant	Factors	Interview excerpts
<p><b>Alanna</b></p>	<ol style="list-style-type: none"> <li>1) <b>Personal:</b> External to the activity</li> <li>2) <b>Personal:</b> Save face</li> <li>3) <b>Listening task:</b> Evaluation following listening text</li> </ol>	<p>(1) <b>We didn't meet ever our group-we never met. That was the first time our group has ever talked to each other in person was the presentation.</b> So, I know Juan speaks well because of hearing him in class. <b>So, I started to also think about 'Well, what if he says something that I have no idea what he just said? Then how am I going to continue this? 'Because then it looks like I'm unprepared. But I'm not unprepared!</b></p> <p>(2) I didn't hear all of it, so I knew he had said part of his family was in the military, or someone in his family was in the military, <b>but I had forgotten exactly who, so I didn't want to ask the question, and be like "What? Who- who in your family-like what part of the military was that part of person in your family?"</b> Because I didn't know who the person was.</p> <p>(3) Before their questions was <b>me trying to make sure that I knew what they were saying, to make sure that I could actually come up with a question.</b></p>
<p><b>Kathy</b></p>	<ol style="list-style-type: none"> <li>1) <b>Listening task:</b> Predictability</li> <li>2) <b>Input:</b> Number of speakers</li> <li>3) <b>Listening task:</b> Evaluation following listening text</li> <li>4) <b>Process:</b> Divided attention</li> </ol>	<p>(1) For the projects <b>we also have no idea what they're going to say until they talk like start handing out the papers.</b> So, I'm more on edge because of that.</p> <p>(2) There was more of them-<b>there was 4 instead of 3. It also has something to do with it like "Oh my God I have more people to listen to and pay attention to"</b></p> <p>(3) <b>Probably the questions. Like trying to come up with questions trying to think of them.</b> I would say that, yeah. Also (4) <b>when you're like trying to think of one in the middle of their presentation, and you missed parts of it. You're like, "oh, my God! Did they even say that?"</b></p>

Table 15 continued

Participant	Factors	Interview excerpts
Mary	<ol style="list-style-type: none"> <li>1) <b>Personal: External to the activity</b></li> <li>2) <b>Input: Number of speakers</b></li> <li>3) <b>Listening task: Participation</b></li> <li>4) <b>Process: Ability to follow along</b></li> </ol>	<p>(1) They had done so well, and they had it all mapped out to make it flow. And I was like...“we pulled this together last minute.” I was like “this is not going to be as good as theirs.”</p> <p>(2) I guess the group discussion- I can be more anxious- because you have more people.</p> <p>(3) In general, I'm more anxious after because that's when I'm actually called on, or I'm expected to understand what just happened. And even if I think I do sometimes (4) if I didn't really grasp it that well, and then that makes me really anxious.</p>

When describing moments of increased listening anxiety, participants did not exclusively reference specific input features or comprehension questions; rather, the anxiety they experience during listening exercises may be unrelated to the task itself. Anna, Alanna and Mary each attributed their highest listening anxiety scores to such factors. For example, Anna explained as her group discussion went first, she experienced the most anxiety immediately before, stating, “my heart was beating the fastest and like right before we were going to present it.” As such, she experienced some residual anxiety during the second group presentation (interview excerpt 4), which inflated her Anxometer scores for the first two ratings. Thus, her anxiety during the second discussion was not related to the discussion itself but what preceded it. Anna also noted that the class session as a whole felt higher stakes (interview excerpt 5) as, unlike normal class sessions, several students were presenting, which was uncharacteristic to what she considered “normal” class activities.

Conversely, Alanna's anticipation of her group discussion influenced the significant increase in Anxometer scores between the first and second ratings during Anna's presentation. As Alanna observed how refined the first group discussion was, she began to feel her group was ill-rehearsed (interview excerpt 1). She felt they lacked sufficient content and thinking, "Oh, God like that's not...like I don't even know what else extra to say." Like Anna, Alanna experienced residual anxiety and rumination that may have influenced subsequent ratings and fluctuation, even upon completion of her group discussion. She stated, "I'm darting to my side of the brain where I'm like, 'Okay, what about my presentation? My things?' Doing all that and then coming back. And then that's where I'm like, 'wait! What did he just say?'" Thus, her anxiety became a distraction from the other presenters. Mary encountered a similar experience, "When I first walked into class the reason why it was so low is because I actually wasn't anxious about presenting." However, upon viewing the first group discussion, her anxiety increased due to their exceptional performance and preparation (interview excerpt 1), making her apprehensive about her own performance. Furthermore, Mary felt the presenters possessed command over the language and superior speaking skills, which negatively influenced her confidence and thus increased her anxiety,

In that group particular, I thought that they had some people that really had a grasp on the language and we're doing a good job speaking. And so that made me anxious and a little self-conscious cause it was like "ah I'm not as whatever as them."

Thus, Mary's Anxometer scores reflected her fears of inadequate performance rather than the group discussion itself. She made a similar comment following the first read aloud, explaining her subsequent presentation influenced moderate Anxometer scores.

Alanna and Mary underscore some of the observable differences between the group presentations. Specifically, the first group appeared confident and well-rehearsed. For example, the first group of presenters designed their discussion to resemble a talk show, opening the discussion humorously to engage the audience,

Miles: Hola, mi gente. ¿Cómo están todos?

John: Ya, esto es como un programa de televisión. Hay bastante público. Aquí tenemos la cámara, ¿verdad? Gracias, Miles, por esa introducción.

Furthermore, the presenters provided fairly elaborate responses for each question, speaking in depth about their relationship with relatives, alternating between the present and past tense. The following is an excerpt from the first discussion,

Anna: Mike, ¿hay diferencias culturales entre tú y tus abuelos?

Miles: Uh, sí, mis abuelos son muy diferentes en comparación conmigo. Uh no conocí a mi padre de mi madre, porque él murió antes de yo nací, pero yo conocí a mi abuela-y mi abuela era muy estricta y mandona, uh, pero ella era muy cariñosa y orgullosa de mí. Uh ¿y tú?

Anna: Sí, hay diferencias culturales también. Uh, hay una brecha generacional con las redes sociales. Uh, a mi abuelo le encanta Facebook, pero no recuerda cómo funciona. Él-él tiene más de 10 cuentas de Facebook. [risas] Segundo, uh también es un poco difícil hablar con mis abuelos, porque el inglés no es su primer idioma. Uh, por eso tenemos malentendidos a veces. Uh, ellos piensan que yo tengo un acento, pero yo pienso que ellos tienen un acento.

Conversely, the other groups adopted simpler sentence structures and did not contribute such elaborate responses, such as in the following excerpt from the third group,

Leah: Todos, ¿cuántos abuelos todos tienen? Tengo una abuela y un abuelo.

Arianna: Uh tengo una abuela en ambos lados de mi familia. Tengo dos abuelas-abuelas total, pero no uh tengo abuelos.

Kristy: Uh yo tengo dos abuelas y no um tengo abuelos-abuelos.

Eric: Uh yo tengo un abuelo en la parte de mi madre y una abuela en la parte de mi padre.

Thus, Mary and Alanna's assertions that the first group discussion was perhaps more adequately prepared may be well-founded, which may explain moments of self-doubt.

Moreover, each participant cited developing questions for presenters or having to participate in class discussion as anxiety triggers during the listening tasks. Following the discussion, audience members must compose relevant questions to what they have just heard (e.g., ¿Tienes parientes que viven en otros países ahora?). As students are not expected to passively listen, throughout the discussion and presentations, Anna grew preoccupied with formulating a response (interview excerpt 1) knowing she is graded on her participation (interview excerpt 2), adding she struggles listening and attending to the questions simultaneously (interview excerpt 3). For example, during the second group discussion and first individual presentation, Anna's second Anxometer score was highest as, "I'm thinking about, I guess if I'm going to phrase the question grammatically in a correct way. And then other times I'm like, 'oh, I know exactly how to ask this question.'" Thus, she was consumed with how to respond and ensuring said response is grammatical. Kathy faced similar increases in listening anxiety when developing questions while listening to the individual presentations and group discussions (interview excerpt 3), finding it can be easy to miss subsequent information (interview excerpt 4), given the divided attention. Similarly, Mary's listening anxiety typically increases towards the end of the listening text given the expectation to participate in class discussions to demonstrate understanding (interview excerpt 3). Anxiety during this phase can be exacerbated by difficulty understanding portions of the discussion or presentation (interview excerpt 4). Interestingly, during this particular class session, her Anxometer scores were not consistently highest at this phase of the activity. Finally, for Alanna, attempting to develop

a question for presenters led to slightly heightened Anxometer scores for the second rating (interview excerpt 3) as she began to second guess her understanding of the speakers' message and feared asking an irrelevant question (interview excerpt 2). Thus, between the preoccupation with her group's performance and doubting her understanding, Alanna's Anxometer scores appear somewhat influenced by insecurities about her capabilities, which became distracting while listening.

Mary and Kathy found distinct input features of group discussions and individual presentations may lead to increased listening anxiety. For example, Mary experienced more anxiety listening to the group discussions than the individual presentations given the need to attend to more speakers (interview excerpt 2) made increasingly difficult as "They have different levels of where they are in their speaking." Thus, during group discussions, there is more potential for variability across speakers or use of unknown vocabulary. Conversely, Kathy typically felt more anxious before individual presentations than group discussions as she was unable to predict the topic or its content beforehand (interview excerpt 1). Individual presentation topics from throughout the semester spanned Machu Pichu, Holy Week and Pablo Escobar. As students may self-select their presentation topic, there was often new vocabulary. For example, the individual presentation on the San Fermin festival contained vocabulary specific to the festival such as *el encierro*, *el taurino*, and *el patrono*. Like Mary, Kathy encountered similar bouts of listening anxiety when there were multiple speakers. Kathy's listening anxiety was slightly higher during the third group discussion she needed to attend to more speakers to attend to (interview excerpt 2). She made a similar comment during class one explaining the unpredictable nature of recorded audios, noting the potential for multiple speakers. Kathy also explained the increased number of

speakers leads to more people to “come up with questions for. So, it was more to keep track of.” Thus, when an input source contains multiple speakers, listeners must both process each speaker’s output and develop a response to multiple people.

### ***Class 2 Factors Mitigating Listening Anxiety***

Participants attributed low listening anxiety during the group discussions and individual presentations to sources related to personal, instructional, input and processing factors. While some comments overlapped, participant responses were less consistent compared to the class one read aloud. Anna, Kathy and Mary cited personal factors as helping to mitigate their listening anxiety at different points during the discussions and presentations. Conversely, Alanna referenced exclusively instructional factors as alleviating her listening anxiety. Listening anxiety was further mitigated by the clarity of speakers, familiar vocabulary, and comprehensibility of the discussions and presentations.

**Table 16**

*Class 2 Factors Mitigating Listening Anxiety during Group Discussions and Individual Presentations*

<b>Participant</b>	<b>Factors</b>	<b>Interview excerpts</b>
<b>Anna</b>	1) <b>Listening task:</b> Task familiarity 2) <b>Personal:</b> Perceived stakes	(1) <b>I'm kind of used to the presentations now, like I know the drill, I'm thinking of questions as we go...</b> (2) <b>It feels a little more laid back, I guess, because it's like every week.</b>
<b>Alanna</b>	1) <b>Instructional factors:</b> Textual support: Gestures/ acting out 2) <b>Instructional factors:</b> Reassurance	(1) Tim's presentation the way he did it, I think, helped to ease at least my nerves. Maybe not everyone's. <b>But I think because he was just like being so out there and like it kinda- one it like helped to you understand, but two also to like kind of made you stop thinking about like being worried because he's like doing all of these things.</b>  (2) I know he (John) had said in the middle of class, <b>'Just think of something you can say.'</b> So I think that probably helped me in the second interview process, because I was like <b>'You know what he's right like it doesn't even really have to be that in depth-just think of something you can say.'</b> So, I think that little comment also kind of helped.
<b>Kathy</b>	1) <b>Personal:</b> Perceived stakes 2) <b>Input:</b> Vocabulary 3) <b>Personal:</b> Preparation 4) <b>Input:</b> Clarity	(1) I think I was mostly nervous for class, because I had my presentation first. <b>So, once I was over with I was like "nothing can be as bad as that."</b>  (2) <b>I already know the vocab for the like family questions. So, I'm (3) more prepared to listen, because I already know all of the vocab because we've been learning it this week and last week.</b>  (4) The people <b>were speaking all very clear speakers-</b> I think I knew they were saying

Table 16 continued

Participant	Factors	Interview excerpts
Mary	<b>1)Personal:</b> Anxiety management <b>2)Personal:</b> Perceived stakes <b>3)Process:</b> Ability to follow along	(1) I was like “no we're going to be fine.” That's why it was a 5- <b>I was trying to calm myself down a little.</b>  (2) <b>I’m not really on the hot seat -it's kind of them, so I’m fine- I can listen.</b> And I think (3) <b>I was doing okay, like following along, so I wasn't too nervous about all that.</b>

Anna, Kathy and Mary perceived both the group discussions and individual presentations as being relatively low stakes in comparison to other listening activities. For example, Anna’s listening anxiety was slightly lower during the individual presentations as they were done weekly, and she knew what to expect (interview excerpt 2), adding the recurring nature of individual presentations made them feel more relaxed (interview excerpt 1). Conversely, this was the first day of group discussions. Similarly, Mary felt less anxious listening to individual presentations than group discussions given the reduced pressure felt as an audience member, as her responsibility was simply to listen (interview excerpt 2). For the group discussions, audience members were also graded on their participation during questions portion. For Kathy, the potential anxiety experienced during the discussions and presentations simply did not compare to that of participating in her own group discussion (interview excerpt 1). As such, although both Kathy and Anna participated in the first group discussion, Kathy did not experience the same residual anxiety as Anna, which will be further discussed in the next section.

Input and instructional factors increased speakers’ comprehensibility and helped curb listening anxiety. Kathy expressed that unlike the individual presentations, the group discussions contained recognizable vocabulary practiced in class (interview excerpt 2) leading her to feel more prepared (interview excerpt 3). For example, the group discussion

utilized the family vocabulary from the current unit, while the individual presentations drew on vocabulary specific to the festivals featured in each presentation. Thus, the group discussions contained some degree of content predictability unafforded by individual presentations. In addition, the speakers from the second group discussion, during which her listening anxiety was lowest, were clear to understand (interview excerpt 4). Although Kathy's listening anxiety was generally lower during the group discussions, Mary and Alanna explained what mitigated their listening anxiety during the individual presentations. Mary was able to follow along with the individual presentations during this class session (interview excerpt 3) which led to reduced anxiety. Similarly, the individual presenter put Alanna at ease, given the lengths he went to engage the audience (interview excerpt 1). This presenter used hand gestures and sound effects to act out the traditions featured in his presentation on the San Fermin festival. Alanna found this effort was a distraction from other sources that could ignite anxiety. For example, while explaining PETA's proposed alternative to the tradition, he exclaimed,

PETA ofrece un alternativo para el evento, que se llama el Bolo encierro, para cuidar a los toros. Hay un pueblo en España que tiene eso ahora, es como eso, los bolos que [acts out rolling balls]. Es como Indiana Jones.

It is worth noting, gestures and acting out input fall under the category of instructional factors, as it is a strategy typically deployed by the professor. However, as a student was the input source and leading the listening activity, it seemed an appropriate classification in this instance.

Finally, a statement made by the instructor helped alleviate Alanna's anxiety when developing questions for speakers. The instructor often guided students to focus on what they know and *could* say rather than becoming overwhelmed by what they could not, which

may inhibit participation. After the first group discussion the instructor announced, "What the rest of you should be doing is really good participation, just think of what you can hear other people saying. Just grab on to something and see if you can make a comment or question about it." This comment relaxed Alanna and enabled her to form a question based on her existing abilities (interview excerpt 2). In this example, the instructor attempted to steer students away from trying to capture everything as they listen and to narrow their focus. Kathy made a similar comment, explaining the instructor willingly supported them when he noticed students struggling, characterizing him as,

Very engaged with us, and I think if someone pauses because they're worried about it, he'll be like, "sí, that's correct," or he'll try to fill in the blanks. So, I think that's definitely helpful, as well as knowing that he is engaged and not upset if you make a mistake.

In this example, Kathy highlighted potential uncertainties students face while speaking, noting his willingness to help and sympathize to student errors. Kathy also added the instructor allows them to use the L1 as need, "People will say 'Como se dice 'this word?' I think that's very helpful with being able to use English sometimes." For example, during her group discussion, Alanna requested with a word she was unsure of,

Alanna: Sí, muchas canciones de todos-- ¿Cómo se dice, 'genres'?

John: Géneros.

Alanna: Géneros, ellos no les gusta.

Though these examples refer to speaking, they highlight the instructor's flexibility and inclination to help students express themselves as desired.

### ***Class 3 Results***

During the third observed class session, the class again completed a combination of group discussions and individual presentations. The individual presentation's topic was

the San Sebastian Street Festival in Puerto Rico. The content, structure and guidelines for the group discussions were the same as the previous week (i.e., family background and history). Similar to the second class, participants rated their listening anxiety at three points during both the group discussions and the individual presentations: immediately before and after group discussions and individual presentations and once the audience questions were complete.

**Class 3 Task Overview: Individual Presentation.** The individual presentation centered on the San Sebastian festival in Puerto Rico and lasted approximately six minutes. The presenter supplemented the presentation with a PowerPoint with each slide containing bulleted paragraphs on the background and history of the festival, as well as photos depicting the celebration. In addition, the provided handout contained a presentation outline a word bank containing vocabulary principally related to the prominent religious figures of the festival.

**Table 17**

*Class 3 Individual Presentation*

Presentation topic	Speaker linguistic background	Number of listening text repetitions	Listening text supports	Presentation length
San Sebastián festival in Puerto Rico	Intermediate L2 Spanish speaker	N.A.	PowerPoint; Handout with presentation outline and keywords	6 minutes

Though visibly nervous, the student completed the presentation, at times rocking back and forth, rubbing his hands together and reading directly from the slides. He spoke clearly and fluently and paused sparingly. However, on a few occasions, he committed grammatical

errors both verbally (e.g., *La tema de mi presentación vs. el tema de mi presentación*) and in the written materials (e.g., *preguntas para tú vs. preguntas para ti*) and struggled with pronunciation. For example, when attempting to pronounce the words “aproximadamente,” “reiniciados,” and translate the year 1954, he began stammering and tripping over his words. On each occasion, the instructor interjected to help him sound them out. Nevertheless, these errors did not necessarily impede comprehension and were easily corrected. Following the presentation, the student asked a series of open-ended questions to the task about their interest in the festival and Puerto Rican culture.

**Class 3 Task Overview: Group Discussions.** As previously noted, despite being similar in nature, there were some notable differences between the two group discussions. For example, as groups discussed their own family backgrounds, there were differences in content based on their firsthand accounts. Furthermore, the first group presentation was several minutes longer than the second. Nevertheless, the vocabulary and grammar used was comparable given the task guidelines. The first group discussion consisted of four students. Two of the group members were relatively shy and rarely participated in class, often sitting in the back of the room. Similar to their normal class participation tendencies, they were both soft-spoken during the discussion. Nevertheless, each managed to contribute equally to the discussion, speaking extensively on differences with family members. Conversely, members of the other group were animated and seemed to be having fun with the discussion. They punctuated responses with various forms of backchanneling (e.g., *Muy interesante!*), creating the illusion of a real talk show and eliciting laughter from their instructor and peers. Like other group discussions, the first group exhibited instances of grammatical (e.g., *soy tan inquieta de ellos vs. soy más inquieta que ellos*) and lexical

errors (e.g., *en bote* vs. *en barco*). Again, the instructor intermittently interjected to help presenters. For example,

Anna: Andy, ¿dónde está la playa donde tu abuela y tú fueron?

Andy: Es New Jersey.

John: Nueva Jersey.

Andy: Nueva Jersey, sí.

**Table 18**

*Class 3 Group discussions*

	Number of speakers	Speaker linguistic background	Number of listening text repetitions	Listening text supports	Discussion length
Group 1	4	Intermediate L2 Spanish speakers	N.A.	N.A.	18 minutes
Group 2	5	Intermediate L2 Spanish speakers	N.A.	N.A.	13 minutes

The second group discussion was the largest with five students, one of whom was a participant in the study, Laura. Like the first group, the second was comprised of generally shy and outgoing students alike. Nevertheless, throughout the discussion, each member made thoughtful, at times personal contributions. Several discussed cultural and generational clashes with their relatives, complicating their ability to maintain close relationships. For example, during her discussion, Laura recounted a contentious relationship with her grandparents, "La relación con mis abuelos es un poquito complicada, no compartimos las mismas opiniones. Mis abuelos me critican mucho, yo siempre me

decepciono." Group members also excitedly shared amusing anecdotes from their rebellious youth which they recounted enthusiastically with sound effects and gesturing. For example, Tim acted out a childhood anecdote about breaking a window. As with previous group discussions, there is a smattering of grammatical (e.g., *tenemos una relación muy estresada* vs. *tenemos una relación muy estresante*) and pronunciation (e.g., *tus familiares* vs. *tus familiares*) errors. However, said errors were relatively few and did not compromise comprehensibility. During the discussion, the instructor only interjected to ask probing questions, encouraging group member to elaborate on their responses (e.g., *¿Tu papá trabajaba para el gobierno de Sudán o de Estados Unidos o de Libano? ¿Era diplomático, ¿sí?*)

### ***Class 3 Participant Anxometer Score Summary***

Overall, participants experienced low listening anxiety with minimal fluctuation during the group discussions and individual presentation ( $M = 2.6$ ) with negligible differences from previous class scores ( $M = 2.9$ ) during the same task types. Alanna experienced the highest degree of listening anxiety, followed by Laura, Kathy, Anna and Mary. There did not appear to be one listening activity that provoked more anxiety than others, as the highest rated activities varied across individuals. In fact, there was only a small difference in group averages across group discussions ( $M = 2.6$ ) and the individual presentation ( $M = 2.8$ ). Finally, participants did not exhibit significant differences between the previous week's Anxometer scores, which contained identical activity types.

**Table 19***Class 3 Anxometer Scores during Individual Presentation & Group Discussions*

Participant	Activity	Rating 1	Rating 2	Rating 3	<i>M</i>
Anna	Presentation	2	2	2	2
	Discussion 1	2	2	2	2
	Discussion 2	2	2	3	2.3
Alanna	Presentation	4	5	3	4
	Discussion 1	4	5	5	4.7
	Discussion 2	2	5	4	3.7
Kathy	Presentation	3	3	2	2.7
	Discussion 1	3	2	2	2.3
	Discussion 2	3	2	2	2.3
Mary	Presentation	1	2	1	1.3
	Discussion 1	1	1	1	1
	Discussion 2	1	2	1	1.3
Laura	Presentation	3	3	5	3.7
	Discussion 1	3	3	5	3.7
					2.6

*Class 3 Factors Influencing Listening Anxiety*

Sources of listening anxiety during the group discussions and individual presentations stemmed from listening task, input, instructional, personal and processing factors. To explain her Anxometer scores, Alanna primarily referenced sources of listening

task and input factors that emerged during the group discussions. Kathy also described input as well as instructional factors from both the individual presentation and group discussions. Laura recounted processing and personal factors as sources of listening anxiety, while the only source of listening anxiety Mary encountered was a personal factor during the group discussions. Finally, despite having somewhat similar Anxometer scores as Mary and Kathy (both of whom exhibited low ratings), Anna did not reference sources of listening anxiety. As mentioned above regarding Alanna’s results, this does not necessarily mean she did not experience any listening anxiety during the discussions or presentation. However, it is possible that given her low listening anxiety, she could not recall specific moments of listening anxiety or what incited them.

**Table 20**

*Class 3 Factors Influencing Listening Anxiety during Group Discussions and Individual Presentation*

<b>Participant</b>	<b>Factors</b>	<b>Interview excerpts</b>
<b>Anna</b>	N/A	
<b>Alanna</b>	1) <b>Input:</b> Speed 2) <b>Input:</b> Clarity 3) <b>Listening task:</b> Evaluation following listening text 4) <b>Listening task:</b> Participation/getting called on	(1) I think because <b>Danny spoke...they kind of spoke really fast</b> and then <b>(2) Danielle is really quiet, so it was kind of hard to understand</b>  (3) I think it’s because <b>I was struggling to get a question from what they were saying.</b>  (4) Our participation grade is also based on—like their group needs the 5 questions, but also <b>our participation grade is based upon if we give questions or not.</b>

Table 20 continued

Participant	Factors	Interview excerpts
<b>Kathy</b>	1) <b>Input:</b> Familiarity 2) <b>Instructional factors:</b> Keywords 3) <b>Input:</b> Number of speakers	It was the highest during Miles's presentation, (1) <b>because I didn't really know a lot about that subject.</b> And also (2) <b>there weren't as many--you know how for the presentation you have keywords. Like in English and Spanish. There wasn't very many of them. So, I wasn't sure about the context of it.</b>  (3) I think for the second group, <b>there is more of them, so it's been like more listening.</b>
<b>Mary</b>	<b>1) Personal:</b> Save face	(1) <b>I'm scared that if I ask them a question and it's not what they were trying to communicate, or what they meant that I'm going to look--it's gonna be awkward, and I don't want that.</b>
<b>Laura</b>	1) <b>Process:</b> Ability to follow along 2) <b>Personal:</b> Confidence in comprehension & performance 3) <b>Personal:</b> External to the activity	(1) I feel like <b>I have to work harder to understand them and then form questions (2) while also worrying about if I'm understanding them correctly. And then I'm worried about like, "Oh, well, does my question even make sense from like what they were talking about?"</b>  (3) Right afterwards he's like, "all right, we're gonna do the discussion!" <b>So that's when I got nervous again, because I knew I was probably next.</b>

Kathy's listening anxiety was highest during the individual presentation as she was less familiar with the subject matter (interview excerpt 1) which was compounded by the lack of provided keywords to contextualize the topic (interview 2). Although the presenter provided a handout with keywords from the presentation (e.g., *La Parroquia*, *El párroco* and *Cabezudos*, etc.), perhaps Kathy felt she would have benefitted from additional support. She also explained other instructional approaches deployed by the

instructor that facilitate her comprehension and such bridge gaps in understanding. Said approaches may not be guaranteed by her peers,

Some of them speak similarly to the way I do. And I don't really mind when they pause to think of something. When John talks, and there's a word I don't know he animates it if it's like a verb. He kinda acts it out. I think that's very helpful. But my classmates don't really do that. Which makes sense. So, when I don't know a word, I can't really use context clues, because they're not doing any motions to help me figure it out.

In this example, Kathy underscored the benefit of the instructor's use of gesturing to clarify new vocabulary. When her peers fail to do the same, it may become difficult to deduce meaning of unknown words.

Relatedly, regarding the nature of the individual presentation, Kathy affirmed, "I don't like not knowing the person's topic before we start. You learn it as they're giving it." Thus, Kathy's listening anxiety was somewhat mitigated by predictability of the listening text or activity, she has expressed this sentiment several times. Finally, although her Anxometer scores were identical for both group discussions, Kathy felt her listening anxiety was marginally higher during the second group as there were more speakers. The notion of increased anxiety because of attending to multiple speakers has been expressed in previous interviews. Thus, it is evident she experiences less listening anxiety when she is not dividing attention between multiple speakers.

Alanna also experienced listening anxiety as a result of input factors, in addition to listening task factors. Alanna's listening anxiety was exacerbated slightly by how members of the first discussion spoke. She found members either spoke too quickly (interview excerpt 1) or too quietly, making them difficult to understand (interview excerpt 2) and, subsequently, to form questions. One of the presenters she references, Danielle, was very soft-spoken, sat in the back corner of the classroom and typically did not participate unless

called on. Unlike her peers who were animated during the discussion, Danielle spoke very quietly. Conversely, the second peer Alanna acknowledged, Danny, took on a somewhat different disposition from his normal behavior during class discussions. As documented in the fieldnotes, “He is typically very reserved but during this presentation he manages to do a great job. While he reads from his notes throughout the discussion, he is still able to convey meaning (Fieldnotes, March 28, 2023).” Thus, perhaps his increased talking speed was influenced by his confidence or ability to use notes.

Alanna’s listening anxiety was highest during the first group discussion as she became preoccupied with forming a question for the speakers (interview excerpt 3), noting it “might not have been directly influenced by the presentation itself” but, rather, the need to contribute to the class discussion. Similarly, Alanna’s listening anxiety was typically highest right before audience questions as they were graded on participation (interview excerpt 4). This worry over graded participation may explain Alanna’s anxiety to come up with a question for the speakers.

Mary and Laura explained personal elements that contributed to their listening anxiety. During the questions portion of the second group discussion, Mary became preoccupied with asking an irrelevant question. Specifically, she grew concerned her interpretation of the speakers’ comments was not their intended meaning (interview excerpt 1). Mary expressed a similar concern during week one of data collection, stating she was anxious during the questions portion as she began to doubt her understanding of the text. In this case, she was anxious about asking an irrelevant question and feeling embarrassed in front of her peers. Mary also became nervous when another student posed a question she planned to ask, “I was just going to ask him about Italian food or whatever.

But then someone else asked a question that was similar. And then, I didn't want to ask him another question.” Thus, Mary’s anxiety during this phase of the listening activity was influenced by how her participation may be interpreted by her peers. Laura experienced similar moments of self-doubt when listening to her peers. For some classmates, she needed to exert more effort to understand them (interview excerpt 1), perhaps related to the varied skills in the classroom or some students speaking more quietly than others. Furthermore, in addition to this increased effort, Laura was concerned with whether she understood them enough to pose a question (interview excerpt 2), showing apprehension of her understanding.

Finally, Laura’s Anxometer scores increased at the end of the presentation in anticipation of her own group discussion (interview excerpt 3). As she was unaware of the order of presentations, once the others concluded, she presumed hers would follow. Relatedly, Laura made a realization at the end of the first group discussion that increased her listening anxiety explaining, “I didn't realize we were going to have to answer questions from the class, so that definitely made me more anxious again.” Thus, the moderate Anxometer score depicted at the end of activity reflects anxiety regarding her group discussion, not the listening task itself.

### ***Class 3 Factors Mitigating Listening Anxiety***

During the third class session, sources related to personal, listening task and input factors mitigated participant listening anxiety. Anna, Mary and Laura each attributed their low listening anxiety scores to factors external to the listening exercises. Anna and Kathy added that listening task and input factors during the group discussions helped alleviate their listening anxiety. Finally, although Alanna’s listening anxiety was relatively low-

moderate during this class session, during the interview she reflected on factors influencing her anxiety rather than what mitigated it. This does not necessarily signal that she did not experienced moments of low listening anxiety; rather, this may indicate the factors influencing her listening anxiety were simply more salient and easier for her to recall.

**Table 21**

*Class 3 Factors Mitigating Listening Anxiety during Group Discussions and Individual Presentation*

<b>Participant</b>	<b>Factors</b>	<b>Interview excerpts</b>
<b>Anna</b>	<ol style="list-style-type: none"> <li>1) <b>Personal:</b> External to the activity</li> <li>2) <b>Personal:</b> Confidence in comprehension/performance</li> <li>3) <b>Listening task:</b> Predictability</li> <li>4) <b>Personal:</b> Perceived stakes</li> <li>5) <b>Input:</b> Speaker mood</li> </ol>	<p>(1) I feel like <b>I'm just kind of in a calm mood today...it's a busy week, but I'm like starting to feel like I've got things under control...I feel like background things that like calm me down</b></p> <p>(2) I just feel comfortable listening</p> <p>(3) <b>I think since we've done it now, and we knew what to expect and we knew, again, (4) that it's a little more chill...it was a little bit like...just the environment was a little less like anxiety inducing.</b></p> <p>(5) People in the groups are naturally just kind of calm when they talk. <b>They just seem at ease almost. So, I feel like that also puts the audience a little bit more at ease.</b></p>
<b>Alanna</b>	N/A	
<b>Kathy</b>	<ol style="list-style-type: none"> <li>1) <b>Input:</b> Vocabulary</li> <li>2) <b>Listening task:</b> Predictability</li> </ol>	<p>(1) For the group ones, <b>I know all the words that are going to be used.</b></p> <p>(2) <b>I knew what to expect. There weren't any surprises with what we were going to do</b></p>

Table 21 continued

Participant	Factors	Interview excerpts
Mary	1) <b>Personal:</b> External to the activity	(1) One way of looking at it is that <b>my other classes have been stressing me out a lot. So Spanish is kind of like- Kind of calming to me now. So, I haven't been stressed at all in that class.</b>
Laura	1) <b>Personal:</b> External to the activity	(1) <b>I was really tired today. I don't know if that had anything to do with it, but I've just been exhausted.</b>

Anna primarily attributed her low average Anxometer scores to personal factors, specifically, her overall calm mood (interview excerpt 1) following a difficult week, paired with her general comfort listening in Spanish (interview excerpt 2). Furthermore, following the previous class session, Anna grew more familiar with the structure and knew what to anticipate (interview excerpt 3) as “It was a lot of similar answers.” Given this increased familiarity, Anna felt the listening experience was more relaxed (interview excerpt 4). Although the group discussions accounted for a significant portion of the presenters’ grade, as an audience member, Anna did not experience the same level of pressure, and even enjoyed the experience, stating, “I just felt like we were listening to a conversation. And yeah, they were also—it was kind of funny, because it's, you know, a staged conversation.” Conversely, Mary and Laura’s listening anxiety was mitigated exclusively by personal factors external to the activity. While Mary’s other coursework has been creating significant stress, her Spanish class has been a place of reprieve (interview excerpt 1). Mary described her other courses “It's physics and this python course I'm in. I have no experience in computer coding at all. So, I'm like ah, I can't.” As such, perhaps the group discussions and individual presentation did not evoke the same anxiety and insecurity, hence her low

Anxometer scores. Mary also added that while she used to become intimidated by other students' advanced skills, she now reminds herself, "Like John says, we're all the different areas. And I just use it as a learning experience. If we weren't at all different spots, then I wouldn't be learning anything." Thus, this sentiment may have allowed her to feel more relaxed while listening to her peers. Furthermore, Laura's Anxometer scores were low during the group discussions and individual presentations as she was tired (interview excerpt 1). Laura also found watching the first group discussion was helpful as "I wasn't here Thursday, so I didn't really know what the discussions were supposed to look like, either. So, watching them go first helped." Thus, it appears Laura was more concerned with what followed the listening activities than the activities themselves.

Listening task and input factors also reduced Kathy and Anna's listening anxiety. Kathy knew what to anticipate from the group discussions this week (interview excerpt 1) and was familiar with the vocabulary (interview excerpt 2). This aligned with the sentiment she expressed in the previous class session regarding the individual presentations, as the lack of familiar vocabulary led to slightly increased anxiety. Finally, Anna found the speakers themselves appeared more at ease, which she believed helped the audience relax (interview excerpt 5). While it is unclear from observations whether the presenters were nervous, they did appear to be having fun with the material. As recounted in the fieldnotes,

Sarah and Andy lead off the discussion and seem to be having fun with it. They are giggling and speaking enthusiastically. Sarah explains that her family is from Egypt and Scotland. She seems to make John laugh quite a bit. Anytime she responds to a statement made by one of her group members, her reaction is as though it is the most interesting thing she has ever heard (e.g., "¡Qué interesante!") (Fieldnotes, March 28, 2023).

Thus, presenters seemed somewhat calm and comfortable laughing and making jokes with their peers and instructor during their discussions.

### ***Class 4 Results***

**Class 4 Task Overview: Movie Clip.** During week four of data collection, the class completed a listening activity derived from an authentic source not developed for L2 learners. The three-minute clip is from the film *María llena de gracia* and featured an emotionally charged conversation between two characters, Juan and María, who have a contentious relationship. In the video, Maria and Juan are sitting alone outside with minimal background noise. The scene begins with Maria informing Juan that she is pregnant, and over the course of three minutes, the conversation becomes increasingly hostile, evolving into a heated argument over how to address the situation. Based on conversations with participants, this was the first movie the class watched. To supplement the video, the teacher provided students with an annotated transcript (see excerpt in Figure 11) containing new vocabulary, colloquialisms and grammar highlighted and underlined. Like previous class sessions, the target vocabulary centers on relationships while highlighted grammatical structures represent varied uses of the subjunctive.

**Table 22**

*Class 4 Movie clip*

Listening text source	Number of speakers	Speaker linguistic background	Number of repetitions	Listening text supports	Movie clip length
<i>María llena de gracia</i> ; Audiovisual	2	L1 Spanish speakers	2	Transcript with highlighted keywords and grammar targets & video	3 minutes

The listening activity took place in several phases. First, the instructor thoroughly reviewed the true and false questions that accompanied the listening text. He reviewed

them one-by-one, pausing to ensure students understood the vocabulary and new grammatical structures. After playing the clip for the first time, the instructor joked about the tempestuous nature of the relationship, which made students laugh. Before showing the clip a second time, the instructor tells students, “You’ve heard it once, so, I don’t know if it’s easier for you to listen or read or what. But do what you need to try to fill in the details.” During the second viewing, students alternated between reading the transcript and looking at the screen. Next, the instructor reviewed the answers to the true and false questions, asking students to justify their responses using evidence from the text. Periodically, the instructor paused to provide additional linguistic or contextual support. For example, for the first question, *María está avergonzada porque va a tener un bebe*, the instructor noted students lack context from earlier in the movie and provided them with the necessary details. During the movie clip, participants rated their listening anxiety at four different points: following pre-activity instructions, after both movie clip viewings, and once the listening activity completed.

## Figure 11

### *Excerpt from Movie Clip Transcript*

1. María: Mira, Juan. Yo no quiero que me pase lo que le pasó a mi hermana.
2. Juan: Qué pena que **se lo repita**, pero su hermana fue **una boba** que **se metió con el primer idiota que le pasó por en frente**.
3. María: Oye, ¡Cállese!
4. Juan: Pero es la verdad, María, y encima **la dejó metida con un chino**.
5. María: No, Juan. Ud. No tiene el derecho de hablar de mi hermana así.
6. Juan: María, no me voy a ir para ningún lado, y Ud. Lo sabe.
7. María: Eso **no viene al caso**, Juan. No me voy a casar con Ud.
8. Juan: Ah, no, mi hijita, yo no sé. Pero **le va a tocar**.
9. María: No, Juan. A mí no me va a tocar nada.
10. Juan: Sí. Ve como es Ud., María. Ud. Es **una terca**.
11. María: Ud. Es **un guache**, Juan. Ud. Es **un indio**.
12. Juan: Es que no sé por qué **la aguanto**. **Muchos tipos ya se hubieran largado**, María.
13. María: Ah, pues, no lo haga. Yo **ni siquiera** lo amo.

### *Class 4 Participant Anxometer Score Summary*

During the week four listening activity, participants experienced low listening anxiety and Anxometer score fluctuation. Anna experienced the highest degree of listening anxiety, followed by Alanna, Laura, Kathy, and Mary. This is the second consecutive week Mary exhibited the lowest Anxometer scores. Conversely, Anna's average score increased 2.5 points from the previous class session. Furthermore, her average Anxometer score during the movie clip was the highest of data collection and contained the highest individual Anxometer score.

**Table 23***Class 4 Anxometer Scores during Movie Clip*

	Rating 1	Rating 2	Rating 3	Rating 4	<i>M</i>
Anna	4	7	5	4	5
Alanna	4	5	4	3	4
Kathy	4	4	3	2	3.3
Mary	1	3	3	1	2
Laura	3	4	4	3	3.5
					3.6

Anna and Alanna's listening anxiety was highest following the first movie clip viewing, increasing three and two points respectively following the Anxometer scores after instructions. In both instances, their listening anxiety decreased after the second viewing and again once the activity concluded. Kathy's listening anxiety remained stable for the first two Anxometer ratings, before decreasing slightly following the second viewing and when the activity concluded. Conversely, Mary and Laura's listening anxiety remained stable between both movie clip viewings. However, all participants' listening anxiety decreased by at least one point between the second viewing and following the activity. For Anna, Mary and Laura, the Anxometer scores were the same for the first and final rating.

***Class 4 Factors Influencing Listening Anxiety***

During the movie clip, participant listening anxiety stemmed from input, listening task, processing and personal factors. Input was the most cited source, with each participant regarding input speed as influencing their listening anxiety while several participants also

referenced vocabulary and accent as contributing factors. Other prominent sources of listening anxiety were related to task difficulty and ability to follow along with the listening text.

**Table 24**

*Class 4 Factors Influencing Listening Anxiety during Movie Clip*

Participant	Factors	Interview excerpts
<b>Anna</b>	<ol style="list-style-type: none"> <li>1) <b>Listening task:</b> Task difficulty</li> <li>2) <b>Input:</b> Speed</li> <li>3) <b>Input:</b> Accent</li> </ol>	<p>(1) It was probably, I think, <b>one of the harder listening ones that we've done so far</b>. Just with like (2) <b>how fast they were talking</b>, and (3) <b>then accents</b> and all of that.</p>
<b>Alanna</b>	<ol style="list-style-type: none"> <li>1) <b>Input:</b> Speed</li> <li>2) <b>Input:</b> Vocabulary</li> <li>3) <b>Personal:</b> Anxiety about future tasks</li> </ol>	<p>(1) When I actually heard <b>her speak --he spoke fast, too, but the first sentence she said, I was only about 6 or 7 words, but I heard her say 3 of them, and that was it.</b></p> <p>(2) <b>The slang is not helpful just because you're trying to figure it out, and then something like the baby thing might just like throw you for a whole entire loop--</b></p> <p>(3) I was like, <b>'well, if this is what we're going to be like seeing more often stuff like than I need to get really more accustomed to it or adjust better to listening to them'</b></p>

Table 24 continued

Participant	Factors	Interview excerpts
<b>Kathy</b>	<ol style="list-style-type: none"> <li>1) <b>Listening task:</b> Task features</li> <li>2) <b>Input:</b> Vocabulary</li> <li>3) <b>Input:</b> Speed</li> <li>4) <b>Process:</b> Divided attention</li> </ol>	<p>(1) Compared to my other ratings, this one was higher, <b>because it wasn't like made for a Spanish class. I think he made that comment at the beginning of class being like "oh, this isn't made for like a Spanish learner. It's meant for anyone to watch."</b> ...like (2) using slang that we weren't familiar with.</p> <p>(3) <b>I was worried about the speed-- the speed of the talking. Like how fast they were going to talk.</b> Also, I feel like we haven't really watched many videos. (4) <b>We usually listen to things. So, I felt like I needed to look at facial expressions as well. So, you'd look at the transcript and also looking at the screen.</b></p>
<b>Mary</b>	<ol style="list-style-type: none"> <li>1) <b>Input:</b> Speed</li> <li>2) <b>Process:</b> Ability to follow along</li> <li>3) <b>Input:</b> Vocabulary</li> </ol>	<p>(1) I was anxious about <b>how fast they were speaking certain points</b> a little bit. (2) And then the fact that <b>I didn't really understand much of what was.</b> (3) <b>There were some like phrases that I just really had no idea even with context clues, what they were saying.</b></p>
<b>Laura</b>	<ol style="list-style-type: none"> <li>1) <b>Input:</b> Speed</li> <li>2) <b>Listening task:</b> Task difficulty</li> </ol>	<p>(1) Well, it probably could have been a 5 after the first one. <b>Just because it moves very, very fast.</b> (2) <b>So, it was definitely one of the hardest listening activities we've done so far.</b></p>

Input speed significantly influenced participant listening anxiety, particularly at the beginning of the exercise. Regarding her highest Anxometer score, taking place after the first viewing, Anna felt, "They were talking really fast, so the first time you're reading along it helps. But a few things went by, and I was like 'whoa whoa whoa, what did they just say?'" Alanna agreed, affirming the speakers' pace made it difficult to catch every word (interview excerpt 1). Similarly, Laura found words such as pronouns and conjunctions became absorbed by the input speed and noted she was only able to extract them using the transcript. She clarified, "It was definitely difficult to keep up with what

they were saying. And a lot of the little words that are written out in the transcript, I couldn't catch it all like “usted” and “que” and little ones.” These combined features contributed to what she categorized as the most challenging listening activity thus far (interview excerpt 2), which also added to her anxiety levels. For Mary, the increased speech rate caused her to miss portions of the listening text entirely, because “there were some phrases, where they just ZIP through it. And I was like, ‘I couldn't tell you one word that they said.’” Kathy made a similar statement, explaining she had difficulty recognizing words in their spoken form, “When they were speaking, a lot of the words seemed shortened, or they didn't pronounce them the way that I would have pronounced them.” Thus, the combination of speakers' speed and pronunciation made known vocabulary seem unrecognizable.

Input speed alongside related sources increased task difficulty and listening anxiety. Alanna added the colloquial language used made it exceedingly difficult (interview excerpt 2), as much of it was new to her. For example, in interview excerpt 2, Alanna referenced a portion of transcript that contained the colloquial term “chino” when referring to a baby. Noting students may not know this term, the instructor explained it was a metaphor containing racist overtones,

Es una metáfora. Están hablando del novio de Blanca. El novio a Blanca la dejó metida con un chino. Un chino es un bebé. Se llama chino porque sus ojos están cerrados. Hace una referencia racista a los bebés que tienen los ojos así. Sí, así es. Con los ojos así se parece como chinos, pero es un bebé, un chino.

As such, Alanna worried future listening tasks would present similar challenges for which she felt unprepared (interview excerpt 3). Kathy also became worried upon realizing the characters used unfamiliar colloquialisms (interview excerpt 2) adding her listening anxiety decreased only slightly following each viewing because although “I read the

transcript, I was still not sure of what some of the words meant.” Mary’s listening anxiety was highest and remained stable after each viewing due to difficulty fully understanding the listening text (interview excerpt 2) resulting in part from unfamiliar vocabulary (interview excerpt 3), a sentiment she expressed in the previous class session. Thus, although there were portions of the text when her listening anxiety increased due to vocabulary or inability to follow along, perhaps it did not impact her overall comprehension of the text, thus somewhat moderating her listening anxiety.

Regarding the listening supports, although participants found the transcript and video helpful to follow along and grasp the full context, Kathy struggled dividing her attention between these listening supports and the listening text itself (interview excerpt 4). Kathy used the video to observe the speakers’ facial expressions but had difficulty attending to this feature and the vocabulary outlined in the transcript. When Kathy was unsure of a word, “I was like ‘okay, I have to see how they react to whatever the person says.’ And then like, ‘oh, you miss it’...and trying to think of what that means and you're far behind.” In essence, dividing her attention between the video and transcript led to missing further details from the text.

Unlike Anna, who enjoyed the authenticity of the listening text, Kathy’s Anxometer scores were higher during the movie clip as it was not designed for Spanish learners; but for a general audience (interview excerpt 1). Kathy described listening texts designed for L2 learners, “They're more animated. I feel like they enunciate their words.” She also referenced how these speakers may adapt their tone, “They change their turn of voice so much...I don't know it's kind of entertaining when you can tell it's for a Spanish class. Because people don't actually talk like that. But we got to learn somehow.” Kathy

acknowledged the somewhat inauthentic speech patterns sometimes featured in listening texts; however, she finds their use of stress and emphasis of tone to be helpful for comprehension. Previously, Kathy has expressed apprehension regarding certain listening supports (e.g., transcripts) or input sources (e.g., the instructor) because they conflict with her desire to challenge herself, though she recognizes their utility. In this case, she acknowledged how such listening supports may facilitate listening comprehension. Alanna echoed this pragmatic perspective, stating although the increased input speed was initially off-putting and increased her listening anxiety, she also realized, “Well, that's probably how like people who speak Spanish talk!” Thus, similar to the previous week, Alanna realized that the challenge presented in the listening activity contained some degree of real-world elements which may be useful outside the classroom.

Finally, Laura recounted her initial Anxometer rating during the listening activity, stating her listening anxiety may have actually been slightly higher (interview excerpt 1). Thus, perhaps she experienced hesitation in giving a higher rating, or, in hindsight, she interpreted her listening anxiety differently. Nevertheless, her “revised” score and original score were not significantly different (five points vs. four points).

#### ***Class 4 Factors Mitigating Listening Anxiety***

During the movie clip, participant listening anxiety was mitigated by instructional, processing and input factors. Instructional factors emerged as the predominant deterrent of anxiety during the activity identified by all participants excluding Kathy. Processing factors that facilitated comprehension also reduced Mary and Laura’s listening anxiety during this relatively challenging activity. Finally, Anna was the only participant who cited factors related to the input itself as mitigating anxiety. Finally, Kathy did not identify any

sources that decreased her listening anxiety during the movie clip. As mentioned during the previous class session, this does not necessarily indicate exceptionally high listening anxiety without moments of reprieve. In this case, Kathy’s listening anxiety remained low throughout the activity. However, this particular listening activity was the first of its kind this semester. Thus, it is possible she fixated more on the newness of the task type and the challenges it presented, regardless of the extent to which it contributed to her listening anxiety.

**Table 25**

*Class 4 Factors Mitigating Listening Anxiety during Movie Clip*

Participant	Factors	Interview excerpts
Anna	<ol style="list-style-type: none"> <li>1) <b>Instructional factors:</b> Listening text support: Transcript</li> <li>2) <b>Instructional factors:</b> Comprehension question review</li> <li>3) <b>Input:</b> Familiarity</li> </ol>	<ol style="list-style-type: none"> <li>(1) <b>I was pretty much following the transcript the whole time</b> on Tuesday. And yeah, <b>that was helpful. Because I feel like it would have just passed by again and I still no matter how hard I'm paying attention, I don't know what you're saying.</b></li> <li>(2) I didn't have to decipher the questions while listening. <b>So, I already knew kind of what to expect and what I was looking for ahead of time. And I fully understood all the questions.</b></li> <li>(3) I did like how it was like... <b>I guess, a more normal or relatable type of situation, just seemed more real.</b> That made it a little easier to follow.</li> </ol>
Alanna	<ol style="list-style-type: none"> <li>1) <b>Instructional factors:</b> Textual support: Transcript</li> </ol>	<ol style="list-style-type: none"> <li>(1) I was like, ‘oh, God! <b>If I didn't have the transcription, and all of that, I would have no idea what she is saying at all.’ So I think that's kind of what kept me more even keeled because I was like, ‘Okay well, I can like- yeah, she might like go like 5 lines ahead but I could follow along on my own pace almost in a way.’</b></li> </ol>

Table 25 continued

Participant	Factors	Interview excerpts
<b>Kathy</b>	N/A	
<b>Mary</b>	1) <b>Process:</b> Ability to follow along 2) <b>Process:</b> Listening strategies 3) <b>Instructional factors:</b> Video	(1) I felt like watching it, and <b>I understood some of the words like, even though there's a lot of vocabulary I didn't understand. I felt like I could really get a grasp on what was happening.</b> So, even though I didn't understand everything directly--(2) <b>the questions were also more about like emotions and relationship status, and I could pick up what was happening</b> (3) <b>based on what I was hearing and seeing if that makes any sense.</b>
<b>Laura</b>	1) <b>Instructional factors:</b> Transcript 2) <b>Instructional factors:</b> Comprehension question review 3) <b>Instructional factors:</b> Video 4) <b>Process:</b> Listening strategies	(1) <b>Well definitely because we have the transcript, that always helps, I really like to read it if I'm listening to something.</b> (2) <b>And he really went over the questions very thoroughly before we started, and I think that helped a lot because that's I think, where a lot of my anxiety comes from, knowing we have to understand it enough to answer questions at the end. So, at least knowing what to look for helped.</b>  (3) <b>Definitely being able to see it helps a lot. I feel like it's definitely more stressful when you just listen to it. I don't really know why exactly.</b> (4) <b>I guess, you know, the context clues of watching--just to help get a better understanding of, like the conversation as a whole, before trying to figure out, you know, what's actually being said. If that makes sense</b>

The provided transcript as well as the audiovisual component played a significant role in alleviating participant anxiety. Anna found the transcript helpful to follow along, particularly given the input speed (interview excerpt 1). Furthermore, it served to help segment connected speech, “I can't decipher them just because they're all kind of slurred together. So, if I'm actually following word by word, it makes more sense.” Thus, this listening support alleviated anxiety and increased understanding. Alanna also found the

transcript helpful when managing the input speed, as she could refer to it to recover potentially lost input (interview excerpt 1). Alanna felt without the transcript, she would have struggled sharing her responses, stating, “I wouldn't have wanted to participate as much, because I think I just definitely would have been like, ‘I am not sure what I'm going to say, or if I even processed that correctly.’” This statement reiterates a similar sentiment from week two, where she alluded to doubting her understanding of the listening text. Here, Alanna described the transcript as a safety net to confirm understanding and ultimately feel more confident sharing responses with the class. Finally, Laura’s listening anxiety remained relatively low given the use of the transcript, which she followed along with while listening (interview excerpt 1). Like Alanna, the transcript allowed Laura to identify lost input when the interlocutors spoke quickly.

In addition to the transcript, participants found the visual component helpful to follow along. The video reduced Laura’s listening anxiety (interview excerpt 3) as she could draw on listening strategies (i.e., context clues), to extract more details from the text (interview excerpt 4). She explained, “I guess it's facial expressions, you know? Like understanding the mood of the conversation.” Thus, she could utilize the visual component to deduce how the characters were feeling. For example, one of the characters, Maria, alternates between looking at Juan and hiding her face. Throughout the conversation, her eyes are lowered, and she never smiles. As the conflict progresses, she begins furrowing her eyebrows and rolling her eyes, while Juan exhibits similar facial expressions alongside throwing his arms up in frustration. It is fairly evident they are unhappy with one another. Although Alanna, Anna and Mary did not cite the video as mitigating their listening anxiety, they also found it immensely useful to extract additional context from the text.

Anna found it useful as “seeing facial expressions and body language I think helps as well just understanding the context a little bit more and the mood of the conversation.” The video also allowed Alanna to draw on more listening strategies than would be possible with an audio-only text as the facial expressions clarified the tone of the conversation,

Facial expressions honestly help me to see what their tone could be for what they are saying. Because then, it could help me like fill in those things for certain things I don't know. So, if I know this is a negative conversation about them being married, and them having a baby then I know this isn't something they're talking about with hopes and dreams...there's a problem.

Thus, from the facial expressions depicted the mood and conflict of the listening text. Furthermore, Alanna also found seeing the speakers to be helpful as “Watching the mouth move can help see what words are being said.” Mary felt similarly, stating the video component helped clarify the characters’ relationship status, “The video made it easier to tell what emotions they were feeling, and to better answer where their relationship was at and, are they single? Or are they together?” Thus, she built on what she extracted from the comprehension questions to clarify the type of emotions the characters were experiencing as well as the nature of their relationship.

Regardless of the multitude of unfamiliar words, Mary experienced overall low listening anxiety as she was able to follow along with the text (interview excerpt 1). This may be somewhat influenced by the instructor’s efforts to make the text more accessible. For example, he spent considerable time at the beginning of the activity reviewing potentially unfamiliar vocabulary to ensure students were following along,

John: ¿Comprenden? ¿Quién comprende esto? Soltera. Si María es soltera, ¿qué no es?

Tim: Con un novio.

John: ¿Con un novio o con un esposo? Tiene novio o tiene esposo. La relación de María y Juan es tempestuosa. Tempestuosa quiere decir que está tranquila, ¿verdad? ¿No? ¿Qué tiene entonces la relación si es tempestuosa? ¿Kristy?

Kristy: Stormy.

Furthermore, Mary compensated for missed information using audio and visual components (interview excerpt 3) and drew on context clues from the comprehension questions (interview excerpt 2). Through the true or false statements, she deduced the text dealt with a romantic relationship and emotions, such as in statement three, *la relación de María y Juan es tempestuosa* or statement ten, *Juan está harto de María*. Similarly, Anna and Laura credited the instructor thoroughly reviewing the comprehension questions ahead of the listening activity as helping to alleviate listening anxiety. Upon completion of this introduction to the activity, which immediately preceded the first Anxometer rating, the class had already unpacked each true or false question, key vocabulary words and grammatical targets, and main events. For example, to explain the first sentence, which contains the bolded word “*avergonzada*,” the teacher provided several synonyms (e.g., *no se siente bien, se siente culpable, etc.*),

John: *María está avergonzada porque va a tener un bebé...Avergonzada es como, no se siente bien. Se siente como tiene vergüenza. No quiere hablar del tema. Le hace sentir como- no triste, pero culpable, quizás. ¿Comprenden? ¿Quién comprende esto? Soltera. Si María es soltera, ¿qué no es?*

Tim: *Con un novio.*

Next, for a question containing a more complex grammatical structure, *A María le preocupa que Juan no le sea fiel a ella*, he acts out the main verb, *preocuparse*, with gestures and switches to English to draw students’ attention to the subjunctive.

For Anna, the instructor dissecting the comprehension questions ahead of the clip lessened the task of having to interpret them while listening (interview excerpt 2), leading to a low Anxometer rating as her first score. As revealed in previous interviews, Anna struggled with dividing her attention between listening and completing the listening

assessment. Thus, she benefitted from the efforts to reduce that challenge. Similarly, Laura anxiety during listening activities typically stemmed from the comprehension questions that follow. As such, her listening anxiety during the activity was reduced by the instructor reviewing each question ahead of the text, as it highlighted important content to attend to (interview excerpt 2).

While other participants referenced the input as a source of listening anxiety given the speed, accent, etc. of the characters, Anna found one input feature that helped manage her anxiety. Anna felt the scene depicted a conversation she might encounter in real life (interview excerpt 1), noting such qualities helped her to follow along, affirming, “It's still acting obviously, but it's just more realistic...it's just yeah, it feels less staged, even though it still is. So, that makes it a little easier to watch.” Thus, from Anna’s perspective, the authentic nature of the listening text made it more accessible. Relatedly, while she reiterated this was a challenging activity, Mary finds authentic listening contexts with native speakers to be easier and sometimes preferable to listening to the instructor. Comparing the movie clip to the week one read aloud, Mary found,

The grandmother one, there was a lot more vocabulary which I recognized. But I did kind of in a way I prefer this because I felt like I was learning more, and I really, for me, listening is really my weakest point. So, it's easier when I'm listening to native speakers or just it in real context. I mean, John speaks well, whatever, but he's slowing it down so that we can understand. But sometimes it's good to just, every once in a while, go out of your comfort zone to listen to that, I guess.

First, Mary stated she finds authentic listening tasks to be “easier,” though she does not specify why. Perhaps, similar to Anna’s comments, she finds authentic conversations or listening texts depicting realistic scenarios easier to follow. Furthermore, in the statement above, Mary repeated a sentiment from previous class sessions, stating that although she

appreciates the efforts made by the instructor to enhance comprehensibility, she enjoys opportunities to challenge herself with more difficult listening texts. Thus, perhaps despite its challenging nature, this mentality served to mitigate anxiety during the listening task.

### ***Class 5 Results***

**Class 5 Task Overview: Read Aloud.** In week five of data collection, participants rated their listening anxiety during a teacher read aloud and individual presentation. The listening text featured a conversation between two friends, Sara and Diego, and came from the course online textbook. The dialogue contained vocabulary from the current chapter on wellness and alleviating stress, while grammatical targets centered on the subjunctive, indirect object pronouns and future tense. In the text, Diego describes an upcoming work trip to South America, while Sara expresses concern for his schedule and urges him to explore cultural attractions. Some students read the text prior to class (though it was not required), as it was part of their homework due later that week. The read aloud activity was originally intended to be an audiovisual activity; however, due to technological difficulties, the instructor instead read the transcript out loud. Prior to the read aloud, the instructor reviewed each true or false question, and key details from the text, prompting students to describe characters utilizing unit vocabulary.

**Table 26***Class 5 Read Aloud*

Listening text source	Number of speakers	Speaker linguistic background	Number of repetitions	Listening text supports	Read aloud length
Instructor; audio only	1	Advanced L2 Spanish speaker	2	Transcript with highlighted keywords and grammar targets	<hr/> First reading: 5 minutes <hr/> Second reading: 2 minutes

There were some noteworthy differences between each text reading. The first text reading lasted five minutes with the instructor reading at a fairly natural pace and adapting his voice to differentiate between the two characters. For example, he used a high-pitched voice for Sara and a deeper voice for Diego. Although he did not repeat words for emphasis or pause to clarify vocabulary and grammar use, he occasionally stopped to poke fun at himself and his poor acting abilities and at times stumbled over words (e.g., “descarg-descargar”). Following the first read aloud, he again went through the questions one-by-one, prompting students to correct the information they identify as false. The second text reading lasted only two minutes, and the instructor made noticeably fewer jokes. Reading the text a second time, the instructor appeared to read it as quickly as possible, focusing less on adapting his voice or pausing to explain vocabulary. In some instances, he tripped over his words (e.g., “comparar” vs. “comprar”) but continued reading. Following the second text reading, the instructor went over responses to the true or false questions accompanying the text.

During the read aloud, participants rated their listening anxiety at four points: following task instructions, after the first and second reading, and once the activity concluded.

## Figure 12

### *Class 5 Read Aloud Transcript*

- DIEGO: La próxima semana viajo al Cono Sur a buscar nuevos productos para vender en Tesoros.
- SARA: Ay, Diego. ¿Tienes que viajar otra vez? **Trabajas como una mula**. Me preocupa que estés tan **tenso y agobiado** estos días.
- DIEGO: Aprecio tu preocupación por mi **bienestar**, pero me fascina mi trabajo. No me gusta estar de **vago**. Sin embargo, acabo de contratar a un ayudante, Francisco Ramos.
- SARA: ¡Fenomenal! Francisco es buenísima gente. Me encanta su sentido de humor. Y está claro que él le cae bien a todo el mundo.
- DIEGO: Sí, pues. Además, es experto en las redes sociales. Ya ha rediseñado mi **página Web**, y yo empecé un blog para Tesoros.
- SARA: Estupendo.
- DIEGO: También hemos **subido** fotos de nuestros productos y puedes **descargar** vídeos de las entrevistas con los artesanos que los producen.
- SARA: Te veo muy **animado** con estos cambios —es importante **ponerse al día** con los avances tecnológicos. Y, ¿qué piensas hacer en el Cono Sur?
- DIEGO: **Aprovecharé** los primeros días en Buenos Aires para comprar productos de cuero (*leather*) en la calle Murillo. Después cruzaré el Río de la Plata para reunirme con unos artesanos de productos de **lana** en Montevideo. Y luego, en Paraguay, hacen unas hamacas extraordinarias...
- SARA: Oye, oye, Diego. Es importante que **realices** tus metas empresariales, pero debes **tratar de disfrutar de** la vida también. Buenos Aires **tiene mucha marcha** y Montevideo es una ciudad fantástica...
- DIEGO: Claro, claro. En mis **ratos libres** iré al teatro y a la ópera, que son realmente extraordinarios en Buenos Aires. Seguramente veré algún **espectáculo** de tango. Y te aseguro que **lo pasaré** de maravilla en los restaurantes excelentes que mis contactos conocen.
- SARA: Será mejor que no **te desveles** todas las noches. Volverás a Austin **agotado**.
- DIEGO: Ay ay ay, Sara, acabas de decirme que debo disfrutar de la vida porteña. Te prometo que me portaré bien.

**Class 5 Task Overview: Individual Presentation.** Following the read aloud, Alanna conducted her individual presentation on piñatas. Throughout the presentation, Alanna spoke quickly and made limited errors; however, she read almost directly from the PowerPoint slides, which were fairly text heavy. As such, when errors occurred, they came from the slides themselves. For example, she read, “Cuando él saqué esta tradición a Italia” instead of “Cuando él saco esta tradición de Italia.” Furthermore, because she was more

focused on reading from the slides, she did not emphasize keywords or speak spontaneously. During the presentation, participants rated their listening anxiety at three points: just before the presenter began, following the presentation portion, and once the class discussion concluded.

**Table 27**

*Class 5 Individual presentation*

Presentation topic	Speaker linguistic background	Number of listening text repetitions	Listening text supports	Presentation length
Piñatas	Intermediate L2 Spanish speaker	N.A.	PowerPoint; Handout with presentation	6 minutes

*Class 5 Participant Anxometer Score Summary*

Overall, participants experienced low listening anxiety with limited fluctuation throughout the read aloud and presentation ( $M = 2.8$ ). However, Anxometer scores were slightly higher with stronger fluctuation during the read aloud ( $M = 3$ ) than the presentation ( $M = 2.3$ ), though the difference was relatively small. Alanna exhibited the highest Anxometer scores followed by Anna, Laura and Mary. Alanna's moderate Anxometer scores remained stable following each reading and increased slightly once the activity concluded. This activity hosted her highest individual Anxometer score as well as highest average Anxometer score. Conversely, the other participants exhibited low listening anxiety with minimal variation. Kathy was absent for this class session and thus does not have Anxometer scores.

**Table 28***Class 5 Anxometer Scores during Read Aloud & Presentation*

Participant	Activity	Rating 1	Rating 2	Rating 3	Rating 4	<i>M</i>
Anna	Read aloud	3	3	2	2	2.5
	Presentation	3	3	3	X	3
Alanna	Read aloud	5	6	6	7	6
Mary	Read aloud	1	1	1	1	1
	Presentation	1	4	1	X	2
Laura	Read aloud	2	2	3	3	2.3
	Presentation	2	2	2	X	2
						2.8

*Class 5 Factors Influencing Listening Anxiety*

Factors influencing listening anxiety during the read aloud and presentation were fairly wide-ranging. None of the participant responses overlapped, which is a bit of an anomaly at this phase of data collection. Nevertheless, participants attributed instances of listening anxiety to process, personal, instructional and input factors.

**Table 29**

*Class 5 Factors Influencing Listening Anxiety during Read aloud & Presentation*

<b>Participant</b>	<b>Factors</b>	<b>Interview excerpts</b>
<b>Anna</b>	1) <b>Process:</b> Recall	(1) I guess like <b>just refreshing my brain</b>
<b>Alanna</b>	1) <b>Personal:</b> External to the activity	(1) I was <b>EXTREMELY nervous about the presentation. So, I felt like I was going to throw up even after I finished the presentation. Because right after that, I went into an exam.</b> And that heat was not helping.
<b>Mary</b>	1) <b>Instructional factors:</b> Transcript 2) <b>Input:</b> Speed	He doesn't normally sit in front of me, but he was today, and I couldn't see the screen at all. (1) <b>So, I didn't have a transcript to kind of go off of,</b> and (2) <b>she was talking pretty fast.</b>
<b>Laura</b>	N/A	

Anna and Alanna recounted fairly opposing experiences during the read aloud. First, it is worth noting that Alanna's Anxometer scores were substantially higher than Anna's. Anna's listening anxiety was slightly higher at the beginning as she was attempting to recall key information from the text (interview excerpt 1), which she read before class. She did not assert that this momentary lapse incited profound listening anxiety; rather, that it led to a slight uptick at the beginning of the activity. Conversely, Alanna's moderate Anxometer scores during the read aloud activity were influenced by factors external to the activity itself. It also bears mentioning that her anxiety was fairly apparent to both the instructor and her peers. As she entered the classroom, she announced, "I just want to do this presentation and not think for the rest of the day (Fieldnotes, April

15<sup>th</sup>, 2023).” Almost immediately, John noticed Alanna's visible symptoms of anxiety, as she shook nervously as her desk, inquiring,

John: ¿Estás bien, Alanna?

Alanna: Sí.

John: ¿Estás nerviosa?

Alanna: Sí.

John: Nerviosa, un adjetivo más específico que bien o mal. ¿Por qué estás nerviosa?

Alanna: Porque yo tengo mi presentación, pero está--

John: ¿Está bien todo? Sí. ¿Estás confiada?

Alanna: Un poquito, porque yo sé la información.

Alanna exhibited physical symptoms of anxiety throughout the class, such as shaking her legs, even causing her peers to comment. At one point, her legs shook so intensely that objects began falling off of her desk. She recounted, “I noticed it, and I was like, ‘oh, my God! Like stop!’ Because I dropped the pencil twice, I dropped my paper. I was like, ‘oh, my God, you're a mess! Sit still!’” In essence, Alanna had difficulty regulating her anxiety. As a result, she chose to disconnect from the class, “I literally could not think about anything else today besides this presentation and the exam. I could not- I was like ‘I won't.’” As such, Alanna’s Anxometer scores during this activity reflected the anxiety she experienced due to unrelated assignments, not the read aloud itself. Given her increased anxiety, Alanna could not recall key details from the listening text (interview excerpt 1). She explained, “I know that it was Sara and Diego, and they're going on a trip... and they were fighting because he works too much. But that's all I got. I have no idea what any of those underlined words (were).” In this interview excerpt, Alanna alludes to the transcript annotated with underlined key words and phrases. During weeks one and four of data collection, Alanna credited the provided transcripts with mitigating her listening

anxiety. Thus, it is evident that in this case the external factors influencing her anxiety were strong enough to render the utility of the transcript ineffective.

Mary rated her listening anxiety the lowest possible score for all except one rating during the individual presentation. She attributed this spike in listening anxiety to instructional and input factors. During the presentation there was a student sitting in front of her who blocked the PowerPoint slides. Thus, she could not see what she refers to as the “transcript” (interview excerpt 1) which was exacerbated by how quickly Alanna was speaking (interview excerpt 2). While there was no provided transcript, Alanna was reading directly from the PowerPoint slides, which functioned somewhat as a transcript. As such, Mary felt she could not utilize information from the slides when participating in the questions portion. She referenced a previous presentation when she encountered a similar scenario, “The last presentation Juan asked all these questions about what was it, Communism in Cuba? And I wasn't really playing close attention. He was like, ‘what's one thing you learned?’ And I was like, ‘oh, my gosh!’” In the first and third week of data collection, Mary expressed a similar concern about doubting her understanding once they begin sharing their responses to the comprehension questions.

### ***Class 5 Factors Mitigating Listening Anxiety***

Sources mitigating participant listening anxiety during this class session emerged from elements related to instructional, processing, personal and input factors. With some exceptions, unlike many previous class sessions, participant responses did not significantly overlap. For example, Anna was the only participant to reference input and personal factors as mitigating her listening anxiety, which other participants did not reference neither for the read aloud nor the presentation. Furthermore, and rather surprisingly given responses

from previous weeks, Laura was the only participant to reference the transcript during the read aloud as reducing listening anxiety. Thus, although each participant apart from Alanna experienced low listening anxiety, their explanations of Anxometer scores varied somewhat. Alanna did not cite any factors mitigating her listening anxiety, which was outlined in the previous section.

**Table 30**

*Class 5 Factors Mitigating Listening Anxiety during Read Aloud & Presentation*

<b>Participant</b>	<b>Factors</b>	<b>Interview excerpts</b>
<b>Anna</b>	<ol style="list-style-type: none"> <li>1) <b>Input:</b> Familiarity</li> <li>2) <b>Instructional factors:</b> Comprehension question review</li> <li>3) <b>Personal:</b> External to the activity</li> </ol>	<p>(1) I already <b>knew the story basically because I had to understand it to answer the questions from homework. So, I was like “okay, this familiar.”</b> (2) And then <b>he had also already gone through all the questions</b>, and they were pretty straightforward.</p> <p>(3) Honestly, just the <b>head space I was in during this class</b>. I had an interview right after it. So, I feel like I was trying my best to pay attention. <b>But I wasn't getting nervous about the presentation itself, because I had other things to be (nervous about).</b></p>
<b>Alanna</b>	<b>N/A</b>	
<b>Mary</b>	<ol style="list-style-type: none"> <li>1) <b>Process:</b> Ability to follow along</li> <li>2) <b>Process:</b> Listening strategies</li> </ol>	<p>(1) <b>I felt like I understood a lot of what was being said</b>, or like (2) <b>the words I didn't know, it was really easy with the context clues to figure out what was going on.</b></p>

Table 30 continued

Participant	Factors	Interview excerpts
Laura	1) <b>Instructional factors:</b> Transcript 2) <b>Listening task:</b> Task difficulty 3) <b>Instructional factors:</b> Comprehension question review 4) <b>Process:</b> Ability to follow along	(1) <b>We could read it in front of us, which always helps a lot.</b> And I feel like (2) <b>it was definitely a lot less difficult than the Maria video.</b>  (3) I feel like that's where a lot of my anxiety comes from. <b>It's like, you know, knowing I'm going to have questions afterwards. So, going through and understanding the questions first definitely helps, so I know what I'm looking for, I guess.</b>  (4) <b>I followed hers pretty well compared to some other people.</b>

Anna and Laura explained the instructional factors moderating their listening anxiety. First, both cited the instructor's review of the comprehension questions ahead of the read aloud. In addition to reviewing key details from the text, the instructor spent considerable time reviewing the comprehension questions, specifically clarifying their use of indirect object pronouns and new vocabulary. For each question, he explained who completed the action of the verb and the referent of the indirect object pronoun. For example, he read "Sara le dice que él no trabaja demasiado" and asks students to consider, "¿A quién se refiere "Le"? ¿A Sara o a Diego?" Furthermore, between text repetitions, John continued to reference the true or false questions, briefly reviewing the correct answers and clarifying grammatical constructions. For example, in this excerpt, he clarified the difference between the indicative and subjunctive,

John: ¿Vaya? No. Vaya es el subjuntivo. We don't need the subjunctive. Porque no es--  
 Danny: Va.  
 John: Va. Que va a viajar. Sara le dice que él no-- ¿Qué? Mucho mejor. Sara le dice que él no trabaja demasiado. Es información. Sara le dice que él no trabaja demasiado. "No, tú no trabajas demasiado."

This added layer of clarification helped lessen Anna's anxiety (interview excerpt 2), asserting, "I know what I'm listening for...and I don't have to comprehend the questions on my own while listening," which is a similar sentiment she expressed during the movie clip activity. Laura echoed this notion, noting the anticipation of comprehension question is her primary source of anxiety during listening tasks (interview excerpt 3). Like Anna, Laura knew what to anticipate from the text given the instructor's review. Anna added that she read the text ahead of class and recognized its content, slightly decreasing her listening anxiety after the first reading (interview excerpt 1).

Although they did not claim it necessarily mitigated their listening anxiety, Mary and Alanna also found the comprehension question review beneficial. Mary explained, "It helps to confirm if what I'm translating in my head is actually what's being asked. So then, when he goes and breaks it down it helps me understand it better and confirm." Thus, she utilized the comprehension question review to clarify her own understanding. Alanna found it helpful when the instructor reviewed the comprehension questions ahead of the text as it "Since he had gone over the questions before, I kind of got the gist of what was happening... I guess, especially if you're not paying attention completely if he's reading it." Thus, the comprehension question review served to underscore key details from the text.

Laura's low listening anxiety during the read aloud stemmed from the provided transcript (interview excerpt 1), and the minimal difficulty she encountered while completing the task, particularly compared to the movie clip (interview excerpt 2). Laura compared the activity to the movie clip, "I feel like after that everything's a little bit better." Overall, Laura felt more confident listening to the instructor than other listening texts as it

was typically easier for her to follow along. She explains, “I mean...because I feel like there's a lot more missing from the Maria video versus today, where, if I was missing one thing, I knew I got the rest so I could figure it out.” Thus, when the instructor is leading the listening task, she is able to fill in the gaps of missing information, which may be more challenging during audiovisual exercises in the class.

Mary and Laura explained the processing factors that helped to reduce their listening anxiety during the read aloud and presentation. During the read aloud, Mary was able to follow the story (interview excerpt 1) and draw on listening strategies (i.e., context clues) to clarify unknown vocabulary (interview excerpt 2). Finally, during the individual presentation, Laura’s low anxiety stemmed from being able to understand the speaker (interview excerpt 4), particularly compared to other classmates. This is the second interview where she rationalizes her low listening anxiety by comparing it to other listening tasks or speakers. Conversely, Anna’s consistent Anxometer ratings during the individual presentation did not necessarily reflect the anxiety she experienced during the activity itself. She admitted to being slightly disconnected from the presentation as she had an interview after the class (interview excerpt 3).

### ***Class 6 Results***

During the sixth-class session, students completed two listening activities, an audiovisual task followed by an individual presentation.

**Class 6 Task Overview: Audiovisual Activity.** The audiovisual task consisted of three separate videos, each featuring one speaker and the objective was for students to identify activities speakers do to maintain their physical and mental wellbeing. In the videos, the camera is pointed directly at the speakers with just their top half visible. The

first two speakers are seated inside, thus there is no background noise, while the third speaker is outside with some audible traffic in the background. The videos lasted 1:30-3:53 minutes. The grammatical targets of the listening text were the verb “gustar,” the preterit and the imperfect. In addition to the video, students also received a transcript for each speaker with key grammatical structures underlined in blue and new vocabulary underlined in red, which the instructor reviewed prior to playing the texts. On the screen students could view the video, transcript and comprehension questions for each speaker. The videos were played twice, and between text exposures, the instructor re-reviewed the overarching questions. For the second exposure, the instructor asked students to listen for any additional information they missed the first time. For this activity, participants rate their listening anxiety four times for each speaker: before the audio began, following each text exposure, and once review of the comprehension questions was complete.

**Table 31**

*Class 6 Audiovisual Activity*

Listening text source	Number of speakers	Speaker linguistic background	Number of repetitions	Listening text supports	Audiovisual length
University of Texas at Austin Spanish Proficiency Exercises	1 per video	L1 Spanish speakers	2	Transcript with highlighted keywords and grammar targets	Speaker 1: 30 seconds
					Speaker 2: 47 seconds
					Speaker 3: 53 seconds

The first video featured Joel, a native Spanish speaker from Mexico, and was the shortest of the three clips. This speaker's response to the question did not appear particularly scripted. He made multiple pauses (e.g., *y pues...es lo único que tengo*) false starts (e.g., *porque...porque yo podía...*) and fillers (e.g., *pues...*). Furthermore, for nearly the entire video, Joel used hand gestures. For example, when he makes the statement “*porque yo podía sacar allí todo mi coraje, podía sacar todo mi estrés*” he emphasizes the words “*coraje*” and “*estrés*” by balling up his fists, signaling a negative emotion. Moreover, when he stated “*la forma de sacar mi coraje era golpeando la pelota*” he mimes the act of hitting a volleyball.

### Figure 13

*Audiovisual: Speaker 1*



**Joel C.: Spanish**  
México, D.F.

OK, lo que me gusta y lo que me gustaba hacer desde que yo estaba en la preparatoria o secundaria era jugar vólibol. El cual, porque...porque yo podía sacar allí todo mi coraje, podía sacar todo mi estrés, que no me podía reservar con otros profesores. La forma de sacar mi coraje era golpeando la pelota. Y hasta ahorita lo sigo haciendo. Es la forma de desentenderme de todo lo que me rodea. Y pues... es lo único que tengo muy arraigado en mí.

The second video showed Regina, a native Spanish speaker from Peru. This speaker was noticeably different from the first one, particularly regarding her input speed. She spoke slowly, enunciated each word, did not use any fillers or commit false starts. Unlike the first speaker, the text seemed more scripted and rehearsed. For example, she emphasized the main idea by pausing between keywords. When she explained paying attention to what she eats, she paused between key points in the sentence, “*Entonces...necesito poner atención...en la cantidad...de la comida.*” Furthermore, all verbs were in the present tense, and she repeated the phrase “*me gusta*” several times throughout

the text, and even within the same sentence. For example, in one sentence she stated, “Para mantener una vida saludable les digo que me gusta mucho hacer ejercicio, me gusta mucho ir al gimnasio, me gusta mucho caminar,” and paused between each activity. Also, unlike the first speaker, viewers could only see Regina from the neck up, thus she did not use any hand gestures. However, she did display some emotion when describing activities she enjoys. For instance, when describing how much she enjoys food and eating, she raised her eyebrows and displayed a wide smile.

### Figure 14

*Audiovisual: Speaker 2*



**Regina R.: Spanish**  
Perú, Lima

Generalmente, cuando las personas me preguntan qué hago para mantener una vida saludable les digo que me gusta mucho hacer ejercicio, me gusta mucho ir al gimnasio, me gusta mucho caminar. Generalmente camino con mi esposo o con mis amigos. Pero, como me gusta mucho comer, y tengo muchos amigos mexicanos y un esposo español, que cocina paella, entonces necesito poner atención en la cantidad de la comida. Desayuno: normalmente como un plato más o menos grande, y ceno muy poco, generalmente fruta y verdura.

For the final video, students listened to Karla, another native Spanish speaker from Mexico. This video was nearly twice as long as the first two and is the only one recorded outside, thus traffic and church bells could be heard in the distance. She listed several activities, many of which were relatively niche and perhaps unfamiliar to the students (i.e., danzas folclóricas or tocar el acordeón). Like the first video, it did not appear entirely scripted, given its features of real world spoken language. She made several pauses, false starts (e.g., ahora- ahora que he crecido) and fillers (e.g., él pintaba...uh...). She made a long pause during the sentence “siempre... él participaba en diferentes actividades culturales.” When a pause, filler, or false start occurred, she made a face as though she was

thinking about what to say next, such as closing her eyes or looking off into the distance, and she extended the final sound of the previous word (e.g., me llevaba (.) a).

## Figure 15

*Audiovisual: Speaker 3*



### Karla G.: Spanish

*México, San Luis Potosí, Xilitla*

Desde muy pequeña percibí que tenía unos gustos muy afines o muy parecidos a los de mi padre. Mi papa fue maestro de Literatura en México y siempre él participaba en diferentes actividades culturales y como su hja mayor siempre andaba yo de la mano con él, en todas partes. Me llevaba a concursos de obra de teatro. Él pintaba, se encargaba de organizar recitales poéticos y cuestiones así. Entonces ahora, ahora que he crecido disfruto mi tiempo escuchando sobre teatro, leyendo, escribiendo cuentos, me gusta también la pintura, practico la fotografía, me gustan las danzas folclóricas, me gusta mucho la música, me gusta mucho cantar, me gusta me gusta tocar el acordeón, tocar un poco de guitarra, me gusta viajar. Y en fin, varias cosas que heredé de mi padre.

**Class 6 Task Overview: Individual Presentation.** The final individual presentation of the semester was on rainforest conservation. It was the only individual presentation from data collection that centered on a topic more scientific in nature. Much of the vocabulary was technical jargon which may have been new to students (e.g., fábricas de energía hidroeléctrica), although its English translation was provided in the handout. Each slide of the PowerPoint presentation contained bulleted text and visuals to describe the different sub-topics of the presentation, such as deforestation. The presenting student read directly from the slides, which were relatively text heavy. Furthermore, because she was wearing a mask, her speech was fairly muffled at times. Nevertheless, the student moved quickly through the presentation, despite stumbling over the more advanced vocabulary. For example, to start the presentation, she spent several seconds stumbling over the term “restauración ecológica” but was eventually able to recover and resume.

**Table 32***Class 6 Individual Presentation*

Presentation topic	Speaker linguistic background	Number of listening text repetitions	Listening text supports	Presentation length
Rainforest conservation	Intermediate L2 Spanish speaker	N.A.	PowerPoint; Handout with presentation	9 minutes

*Class 6 Participant Anxometer Score Summary*

Overall, participants encountered low listening anxiety with minimal fluctuation during the audiovisual activity and individual presentation ( $M = 3$ ). There were also marginal differences between their Anxometer scores during the audiovisual activity ( $M = 2.9$ ) versus the individual presentation ( $M = 3.4$ ). Anna experienced the highest degree of listening anxiety, followed by Laura, Kathy and Alanna. Mary was absent and thus does not have Anxometer scores from this class session.

**Table 33***Class 6 Anxometer Scores during Audiovisual Activity & Presentation*

Participant	Activity	Rating 1	Rating 2	Rating 3	Rating 4	<i>M</i>
Anna	Speaker 1	3	5	4	4	4
	Speaker 2	4	4	3	3	3.5
	Speaker 3	3	4	4	4	3.8
	Presentation	4	5	4	X	4.3
Alanna	Speaker 1	4	3	2	2	2.8
	Speaker 2	2	2	2	2	2
	Speaker 3	2	3	2	2	2.3
	Presentation	3	3	1	X	2.3
Kathy	Speaker 1	2	3	3	2	2.5
	Speaker 2	2	2	2	2	2
	Speaker 3	3	3	2	2	2.5
	Presentation	4	3	1	X	2.7
Laura	Speaker 1	2	3	3	3	2.8
	Speaker 2	2	3	4	4	3.3
	Speaker 3	3	4	4	4	3.8
	Presentation	3	3	2	X	2.7
						3

***Class 6 Factors Influencing Listening Anxiety***

Unlike the sources mitigating participant listening anxiety, factors influencing moments of increased anxiety did not overlap across participants. Although some participants coincided in the categories of their listening anxiety sources (i.e., listening task and processing), they did not demonstrate consensus on specific factors inciting listening anxiety. Interestingly, despite some instances of more moderate Anxometer scores Anna did not recount any factors that increased her anxiety. When initially asked about her scores, she responded, “I’m trying to remember.” Thus, perhaps Anna struggled to recall what influenced those slightly higher scores or this was simply a result of her feeling somewhat checked out from the listening activities, which will be explored in the next section.

**Table 34**

*Class 6 Factors Influencing Listening Anxiety during Audiovisual Activity & Presentation*

<b>Participant</b>	<b>Factors</b>	<b>Interview excerpts</b>
<b>Anna</b>	<b>N/A</b>	
<b>Alanna</b>	(1) <b>Listening task:</b> Task features (2) <b>Process:</b> Recall	(1) I would say, <b>just because from looking at it without having started it, it looked like it was a lot to comprehend at first.</b> Without getting into any contextual details or anything it’s just three paragraphs about three people.  (2) So, I was thinking it was more <b>something like that where I’m going to need to like, remember a lot of details.</b>

Table 34 continued

Participant	Factors	Interview excerpts
Kathy	<p>(1) <b>Input:</b> Clarity                      (2) <b>Input:</b> Vocabulary</p>	<p>(1) I remember there <b>being a lot of background noise in the video.</b> And that just bothered me. I don't know I was just annoyed by it...In a park, maybe? I don't know, <b>but it was loud, and it bothered me.</b></p> <p>(2) I knew that there would be <b>a bunch of sciencey terms so I could look at the little sheet she made. So, I think I was like ugh, science terms!</b></p>
Laura	<p>(1) <b>Process:</b> Ability to follow along                      (2) <b>Listening task:</b> Evaluation following listening task</p>	<p>(1) <b>There was something I wasn't understanding, and that's why I was still kind of more anxious than normal. The question-- it was either the text (2) or the questions that I didn't understand.</b></p>

Alanna explained her listening anxiety was slightly higher during the first speaker as upon looking at the transcript, she became mildly overwhelmed by the amount of text, assuming it would be a lot to keep up with (interview excerpt 1) and difficult to remember all key details (interview excerpt 2). She recounted a similar activity the class completed, for which they needed to read several paragraphs about different people and decide “which person would be best to visit, which place and stuff like that. So, I was thinking it was more something like that where I'm going to need to remember a lot of details. And it turns out it wasn't.” Thus, Alanna’s initial spike in Anxometer score was rooted in the amount of content and the need to recall information, influenced partially by past activities.

Kathy’s listening anxiety was slightly higher during the first speaker, as she felt annoyed by the background noise (interview excerpt 1). However, Kathy’s Anxometer scores were the same for the first and third speaker. Furthermore, although the first speaker’s audio was slightly muffled with static, it was the third speaker whose video took

place outside. Thus, perhaps this background noise was a distraction from what the speaker was saying or made it difficult to understand. Nevertheless, it is unclear whether her listening anxiety was higher during the first speaker (despite having identical scores), or if perhaps confused the two speakers. Like Kathy, Laura seemed to have a somewhat distorted memory of the audiovisual activity. For example, she explained having difficulty following along with portions of the listening text (interview excerpt 1) and uncertainty regarding the comprehension questions (interview excerpt 2), which she punctuated with “I can't remember.” Furthermore, when discussing her heightened listening anxiety during the third speaker, Laura struggled to recall why, “I feel—ugh! I thought there was something about hers (the third speaker) I didn't understand. The last one specifically. I don't remember what it was.” Thus, although she experienced moments of doubting her understanding, Laura struggles to pinpoint her exact listening anxiety triggers. As such, in explaining her Anxometer scores, she likely referenced factors that typically would incite her listening anxiety to explain her ratings.

Finally, during the individual presentation, Kathy's listening anxiety was highest at the beginning of the presentation as, unlike most of the individual presentations, it contained largely science-related vocabulary (interview excerpt 2) which she was not familiar with. Relatedly, Laura's listening anxiety was also slightly higher at the beginning of the presentation, which she attributed to, “I mean, from reading just the title of a presentation, I thought it was gonna be a hard one to follow along with. I don't know something pretty scientific, and I got a little worried.” As such, given the content of the presentation, Laura anticipated having difficulty following along. Kathy and Laura's concern was relatively well-founded, as much of the vocabulary featured was fairly

technical (see provided word bank below). When the presenter posed questions to class discussion, students were somewhat reluctant to volunteer. When she asked the second question, ¿Son beneficios de la deforestación más importantes que los problemas?” the class went entirely silent. When it became apparent that they did not understand the question, John asked her to rephrase. Again, participation was sparse, which may have resulted from the technical vocabulary that students might have been uncomfortable using.

**Figure 16**

*Individual Presentation on Rainforest Conservation Word Bank*

<b>Español</b>	<b>English</b>
Ciencias ambientales	Environmental Science
Sostenibilidad/Sostenible	Sustainability/Sustainable
El dióxido de carbono	Carbon dioxide
El ganado	Livestock
Las fábricas de energía hidroeléctrica	Hydroelectric power plants
La minería	Mining
La mina	Mine
El hierro	Iron
El desarrollo	Development
El granjero	Farmer
La cosecha	Crop

As depicted in several interview responses above, participants struggled somewhat to recall instances of heightened or decreased listening anxiety, at times confusing the speakers. It is worth exploring why such discrepancies have potentially emerged. First, these activities took place the final week of classes for the semester. It is possible participants were preoccupied with other coursework or obligations and less concerned with in-class activities. Furthermore, this was the only time during data collection that

participants rated their listening anxiety twice in within the same week. Thus, during the final interview, students discussed their listening anxiety from both classes. Again, this may have led to difficulty recalling details from each class session.

### ***Class 6 Factors Mitigating Listening Anxiety***

During the audiovisual activity and individual presentation, participants' listening anxiety was primarily mitigated by instructional and input factors. Although not as commonly cited, other mitigating sources emerged from listening task, personal and processing factors. Unlike the previous class session, explanations of what helped to moderate their listening anxiety displayed more consistent patterns across participants. For example, each participant referenced the provided transcript as helping to maintain low listening anxiety during the audiovisual activity. Participants also attributed low Anxometer scores to the input, specifically the speed and vocabulary featured.

**Table 35**

*Class 6 Factors Mitigating Listening Anxiety during Audiovisual Activity & Presentation*

Participant	Factors	Interview excerpts
<p><b>Anna</b></p>	<p><b>(1) Listening task:</b> Task difficulty</p> <p><b>(2) Instructional factors:</b> Listening text support: Transcript</p> <p><b>(3) Instructional factors:</b> Listening text support: Video</p> <p><b>(4) Input:</b> Speed</p> <p><b>(5) Personal:</b> External to the activity</p>	<p>(1) I feel like, what they were talking about with <b>the concepts themselves, were pretty basic</b>, I think. Like easy to understand. <b>It's good to have like (2) seen them talk and listening and (3) reading.</b></p> <p><b>(4) I think...is that was talking like really slow? Like, unusually slow? Yeah, that was probably why.</b> Just because it was kind of weird. But it was like, I can definitely understand every word that she's saying.</p> <p><b>(5) I don't know if I wasn't super engaged in it, and it wasn't anything specific about that presentation or not. But I was just kind of neutral about it when I was listening.</b> I wasn't really thinking much or like I was just...listening.</p>
<p><b>Alanna</b></p>	<p><b>(1) Instructional factors:</b> Textual support: Video</p> <p><b>(2) Instructional factors:</b> Textual support: Transcript</p> <p><b>(3) Input:</b> Vocabulary</p> <p><b>(4) Personal:</b> External to the activity</p>	<p><b>(1) I could look at her and watch her. And with the mouth it's a little helpful to understand, especially if they're moving quicker speed in their speech. (2) But if I got lost, I could just look down or look to the side...But yeah, I could just look down and then, see what I missed and or continue from there.</b></p> <p><b>(3) I'm more familiar with the vocabulary that she used about like... “saludable” and stuff like that... like “ejercicio.” I think those are like words that we've seen for a while in Spanish.</b> So, it's a little bit easier to understand it all because I wouldn't need any context for those.</p>

Table 35 continued

Participant	Factors	Interview excerpts
		<p>(4) <b>I just feel like when I think it wasn't more so about the Spanish. I think it was more so I didn't really understand some of the things that Sandy was saying.</b> And I know there's a lot on this vocabulary sheet, but I think it was a little hard to pay attention to. <b>So I kinda didn't pay attention as much as I probably should have.</b></p>
<p><b>Kathy</b></p>	<p>(1) <b>Instructional factors:</b> Textual support: Transcript            (2) <b>Input:</b> Vocabulary            (3) <b>Process:</b> Ability to follow along</p>	<p>(1) Talking slowly is definitely helpful. Even though, <b>I feel like this doesn't matter too much, because we had a transcript.</b></p> <p>(2) I read the transcripts beforehand, and <b>I knew the most amount of words.</b></p> <p>(3) For the most part, <b>I understand what Sandy saying as a speaker.</b></p>
<p><b>Laura</b></p>	<p>(1) <b>Instructional factors:</b> Transcript            (2) <b>Input:</b> Speed            (3) <b>Listening task:</b> Task difficulty</p>	<p>(1) <b>Probably because I had the transcript with me.</b></p> <p>(2) Is that the one where <b>one of them definitely spoke slower than the other ones? Yeah. So that one was definitely better than the other two.</b></p> <p>(3) <b>But then it wasn't that bad, really. So, it went back down.</b></p>

The audiovisual activity contained two listening text supports: a transcript and video component, which all participants credited with their low listening anxiety scores. Anna's scores remained relatively low throughout the activity as, in addition to finding the content somewhat basic (interview excerpt 1), she found it helpful to have video to see the speakers (interview excerpt 2) while following the transcript (interview excerpt 3). Similarly, Laura, who has credited her low listening anxiety to provided transcripts nearly

every class they have been available, added that she alternated between following along with the transcript and watching the video (interview transcript 1). She claimed, “because we usually do them twice, the first time I’ll read, and the second time I try to watch and read.”

Regarding the video, Alanna found it useful to watch the speakers to observe their mouths moving, which she finds helpful with increased input speed (interview excerpt 1), a statement she also made during the week four movie clip. Alanna also appreciated having the transcript to retrieve missed input (interview 2) if she trailed behind in the text. She explained transcripts were useful when deciphering fillers, transition words, and slang, “What throws me off is when they have those interviews with real people and they say a slang transition, or a transitional word, or something that’s three syllables, or something real quick, and to transition into a new idea.” For example, as mentioned above, the first speaker used fillers such as “y pues.” Nevertheless, Alanna felt the speakers were generally easy to understand, particularly given their rate of input, “Even if, I didn’t have the transcript, I probably would have been able to understand all three of them” given she “felt pretty confident, through the first round that I got everything-I didn’t really miss anything.” Like Alanna, Kathy experienced minimal listening anxiety fluctuation between text repetitions as “I feel like if we watch it again, I’m not gonna notice anything different. I’m gonna hear the same exact words.” However, she added, “If I didn’t have a transcript, it would be different. I’d be trying to listen more. But maybe because I already knew what they were going to say—hearing them say it wasn’t going to change anything for me.” Thus, Kathy felt more significant changes in her listening anxiety may potentially occur between listens, if they were not provided a transcript.

Participants also repeatedly cited the input itself as helping to mitigate their listening anxiety, particularly during the second speaker. She appeared to stick out to participants, with Alanna describing her as “A little robotic.” Anna and Laura stated their listening anxiety was low during her video as she spoke slower compared to her counterparts. Anna described her speech as “Unusually slow,” facilitating her ability to extract every word (interview excerpt 4). Furthermore, Laura’s listening anxiety was lower during this portion (interview excerpt 2) as she was “definitely the easiest to understand. But I think that's just because she spoke so slow.” However, her Anxometer scores were slightly lower during the first speaker. In fact, during the second speaker, her listening anxiety increased over the course of the four ratings, despite remaining within the low score range. It is important to point out that Laura had difficulty recollecting instances of listening anxiety or details from the listening texts, often starting responses with “I’m trying to remember...” Nevertheless, she referenced the second speaker several times throughout the interview, signaling that her reduced input speed was an influential factor in mitigating her listening anxiety.

In addition to her robotic speech, Alanna explained her listening anxiety was lowest during the second speaker as she was familiar with the vocabulary words she used related to physical well-being, adding she did not require as much contextual information to deduce their meaning (interview excerpt 3), which Kathy also expressed (interview excerpt 2). The first and third speaker used several terms which the instructor defined ahead of playing the video. For example, during the first speaker, the instructor helped define the words “arraigado” and “coraje.” For the third speaker, he clarified the meaning of “danzas folclóricas.” These speakers also alternated between the preterit, imperfect, and present

tense. Conversely, the second speaker's vocabulary did not require direct instruction as she used more basic terms and she spoke entirely in the present tense (e.g., "me gusta mucho ir al gimnasio").

Finally, participants explain what mitigated their listening anxiety during the individual presentation. Kathy's listening anxiety decreased over the course of the presentation, despite having some initial reservations about its content, as she was able to follow along with and understand the presenter (interview excerpt 3). Laura was also initially put off by the presentation's content, though her listening anxiety decreased slightly when she found it less difficult than anticipated (interview excerpt 3). Conversely, both Anna and Alanna claimed their low Anxometer scores were due to factors unrelated to the task. Interestingly, Anna's listening anxiety was highest during the presentation, even reaching a moderate score just before audience questions. However, she recounted being disengaged from and passively listening to the presentation (interview excerpt 5). Alanna added that the presentation contained content she did not understand or was familiar with, which also caused her to disconnect from the activity (interview excerpt 4). Thus, rather than incite anxiety, this lack of familiarity with the content seems to have provided Alanna the opportunity to disengage from the listening task at hand.

### ***Class 7 Results***

For the last class session of data collection, students completed two listening activities: a review for the final exam and a pair activity.

**Class 7 Task Overview: Final Exam Review.** For the final review, the instructor read five questions aloud, each containing content featured on the exam:

1. ¿Qué te cae bien de estudiar español?
2. ¿Qué te fastidia de estudiar español?
3. ¿Qué sugieres para mejorar las clases de español en Temple?
4. ¿Cuál fue el momento más memorable de este semestre y por qué?
5. ¿Qué harás con el español después de graduarte?

Once each question was read, students received 60-90 seconds to write a response, which the instructor explained they would exchange with a peer in the subsequent activity. The activity was divided into two parts. First, the instructor read each question twice, pausing briefly before repetitions. For the second portion of the activity, the instructor repeated each question once more, inserting fewer pauses between questions.

**Table 36**

*Class 7 Final Review*

Listening text source	Number of speakers	Speaker linguistic background	Number of repetitions	Listening text supports	Final review length
Instructor	1	Advanced L2 Spanish speaker	3	N.A.	First reading: 6.5 minutes Second reading: 2 minutes

As noted in the table above, the first reading of the questions lasted several minutes longer than the second. Rather than simply reading the questions, during the first reading, the instructor periodically inserted his own commentary and what appeared to be intentionally long pauses between key words. For example, as he reads the second question, he stressed the first two words, pausing between each, before emphasizing the verb

“fastidiar” (i.e., qué (.) te (.) fastidia). Similarly, for the third question, he emphasized the first word of the question followed by a long pause, and then the verb (i.e., qué (.) sugieres). Finally, after reading the fourth question, perhaps upon observing students struggling to form a response, the instructor briefly attempted to clarify what he was looking for. After reading “¿Cuál fue el momento más memorable este semestre y por qué?” He clarified to say “cualquier momento” adding “una oración o dos, pero no más.” After the first phase of the final review, the teacher re-read the questions, though he deployed a notably different approach. He read the questions at a quicker pace and did not emphasize key words or repeat the questions. Furthermore, he paused briefly between questions, allotting approximately 30 seconds for written responses.

During this listening activity, participants rated their listening anxiety seven times: following the activity instructions, once following each question during the first phase of the activity, and once the activity was complete.

**Class 7 Task Overview: Pair Activity.** For the pair activity, peers exchanged their responses from the final review before sharing them with the class. The teacher explained it should be in interview format, with each student playing the role of a reporter. As students were spread out around the room, it was difficult to discern how quickly an individual student or pair of students were speaking, or how many times they repeated themselves. Thus, this description of the activity outlined the overall objectives and what the researcher observed directly. As students engaged with peers, the instructor interjected at multiple points. First, he reminded students to help one another with accuracy in preparation for the final exam. Later in the activity, the instructor requested they come up with an original

question to ask their peers based on their discussion. He emphasized, “This is a conversation class after all. Let’s show that we’re not all robots.”

**Table 37**

*Class 7 Pair Activity*

Listening text source	Number of speakers	Speaker linguistic background	Listening text supports	Pair activity length
Peers	2	Intermediate L2 Spanish speaker	N.A.	15 minutes

***Class 7 Participant Anxometer Score Summary***

During the final review and pair activity, participants exhibited low-moderate listening anxiety ( $M = 4.5$ ), the highest average score of data collection, with some fluctuation. Interestingly, although participants’ average Anxometer scores for both the final review and pair activity were identical ( $M = 4.5$ ), their scores exhibited slightly more fluctuation during the pair activity. Alanna’s listening anxiety was the highest, followed by Mary, Anna, Laura and Kathy. Anna needed to leave class early on this day and thus did not participate in the follow-up pair activity. Mary exhibited the highest individual Anxometer score of the class session (which was also her highest score of data collection) following the instructions for the pair activity. Furthermore, reflecting on her Anxometer scores for the final review, Mary remarked, “Oh, I guess it WAS moderate. But I was kind of feeling pretty anxious.” Thus, it is possible she felt her listening anxiety was higher than her scores reflected, though she did not request to modify them.

**Table 38***Class 7 Anxometer Scores During Final Review & Pair Activity*

Participant		R1	R2	R3	R4	R5	R6	R7	M
Anna	Final Review	4	5	5	5	5	5	4	4.7
Alanna	Final Review	4	5	6	6	6	6	5	5.4
	Pair Activity	5	4						4.5
Kathy	Final Review	4	4	3	3	3	2	3	3.1
	Pair Activity	5	3						4
Mary	Final Review	4	6	5	5	4	4	6	4.9
	Pair Activity	8	5						5.2
Laura	Final Review	3	5	5	5	5	5	4	4.6
	Pair Activity	2	4						3
									4.5

*Class 7 Factors Influencing Listening Anxiety*

Sources influencing participant listening anxiety during the final review and pair activity spanned several factors and varied somewhat across participants. For example, for Alanna and Mary, sources of listening anxiety stemmed principally from personal factors. Conversely, instances of listening anxiety for Anna emerged exclusively from the listening task, while for Kathy it was a combination of personal and listening task factors. Finally,

triggers of Laura’s listening anxiety were the most widespread with sources related to instructional, input, listening task, personal and processing factors increasing her listening anxiety.

**Table 39**

*Class 7 Factors Influencing Listening Anxiety during Final Review & Pair Activity*

<b>Participant</b>	<b>Factors</b>	<b>Interview excerpts</b>
<b>Anna</b>	(1) <b>Listening task:</b> Evaluation following listening text (2) <b>Listening task:</b> Task features	(1) It was just honestly <b>just thinking of something to say (laughs). It wasn't even vocab or anything, really. It was just once in a while, I was just stuck on, “Hmm...what should I answer to this question?”</b>  (2) I feel like I was <b>rushing myself to think of something again.</b>
<b>Alanna</b>	(1) <b>Personal:</b> External to the activity (2) <b>Input:</b> Vocabulary (3) <b>Personal:</b> Anxiety about future tasks (4) <b>Personal:</b> Preparation	(1) <b>I've been tired.</b>  (2) <b>I got really hyper fixated on the first question, because it's like ‘que te cae bien de estudiar espanol’ I think, was the question. And I remember it because I was like, ‘te cae bien...doesn't that mean like you like him?’ But I didn't understand like it meant.</b>  (3) That made me think, ‘oh, my goodness, <b>if this is what I'm going to do on the freaking final, I need to step it up a lot right now.</b> ’  (4) <b>I haven't studied the new vocabulary at all.</b> I'm going to be completely honest with you. So, I had no idea what that meant.

Table 39 continued

Participant	Factors	Interview excerpts
<b>Kathy</b>	(1) <b>Listening task:</b> Task difficulty (2) <b>Personal:</b> External to the activity	(1) <b>When he was about to read the first question I was like, “Ohhh this question is too hard, I’m gonna skip it.” So then I was like “they’re all going to hard then.”</b>  (2) <b>It was so high to start with, because I don't really know her that well, and I thought we could pick our partners. And I hate having them like move seats in the middle of class. I just want to stay here and I just want to listen. Don't make me move.</b>
<b>Mary</b>	(1) <b>Input:</b> Vocabulary (2) <b>Personal:</b> Anxiety about future tasks (3) <b>Personal:</b> Preparation (4) <b>Personal:</b> Feelings of inferiority (5) <b>Personal:</b> Save face	(1) <b>For the first question I think it was, “te cae” or whatever “bien.” And I've only heard that expression used between people not...I was really thrown off.</b>  (2) <b>I was spiraling thinking, ya know when you're like, “oh, my gosh! If I can't even understand that I'm going to do so bad on the final.”</b>  (3) <b>I think it's not feeling prepared enough for the final.</b>  (4) <b>He was picking partners, and I was like, “oh, my gosh! I'm going to get stuck with someone who actually knows what they're doing.”</b>  (5) <b>I love Sandy, she's a good friend, but she humbles me so fast if I say something wrong in Spanish, and I'm just like, “okay. Like my bad” ... I was hoping that I wouldn't get someone like that.</b>
<b>Laura</b>	(1) <b>Instructional factors:</b> Transcript (2) <b>Input:</b> Vocabulary (3) <b>Listening task:</b> Task features (4) <b>Personal:</b> Preparation (5) <b>Listening task:</b> Participation/being called on (6) <b>Process:</b> Recall	(1) <b>It was also one of the first things we did without a transcript or the words in front of us... I think I panicked because there were no words.</b>  (2) <b>I don't remember learning that word. I don't know if I just missed it in the vocab, but I didn't do not know that word either.</b>

Table 39 continued

Participant	Factors	Interview excerpts
Laura	(7) <b>Input:</b> Clarity	<p>(3) <b>I definitely didn't have my answers fully written down. Which then caused me to miss the next question when he started.</b></p> <p>(4) <b>I don't know why I don't feel reviewed enough for the final yet</b></p> <p>(5) <b>I think, from sharing with the class, you know?</b> (6) <b>Trying to remember the questions.</b> (7) <b>I couldn't hear his answers most of them.</b></p> <p><b>Because he wasn't really facing me because he sat in front of me, and just with everyone else talking, I didn't catch most of what he said.</b></p>

Aspects of the listening task itself provoked anxiety for several participants during the final review. For example, although Anna did not find the questions particularly difficult, she found it challenging to develop a response to said questions (interview excerpt 1), particularly given the limited timeframe, influencing her moderate listening anxiety scores. Furthermore, she explained having questions only read twice was an unfamiliar experience as the instructor typically repeats texts as many times as necessary. For example, a student requested repetition of the third question which was ultimately denied,

John: Número 3. ¿Qué sugieres para mejorar las clases de español en Temple?

¿Qué sugieres para mejorar las clases de español en Temple?

Miles: Repita, por favor.

John: No puedo. Vamos a volver, al final, ¿Okay?

As such, Anna explained, “So, if you miss something in the question, or, if you can't think of something right away...” indicating there was limited recourse in this scenario. Laura’s moderate scores were also influenced in part by the limited timeframe, which led her to miss subsequent questions (interview excerpt 3). Finally, Kathy’s listening anxiety was slightly higher after the first question as she found it difficult and assumed each question would exhibit a similar level of difficulty (interview excerpt 1). She explained “I knew what all the words meant on their own, but I could not combine them in my head and know what they meant.” In this instance, Kathy was referring to the expression “caerse bien,” one which fellow participants also found to be difficult, as it was utilized in a different context than what they were accustomed to.

Alanna, Mary and Laura found input and personal factors became intertwined leading to increased listening anxiety. Specifically, vocabulary featured on the final review caused them to question their preparation and ability to perform adequately during the final exam. Laura and Alanna were even exhibiting visible symptoms of anxiety. As stated in the fieldnotes, “As John is re-reading the questions, Laura is still looking down at her nails, and Alanna is also chewing on the collar of her shirt” (Fieldnotes, April 27<sup>th</sup>, 2023). Alanna explained her lack of familiarity with much of the vocabulary (interview excerpt 2) led her to ruminate over certain questions. Noting her panic after the first question was read, Alanna recalled, “I thought he was saying ‘fascinar’ at first. So, I was like, ‘oh, great, what am I fascinated about in Spanish?’ And then he kept saying it, and I was like, ‘no, there's a D in there. That's different.’” In this case, Alanna was confusing the word “fastidiar” for “fascinar.” As such, she grew concerned about her performance on the final exam, particularly if the listening portion exhibited a similar format (interview excerpt 3).

However, Alanna was not the only student confused by the vocabulary. Following the final review, the instructor asked students how they felt about their performance. Several students explained they found it difficult. He then asked Alanna how she felt,

John: ¿Te parece un poco difícil? ¿Qué más? ¿Cómo te fue? Alanna?

Alanna: No sé el verbo, en el segundo--

John: ¿Fastidiar? Okay, está en la lista.

Several other students noted they were unfamiliar with the word, despite it being on their vocabulary list. Alanna explained, “It almost felt like foreshadowing what I would be doing, and that is not acceptable enough for me to write three words per question.” However, Alanna admitted to not having studied the new vocabulary (interview excerpt 4) and remarked “I definitely felt like I was unprepared.” Nevertheless, she expressed, “I could take the time to review, and I’ll be okay,” indicating that with adequate studying, she will improve her performance.

Mary and Laura experienced increased anxiety following the first question with the phrase “caerse bien.” Mary was unsure of the expression used within the given context (interview excerpt 1) and that prior to the final review, she only heard the expression used to describe how people get along rather than what they like about something. She stated plainly, “I just didn't understand what it was asking.” Like Alanna, in light of this uncertainty, Mary became consumed with anxiety, fearing she would struggle similarly during the final exam (interview excerpt 2), which led to increased scores for subsequent ratings, also citing lack of preparation. She admitted, “honestly, this is going to sound terrible...but I didn't know we had a written final until Tuesday. I was looking at the slides-I feel like I should have known.” Laura also experienced increased anxiety upon hearing

the phrase “caerse bien” and feeling unprepared to tackle this new vocabulary (interview excerpt 4). Similar to Alanna, she began confusing it for a different word,

I remember the first one was ‘que te cae bien’ and I don't know why...I was hearing ‘street.’ I was like ‘I don't understand why that like’ --- I think I panicked because there were no words. And I was like ‘I cannot.’ And then I was like, ‘I don’t know how to answer this because I don't even know what he's asking.’

In this quote, Laura also cited the lack of transcript, which in earlier in the interview she explained led to her overall moderate Anxometer scores during the activity (interview excerpt 1). Transcripts are a listening support that Laura has consistently cited transcripts as mitigating her anxiety throughout data collection. Thus, it seems the anxiety Laura experienced upon hearing unfamiliar vocabulary was exacerbated by a lack of adequate preparation and transcript.

During the pair activity, participants attributed initially heightened scores to varied factors. Mary, whose listening anxiety was highest at the start of the activity, explained it was exceedingly high because she was anxious about being paired with a classmate who had a better grasp of the material (interview excerpt 4), implying a lack of confidence in her skills as compared to her peers. Specifically, she also worried about saying something incorrectly and being corrected by her partner (interview excerpt 5), referencing a specific classmate and friend who gives harsh feedback. Unlike Mary, Kathy’s listening anxiety was initially high at the beginning of the pair activity to reasons unrelated to insecurity. Kathy did not know her partner well and disliked having to move seats in the middle of class (interview excerpt 2). Thus, her Anxometer scores did not reflect feeling anxious about listening to her peer; rather, elements unrelated to the activity that bothered her.

Laura was the only participant whose listening anxiety increased between the first and second rating of the pair activity. Her listening anxiety increased during the second half of the exercise in anticipation of sharing her responses with the class (interview excerpt 5) and attempting to recall responses to each question (interview excerpt 6). She further explained difficulty hearing what her partner shared (interview excerpt 7), which made participating in this portion of the activity exceedingly difficult. The pair activity was somewhat informal as students were practicing the final review questions with partners and did not necessarily write out responses. Thus, without being able to reference what her partner said, it was likely to be difficult to remember if called on. Laura also adds that she struggled sharing her partner's responses over her own, "I think I wouldn't mind sharing my own answers. But sharing someone else's is hard because I was so focused on mine the whole time."

### ***Class 7 Factors Mitigating Listening Anxiety***

Sources mitigating listening anxiety during the final review and pair activity spanned listening task, personal, environmental and instructional factors. Anna and Kathy attributed instances of mitigated listening anxiety to listening task and personal factors. Neither Alanna nor Mary described mitigating factors during the final review; however, their listening anxiety during the pair activity was alleviated by environmental factors. Similarly, Laura did not highlight any variables helping to curb listening anxiety during the pair activity, but felt instructional factors moderated her listening anxiety during the final review.

**Table 40**

*Class 7 Factors Mitigating Listening Anxiety during Final Review & Pair Activity*

<b>Participant</b>	<b>Factors</b>	<b>Interview excerpts</b>
<b>Anna</b>	(1) <b>Listening task:</b> Task familiarity (2) <b>Personal:</b> Perceived stakes (3) <b>Personal:</b> Preparation	(1) It was <b>almost reminiscent of like AP Spanish...</b> That's kind of what I felt like. So, I was like, <b>“Okay. I've done this before, but it's been a little while.”</b> (2) I don't know, it was <b>just a practice.</b> So, I wasn't like nervous about it or anything. (3) If anything, it's the idea of <b>“oh, I'm becoming more prepared.”</b> Like it's <b>almost a little bit relaxing.</b>
<b>Alanna</b>	(1) <b>Environmental factors:</b> Sense of community	(1) <b>Shannon's pretty nice, she's not, you know. And so, we'd elaborate-try to help each other elaborate on the things</b> that we're missing like “was that right?” ...We haven't really talked much before, but she's nice. <b>She made it easy to talk to somebody. Especially if they're a new person to talk to.</b>
<b>Kathy</b>	(1) <b>Listening task:</b> Task difficulty (2) <b>Listening task:</b> Task familiarity (3) <b>Personal:</b> Relief	(1) I think <b>the questions got easier.</b> (2) I think I've taken so many <b>Spanish exams that they're all just the same.</b> (3) <b>So, once it was over I felt relieved. Like, “Oh. we can be done.”</b>
<b>Mary</b>	(1) <b>Environmental factors:</b> Sense of community	(1) Leah was like was kind of on the same level as me like she didn't understand the same things, <b>and we kind of were helping each other out</b>
<b>Laura</b>	(1) <b>Instructional factors:</b> Repetition	(1) <b>I think if he didn't repeat it, it would have been much worse, because I didn't catch a lot of them the first time.</b>

Both Anna and Kathy found features of the final review to be similar to activities they completed in previous courses. Anna's Anxometer scores overall remained fairly moderate as she completed comparable listening tasks during AP Spanish, a course she

took the year prior (interview excerpt 1). Thus, although this was the first time the class completed this type of listening activity (i.e., listening to questions and completing a written response), the nature of the task was familiar to her. Similarly, Kathy feels most Spanish exams follow a similar design, thus signaling a familiarity with their format (interview excerpt 2). Furthermore, also related to listening task factors, upon hearing the first question, Kathy felt the final review was going to be difficult. However, as the review went on, she found the questions less challenging (interview excerpt 1). Thus, the difficulty of the task decreased and was less of an anxiety trigger.

Regarding instructional factors, the instructor's repetition of each review question allowed Laura to identify previously missed information and lessen her listening anxiety (interview excerpt 1). Laura also admitted, "If he didn't repeat the questions, I wouldn't have gotten any of them." Interestingly, unlike most of their listening activities, the instructor initially intended to read each question once, as to be representative of the final exam. However, after reading the first question, he immediately repeated it simply out of habit, "¿Qué te cae bien de estudiar español? ¿Qué te cae bien de estudiar español? Cool. That's twice. I'll repeat each one twice. I can't help myself." This moment received a laugh from the students, and the modification appeared to influence Laura's overall listening anxiety and performance during the final review. While Alanna did not express any factor which mitigated her listening anxiety during the final review, she also found it helpful that the instructor repeated each question, explaining, "If I don't get the first part of the question, and then all of a sudden, I get it. I don't remember the second half. So, when he repeats it again, I get the second half. Get the full question." As Alanna has expressed in previous interviews (e.g., classes three and six), she appreciates having additional opportunities to

regain lost input. Although she did not explicitly state in this instance that repetition alleviated her listening anxiety, it helped her to fully grasp what the questions were asking.

Anna was the only participant to attribute instances of low listening anxiety during the final review to personal factors. First, she rated her listening anxiety slightly lower after the teacher read the instructions as she perceived the activity as being fairly low stakes (interview excerpt 2). This sentiment was in contrast to her fellow participants, who experienced increased anxiety knowing said practice may be indicative of their performance on the final exam, which will be elaborated in subsequent sections. Conversely, Anna simply viewed the activity as an opportunity to practice for the final (interview excerpt 3), allowing her to feel more prepared, which further mitigated her anxiety. She noted, “I guess, the idea of that like it's for the final, which is, you know, like 10%. So, I mean it's in the back of my head, but I don't know if it made me more nervous necessarily.” Anna’s generally relaxed feeling during this exercise may also be influenced by her feeling “fairly confident” going into the final.

Alanna and Mary’s decreases in Anxometer scores during the pair activity emerged from environmental factors, specifically the welcoming and supportive nature of their partners. For example, Alanna’s her partner was warm, welcoming and provided meaningful feedback during the activity (interview excerpt 1). Alanna also explained her partner’s kind disposition when they were paired, “When John first pulled our cards out, she smiled at me, she's like, ‘Come on over.’” Thus, although the pair activity expanded on the final review, an activity which provoked a considerable amount of anxiety, Alanna’s partner’s kindness created a positive environment which prevented further anxiety. Relatedly, Mary explained her partner had a similar linguistic proficiency and degree of

preparation for the final exam, which allowed them to support one another during the activity. They even encountered a moment of comic relief during their conversation. When the instructor prompted them to develop an original question for their partner, Mary explained, “My first question was, ‘What's your relationship like with your mother? And I was like ‘that's really personal, even for Spanish or English.’ And then she was like ‘Muy malo.’ And I was like ‘Oh....bien.’” Thus, the anxiety she experienced at the beginning of the activity quickly reduced once she was able to engage with her partner. Conversely, Kathy did not have the same positive experience with her partner. As such, Kathy’s Anxometer scores decreased after the pair review concluded as she was relieved to be done (interview excerpt 3). Kathy’s peer struggled significantly during the final review, which impacted her ability to participate in the follow-up activity. She offered, “I think she was just anxious because the exam review was scary.” Moreover, a significant portion of the pair activity was exchanging responses from the final review. However, Kathy claimed her partner, “didn't share most of her answers because she missed the questions.” Instead, Kathy spent the activity helping her partner, “She would ask me the question, and I would answer it, and she would be like, ‘oh, is it asking this?’ And I’d be like, oh, well, sort of. It's more asking like this...” Thus, Kathy evidently had a stronger grasp on the material from the final review than her partner, which may have helped mitigate her anxiety during the task.

### ***Final Interview Results***

Following the final exam, participants completed their final interviews. During this time, they reflected on their overall listening anxiety from throughout the semester,

explained any changes, and described what factors they felt most mitigated or influenced their anxiety.

**Table 41**

*Final Interview: Factors Influencing Listening Anxiety throughout Data Collection*

Participant	Factors	Category	Interview excerpts
Anna	<p><b>(1) Environmental:</b> Sense of community</p> <p><b>(2) Listening task:</b> Predictability; <b>(3) Input:</b> Speed; <b>(4) Instructional factors:</b> Repetition; <b>(5) Process:</b> Ability to follow along</p> <p><b>(6) Personal:</b> Preparation</p>	<p>Mitigates</p> <p>Mitigates</p> <p>Influences</p>	<p>I think definitely the classroom dynamics, I'd say, were very helpful for that. <b>(1) I feel like if it was in a class where I felt like, "oh, my gosh!" I'm either being judged a lot more or the people in the class don't like, know each other as well. I feel like, if it just felt less like the community kind of feel than it is, then I would have been more anxious.</b></p> <p><b>(2) I feel like the predictability of the presentations kind of knowing what to expect. Usually, (3) if John is the one presenting (laughs), it's usually pretty slow and (4) repeated, (5) and easier to understand.</b></p> <p>I was nervous in like the beginning of the semester I feel like. <b>(6) Just because I hadn't taken Spanish, since senior year. And it's a summer—or not even. Like less than a year. But it's still. That's a long time for a language.</b></p>

Table 41 continued

Participant	Factors	Category	Interview excerpts
Alanna	<p><b>(1) Personal:</b> Confidence in comprehension &amp; performance</p> <p><b>(2) Personal:</b> Anxiety management</p> <p><b>(3) Environmental:</b> Sense of community</p> <p><b>(4) Personal:</b> General anxiety</p>	<p>Mitigates</p> <p>Mitigates</p> <p>Mitigates</p> <p>Influences</p>	<p>I think a little bit, not completely, but slightly more used to the speed of Spanish. The speed that your Spanish teachers will talk in sometimes, especially if they're not native Spanish speakers, they'll almost talking the way that we're talking in English. Each word is emphasized, especially if it's important and stuff like that. John does that sometimes, and then also he'll just talk normal. (1) <b>I think I've just gotten used to a little bit more listening to a faster speed than just that, "Hola"</b></p> <p>(2) <b>I think because no matter how much I may or may not have gotten worked up during certain things, I tried to remind myself it is not the end of the world. Things will be okay.</b></p> <p>The whole class was laughing. (3) <b>That made me feel like, "Oh, they're not going to necessarily make fun of me. I'm also laughing at my mistake. They're not laughing at me, so with me." I guess you could call it a sense of community is nice...In this class, I didn't feel scared to share or really comment on things or even throw a little two-sentence or two-word sentence in there because it felt more so I guess a group working together, a community.</b></p> <p>(4) <b>I have anxiety in general about literally everything. It's terrible.</b></p>

Table 41 continued

Participant	Factors	Category	Interview excerpts
Kathy	<p><b>(1) Instructional:</b> Prevalence of listening activities;</p> <p><b>(2) Instructional:</b> Textual support: Transcript</p> <p><b>(3) Environmental:</b> Class size; <b>(4) Personal:</b> Perceived stakes</p>	<p>Mitigates</p> <p>Mitigates</p>	<p>(1) I think mostly because there wasn't that many of them (listening activities), in my opinion. (2) And, also, because we'd always have transcript. That was helpful.</p> <p>(3) I really hate that classroom. I think it's too small. I feel so close to everyone. But I feel like it was a small enough classroom, that if people were confused, they would be like, hey, "repite, por favor." Or something like that. (4) So, I feel like, then I didn't have to say because someone's already gonna say it. So, I guess that was helpful. I got someone else to speak out, so I didn't have to.</p>
Mary	<p><b>(1) Personal:</b> Confidence in comprehension &amp; performance</p> <p><b>(2) Instructional:</b> Reassurance; (3) <b>Instructional:</b> Humor; (4) <b>Instructional:</b> Guided assistance; <b>Environmental:</b> Sense of community</p>	<p>Mitigates</p> <p>Mitigates</p>	<p>I think, especially in the exams, and some of the other things the activities, (1) I was getting more and more comfortable, understanding what was being said.</p> <p>(2) I think it really was John, because he just reiterated multiple times "we're just here to learn, don't stress out." And he really just, (3) even if some kids didn't know the answer, he would play it off as a joke or (4) help you get to the right answer. Even the kids, too, you never felt like you're really being judged that hard, because they were trying to do good, too. Or, if you messed up, people would laugh, it wasn't the mean way it was, you know. So, I think that had a lot to do with, you know, helping me learn and feel comfortable.</p>
Laura	<p><b>(1) Instructional:</b> Transcript; (2) <b>Instructional:</b> Comprehension question &amp; content review; (3) <b>Instructional:</b> Repetition</p> <p><b>(4) Personal:</b> General anxiety</p>	<p>Mitigates</p> <p>Mitigates</p>	<p>(1) John was always giving us transcripts I feel like. Or at least it was more than just you listen and answer questions. (2) We talked about it before we answered questions, or (3) he played it definitely more than twice, or we did it multiple classes.</p> <p>I mean overall (4) I wouldn't label myself a very anxious person.</p>

Participants repeatedly cited instructional factors as helping to mitigate their listening anxiety, specifically, the instructor's use of listening text supports as well as efforts to foster a comfortable class environment. For example, Kathy (interview excerpt two) and Laura (interview excerpt one) remarked that the instructor "always" supplied transcripts during listening task, implying they were an expected part of listening activities, which helped maintain their low listening anxiety. However, Kathy felt the constant use of transcripts, "almost feels like cheating" and recounted thinking "this doesn't feel right" as transcripts provide the opportunity to double check which is typically unrepresentative of a real-world scenario. Thus, although she appreciates their utility, Kathy feels conflicted about constant reliance on a transcript. In addition to transcripts, Laura stated the instructor did not simply play the listening text (interview excerpt two); rather, he also thoroughly reviewed the comprehension questions ahead of the activity and repeated the audio (interview excerpt three), two approaches which also helped manage her listening anxiety. This also helped to lessen Anna's listening anxiety, who also noted the instructor's comprehensibility as an input source given his speech rate (interview excerpt three) which facilitated her ability to follow along (interview excerpt five).

Mary credited the instructor with her decrease in listening anxiety over the course of the semester. She explained the instructor constantly reassured students they were in a safe learning environment and that mistakes were a natural part of the learning process (interview excerpt 2). Furthermore, Mary described the instructor's willingness to provide support when students struggle with the material (interview excerpt 3) or employ humor to diffuse tension (interview excerpt 5). Mary's statements speak to the class environment as

a whole, another commonly cited factor reducing listening anxiety. Both Anna (interview excerpt one) and Alanna (interview excerpt 3) described the class as a “community” free of judgement from peers and where mistakes were not subject to ridicule. Alanna and Mary added that in the event peers would laugh at a mistake, they were conscious it was without malice. Thus, although not directly related to the anxiety experienced during listening activities, the classroom environment created a bit of a safety net which may have indirectly reduced listening anxiety. Conversely, although Kathy referenced the classroom environment as helping to decrease her listening anxiety, she made an interesting statement about the classroom’s physical space. She explains given its small size (interview excerpt 3), which she occasionally found frustrating, allowed her to hide amongst her peers and avoid participation.

Several participants also recounted personal factors which emerged during the semester that helped lessen their listening anxiety. Alanna (interview excerpt 1) and Mary (interview excerpt 1) felt they became more comfortable while listening and confident in their understanding as the semester progressed, suggesting their listening skills improved. Alanna felt better equipped to manage fast input speed. She explained she has progressed beyond solely understanding language teachers’ modified speech and feels more comfortable listening to native speakers. Furthermore, by the end of the semester, she was relying less on the transcript and instead looking at the instructor when he spoke. She affirmed, “I don't really know why I did that, but I felt like I was just hearing him a little better if that makes sense.” This is a profound shift, as Alanna consistently noted using transcripts helped confirm comprehension and mitigate anxiety. Moreover, Alanna and Mary expressed an ability to manage anxiety when it arises. Mary reminded herself, “if I

sit there, and I think about how anxious I am, it's not going to make the situation better. So, I might as well just kind of just reel it back.” Then, Mary attempts to refocus on her attempt to find a solution, telling herself, “Okay, let's think about what I DO know, and like how to approach this. And it's really probably not as bad as I think it is. And it's normally not. And it usually goes down from there.” In essence, Mary could regulate her anxiety during listening activities by focusing on her existing knowledge and understanding rather than her deficits. Kathy expressed a similar notion, highlighting her pragmatic perspective on language learning and potential difficulties with comprehension. Explaining why her listening anxiety typically decreased following text repetition, “It’s probably because I don’t care as much maybe. I’m like, ‘okay, I don't get it. It's not my fault. That's okay. Not everyone will know it.’”

Similarly, Alanna stated she can manage her listening anxiety by putting the activity’s stakes into perspective. However, this sentiment seems to conflict with some of her other statements. Alanna spoke at length about her struggles with anxiety, even in the Spanish class where she typically felt comfortable. She explained her experience during the final exam,

I cried at the final today, during the middle of it because I broke. I tried to keep myself really calm about everything, but I realized I used *gritar*, which means shout, and I needed ‘hit’ and I wrote the whole thing using *gritar*. I was like, ‘Oh my God.’

Despite the instructor’s reassurance and willingness to provide aid, Alanna returned to her seat and, “My body had already felt anxious. Even though I was starting to calm down, I couldn't stop the tears really. If that makes sense.” Thus, in this case, despite attempting to remain calm, Alanna’s anxiety became debilitating during the final exam (however, it is unclear whether this specific instance occurred during the listening portion of the test). This

event occurred despite her acknowledging, “It's not like John's going to persecute us on a cross or something for not getting something right. It's not that deep.” Thus, again, much of Alanna’s anxiety appears self-imposed, resulting from insecurity or fear of making mistakes. She concluded the final interview stating she is plagued by anxiety in all aspects of life (interview excerpt four).

Laura does not identify as a generally anxious person, which also contributed to her low listening anxiety (interview excerpt four). Laura’s personal experience outside the Spanish classroom may also explain her low anxiety during listening tasks. She is the only participant who is consistently exposed to Spanish outside the classroom as her partner’s family is from the Dominican Republic. Laura explained she finds listening to Spanish in these contexts more anxiety-inducing than in the classroom. She claimed she experiences more anxiety, “Definitely being with them just because I feel like, not that they are judgmental, but they could be more judgmental compared to people in class who are the same level as me.” Laura asserted her listening anxiety is somewhat influenced by fear her partner’s family will judge her skills, while her peers possessed a similar proficiency and are thus less likely to be critical of her shortcomings. Laura justified this notion recounting an experience she encountered in the Dominican Republic,

Even outside of class...I think that was when we were in the DR, I was talking to someone, and I just could not understand what they were asking me. It was tough. And it was so silly it was over lunch or something, and I kept asking “what?” or looking confused and then he turned around and said, in Spanish, “she has no idea what I'm saying.” And I'm like, “I understand. I just I couldn't quite catch whatever the question was.”

In this case, Laura perceived explicit judgement for her difficulty understanding the speaker. As previously noted, Laura did not cite environmental factors as increasing her

listening anxiety. This may be due in part to the judgment she has faced outside the classroom.

During the final interviews, participants scarcely mentioned sources increasing listening anxiety. This may be due to their generally low listening anxiety scores, leading them to focus more on what maintained their low listening anxiety levels. As previously noted, Alanna identified as being a generally anxious person, which may have led to increased listening anxiety scores throughout the semester. Furthermore, Anna explained while she was initially concerned about how her high school Spanish skills would transfer to a college setting (interview excerpt six), once the semester started and she grew more familiar with her classmates and instructor, her overall anxiety decreased.

## CHAPTER 5

### SYNTHESIS OF RESULTS

#### **Research Question 1: To What Extent Are Participant FLLAS Scores Consistent With Listening Anxiety Ratings During In-Class Listening Exercises?**

During the final interview of data collection, participants explained changes in listening anxiety scores for both the FLLAS and Anxometer. Participants reflected on responses to individual items on the FLLAS, as well as inconsistencies in responses between the FLLAS and Anxometer. This was a particularly critical point in data collection, as analysis revealed that although scores between metrics were highly correlated, participants had difficulty relating to the listening specific scenarios depicted in FLLAS items. Both Mary and Laura expressed interpreting the FLLAS and in-class ratings as being separate entities measuring their listening anxiety. Laura first explained finding the survey items to be fairly general,

Interviewer: Your class ratings were pretty low. I'll tell you what your highest score was, and all that kind of stuff in a minute, but, in general, average wise, it was pretty low. It was slightly more moderate, I would say, for the survey. Do you know why that might be—why, in class it might have been reflected as being lower than those 30 questions that you answered?

Laura: Yeah, the survey definitely had more...it was just more broad. It wasn't about just one class activity it could be about being with my boyfriend's family or my other Hispanic friends and wasn't really limited just to in class participation.

Interviewer: Alright. It is different. It asks you questions like, “does it annoy you when” or like “do you feel awkward when...” or something. It is different than what I was asking you to do.

Laura: Specifically the phone question.

Interviewer: I was going to ask you about the phone question!

Laura: Ugh. Every time I'm on the phone with his mom—that is definitely the worst for me.

Laura explained the FLLAS items depicted broad statements that could be applied to a variety of contexts. However, the weekly interviews were specific to the listening activities

completed in class. Laura also mentioned survey item 24, *I am nervous when listening to a Spanish speaker on the phone or when imagining a situation where I listen to a Spanish speaker on the phone*, which she claimed is the listening context in which she is most anxious. However, in-class listening exercises did not depict one-on-one conversations, of which she was an active participant, where she could not see the speaker. Furthermore, she associated this item with speaking on the phone with her boyfriend's mother, which she may perceive as being higher stakes. Again, this is not necessarily a listening scenario she encountered in the Spanish classroom. In essence, the FLLAS several potentially anxiety-inducing listening contexts that she did not experience in class, which may partially explain the score differences.

Mary also explained interpreting FLLAS survey items differently than weekly interview questions on her Anxometer scores,

Interviewer: So, it was 100, and it went up to 102, which...is nothing. In comparison it's like teeny tiny. So, why do you think it was consistent?

You didn't change—it didn't go up a lot but also didn't go down that much.

Mary: Yeah. Maybe it's because—I'm trying to think of how to explain this.

Maybe it's just because the way I interpreted the questions dealt more so with dealing with native Spanish speakers, and listening activities where they speak fast, and they don't really wait for you. Whereas like John, it's more he speaks slower and with vocabulary that I understand. Which isn't the case in real-life situations. Maybe that's why.

Interviewer: Maybe. I mean, that has a lot to do with it. And a lot of times your listening was him. Or a lot of the activities were. So, this you might not be able to answer. But let's give it a go. So, your anxiety was a little bit higher in the survey than it was for your in-class reading, just from your day-to-day, it was more moderate. And I would say that overall, your average score in the class is 3.2. something to 3.2 So, low. Just out of curiosity, why do you think that is? Is there something about the questions on the survey?

Like Laura, Mary expressed difficulty connecting scenarios depicted in survey items to experiences she encountered in class. First, Mary explained survey items reflected

scenarios with increased input speed and minimal wait time. However, she claimed, the instructor typically modified his speech rate and vocabulary to enhance comprehensibility. When prompted to explain slight discrepancies in her FLLAS and Anxometer averages, Mary asserted the survey items were somewhat detached from the classroom context and focused more on instances of “real world” listening. Thus, for Laura and Mary, their FLLAS scores may not be entirely representative of the listening anxiety they experienced during class, as the survey items felt incongruent to their classroom experience.

Similarly, Anna explained why her responses to survey items related to input speed and repetition remained consistently high between FLLAS completions,

Interviewer: Why do you think they didn't change at all? Like, why do you feel equally anxious if someone talks too fast? Or, if they don't say something more than once?

Anna: I guess because in this class in particular we usually didn't come across that very much. (laughs)

Interviewer: True!

Anna: Like we would always hear things multiple times. No one ever really talked very fast, except for maybe one native speaker. (laughs) But other than that—yeah, I feel like if I had any more exposure to those things, it might have decreased. But we didn't really.

Similar to Laura and Mary, Anna had difficulty connecting these listening scenarios to the Spanish course. Anna affirmed that in class, the input speed was generally manageable, and text repetition was guaranteed. Thus, within the classroom, she did not encounter these listening scenarios which provoked anxiety. However, she felt with increased exposure to such listening contexts, her scores to related may have decreased.

In summary, Spearman-rank correlation results suggest participants rate their listening anxiety similarly across static and dynamic measures. However, it is important to supplement these quantitative findings with interview data, which sheds light on how

participants interpreted survey items and the extent to which said items represent their classroom listening experiences.

### **Research Question 2: To What Extent Do Participants' Listening Anxiety Ratings Fluctuate Over Six Weeks?**

This section will unveil fluctuations in Anxometer scores at the group level, by examining both Anxometer score average by class session and by listening activity. As noted in the section above, participant FLLAS scores varied minimally between the beginning and end of the semester. Reflected in Table 42 and Figure 17, over seven class sessions, participants exhibited generally low listening anxiety with minimal fluctuation ( $M = 3.2, SD = 0.7$ ). Average scores per class session ranged from 2.6-4.5, highlighting a 2.1-point difference between the highest and lowest scores. Table 42 below displays the average scores and standard deviations at the individual and group level across class sessions to reflect these patterns. Furthermore, at no point during data collection did group average Anxometer ratings reach a moderate score. Class sessions during which participants exhibited the highest listening anxiety were (in ascending order), class six ( $M = 3.9, SD = 0.6$ ), class one ( $M = 4, SD = 1.3$ ) and class seven ( $M = 4.5, SD = 1.2$ ). These scores also demonstrate fairly low fluctuation. In other words, class sessions during which participants experienced stronger listening anxiety, said anxiety fluctuated negligibly across participants, specifically  $< 1.5$  points. Furthermore, class sessions with the lowest listening anxiety were (in descending order), class two ( $M = 2.9, SD = 1.5$ ), class five ( $M = 2.8, SD = 1.7$ ), and class three ( $M = 2.6, SD = 1.3$ ).

**Table 42***Average Anxometer Scores by Class Session*

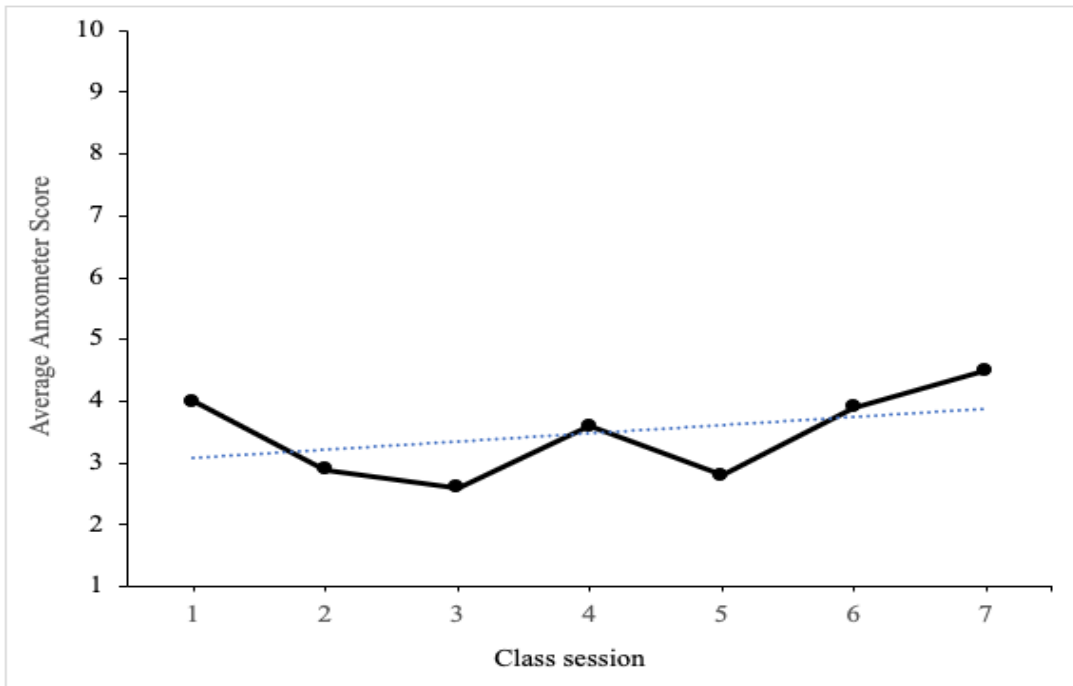
	Alanna	Laura	Mary	Kathy	Anna	Group average
Class 1	3.7 (0.9)	3.5 (1.2)	3.3 (1.2)	3.2 (1)	3 (1)	4 (1.3)
Class 2	4.1 (1.1)	X	2.2 (1.7)	1.8 (0.8)	3.6 (0.5)	2.9 (1.5)
Class 3	4.1 (1.1)	3.7 (1.2)	1.2 (0.4)	2.4 (0.5)	2.2 (0.4)	2.6 (1.3)
Class 4	4 (0.8)	3.5 (0.6)	2 (1.2)	3.3 (1)	5 (1.4)	3.6 (1)
Class 5	6 (0.8)	2.2 (0.5)	1.4 (1.1)	X	2.7 (0.5)	2.8 (1.7)
Class 6	2.3 (0.7)	3.1 (0.7)	X	2.7 (1)	3.9 (0.6)	3.9 (0.6)
Class 7	5.4 (0.8)	4.6 (0.8)	4.9 (0.9)	3.1 (0.7)	4.7 (0.5)	4.5 (1.2)
						3.4 (1.2)

Similar to the higher scoring class sessions, the low scoring class sessions also exhibited relatively negligible fluctuation, with score differences falling <1.7 points. While there was some variation in average listening anxiety scores, average Anxometer scores do not demonstrate significant fluctuation between class sessions. The largest decrease in scores between class sessions took place between classes one and two, whereby average scores decreased by 1.1 points. Furthermore, the largest increase in scores between class sessions occurred between classes five and six, during which average scores increased by 1.1 points. Nevertheless, classes two through six exhibited marginal fluctuation between classes, with scores ranging between 2.6 and 3.9. As average Anxometer scores by class session demonstrate minimal fluctuation, it is now important to consider how scores may vary within individual class sessions, and the influence of listening activities on this

fluctuation. The following section will explore beyond class averages and examine dispersion of individual Anxometer scores by class session.

**Figure 17**

*Average Anxometer Scores by Class Session*



**Table 43***Average Anxometer Scores during Listening Exercises*

<b>Class session</b>	<b>Task Type</b>	<b>Content</b>	<b><i>M</i></b>
2	Individual Presentation 2	Seville Spring festival	2.3
5	Individual presentation	Piñatas	2.3
3	Group discussion 2	Family history	2.4
2	Individual presentation 1	San Fermin festival	2.6
3	Group Discussion 1	Family history	2.7
6	Audiovisual: Speaker 2	Alleviating stress and maintaining wellbeing	2.7
3	Individual presentation	San Sebastian Festival	2.8
5	Read aloud	Work life balance	3
6	Audiovisual: Speaker 1	Alleviating stress and maintaining wellbeing	3
6	Audiovisual: Speaker 3	Alleviating stress and maintaining wellbeing	3.1
2	Group discussion 3	Family history	3.2
2	Group discussion 2	Family history	3.3
6	Individual presentation	Rainforest Conservation	3.4
4	Audiovisual: Movie clip	Relationship issues	3.6
1	Read aloud	Family relationships	4
2	Group discussion 1	Family history	4.3
7	Final review	Experience learning Spanish	4.5
7	Pair activity	Experience learning Spanish	4.8

Table 43 displays average Anxometer scores for completed listening activities during data collection. Scores from individual activities range from 2.3-4.8, with the majority of scores falling below 3.5 points. Thus, participants experienced generally low listening anxiety regardless of task type. The highest rated listening activities were the first group discussion during the second class ( $M = 4.3$ ,  $SD = 1.9$ ) as well as the final review ( $M = 4.5$ ,  $SD = 1$ ) and pair activity ( $M = 4.8$ ,  $SD = 1.8$ ) which took place during the final class session. As noted in figure 17, the final class session exhibited the highest average Anxometer score. The activities were relatively high stakes in nature as they served to represent the tasks and content featured on the final exam. Furthermore, the first group discussion was the first of five and effectively set the tone for subsequent groups (how this group's performance influenced other students will be elaborated in the following section). Nevertheless, this activity took place during the second class session, which exhibited among the lowest overall Anxometer scores of data collection. Thus, it is important to acknowledge that not all participants completed the first group discussion or pair activity. Anna and Kathy were members of the first group discussion while Laura was absent. As such, only Alanna and Mary completed Anxometer ratings during the activity. Additionally, Anna needed to leave early during the final class session and thus did not participate in the pair activity. Thus, the relatively heightened degrees of listening anxiety during these activities, particularly the first group discussion, may not be reflective of the entire group of participants. Furthermore, Anxometer scores during the first group discussion and pair activity were among the most variable of data collection. As noted in part one of the results section, participant Anxometer scores increased throughout the group discussion while they decreased during the pair activity. In other words, there were factors

during the group discussion and pair activity triggering an increase or decrease in listening anxiety as the task progressed.

The listening activities exhibiting the lowest average Anxometer scores were the individual presentation on the Seville Spring festival during week two ( $M = 2.3$ ,  $SD = 1.1$ ), the individual presentation on piñatas during week five ( $M = 2.3$ ,  $SD = 1$ ) and the second group discussion during week three ( $M = 2.4$ ,  $SD = 1.2$ ), each demonstrating comparable degrees of fluctuation. Said activities took place during the class sessions with the lowest average listening anxiety scores. Furthermore, students themselves were the input source for each of the lowest rated listening activities.

### ***Summary of Group Listening Anxiety Trends***

This section has reviewed listening anxiety trends at the group level over the course of data collection. Specifically, it has examined group differences in FLLAS scores, changes in Anxometer scores over seven class sessions and across individual listening activities.

Overall, participant FLLAS scores varied marginally between the beginning and end of the semester. Participant scores were categorized into one of three categories based on the possible score range of 30-150: Low (30-70), moderate (71-110), and high (111-150). Nearly every participant's FLLAS scores remained within the moderate score range between survey completions. One exception was Alanna, whose scores remained high and unchanged between survey completions ( $M = 111$ ,  $SD = 1$ ). Mary and Kathy's average FLLAS scores increased slightly, though both average scores remained moderate. Mary's average score was 101 ( $SD = 1.3$ ) while Kathy's was 96.5 ( $SD = 1.3$ ). Conversely, Laura and Anna's average FLLAS scores decreased. Laura's score decreased by four points for

an average of 102 ( $SD = 1.2$ ). Finally, Anna's listening anxiety according to FLLAS scores demonstrated the most fluctuation, as her average scores decreased by eight points. Anna also had the lowest overall FLLAS score ( $M = 85, SD = 1$ ).

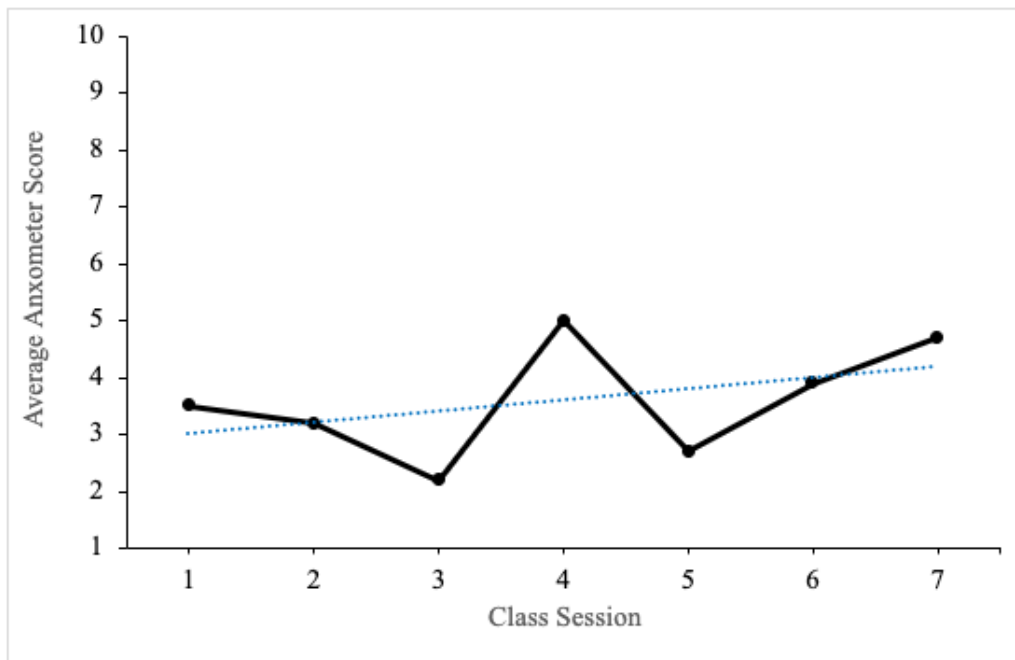
Regarding group Anxometer scores, participants exhibited overall low listening anxiety ( $M = 3.2, SD = 0.7$ ). Average scores by class session ranged 2.6-4.5, out of a maximum rating of 10 points. Furthermore, only one class session exhibited an average score outside the low range. During the final class session, during which participants completed the final review and pair activity, the average Anxometer score was 4.5. Class sessions with the highest Anxometer scores were class seven ( $M = 4.5, SD = 1.2$ ), class one ( $M = 4, SD = 1.3$ ) and class four ( $M = 3.6, SD = 1$ ). Conversely, classes with the lowest scores were class three ( $M = 2.6, SD = 1.3$ ), class five ( $M = 2.8, SD = 1.7$ ), and class two ( $M = 2.9, SD = 1.5$ ). Average scores for individual listening activities followed a similar pattern. Average Anxometer scores per activity range 2.3-4.8, although most scores fell below 3.5 points. Two of the highest rated activities took place during the final session, the pair activity ( $M = 4.8, SD = 1.8$ ) and final review ( $M = 4.5, SD = 1$ ). These scores were closely followed by those of the first group discussion of week two ( $M = 4.3, SD = 1.9$ ), an activity which took place during one of the lowest rated class sessions of data collection. The lowest rated activities were the second individual presentation of week two ( $M = 2.3, SD = 1$ ), the individual presentation from week five ( $M = 2.3, SD = 1$ ), and the second group discussion of week three ( $M = 2.4, SD = 1.2$ ). Each of the lowest rated activities consisted of an unrepeated text (i.e., student presentations and discussions) for which students were the input source.

### *Individual Listening Anxiety Trends*

**Anna Anxometer Score Fluctuation Trends.** Overall, Anna exhibited low listening anxiety with minimal fluctuation ( $M = 3.5$ ,  $SD = 1.1$ ) throughout the six weeks of data collection. Anna's average Anxometer scores per class session ranged from  $M = 2.2$  to  $M = 5$ , with the majority of average ratings falling below four points, thus within the low score range. At the individual activity level, her average scores ranged from  $M = 2$  to  $M = 5$ , with the majority of activities averaging 3.5 points or lower.

**Figure 18**

*Anna Weekly Average Anxometer Scores*



Although Anna's average Anxometer ratings typically fell within the low score range, there were some notable instances of fluctuation between class sessions. Her average score between class one and two remained relatively unchanged, before decreasing 1.4 points during class three. The greatest increase occurred between class sessions three and four, when Anna's score increased by 2.8 points. Subsequently, this was followed by the

strongest decrease between class Anxometer scores occurred the following week, when Anna’s score decreased by 2.5. As previously noted, during the fourth-class session, students completed the first listening activity without a text adapted for nonnative Spanish speakers, which presented considerable challenges for all participants. Conversely, anxiety levels during the fifth-class session were the lowest rated of data collection, as participants found the listening activities relatively easy, which may explain the decrease in scores between the two class sessions. Despite these score differences, Anna’s listening anxiety never increased more than 2.8 points or decreased more than 2.3 points between class sessions. With the exception of the fourth-class session, this limited fluctuation maintained her average Anxometer ratings within the low score range.

**Table 44**

*Anna Weekly Average Anxometer Scores*

<b>Class</b>	<b>Task Type</b>	<b><i>M</i></b>
Class 1	Read aloud	3.5
Class 2	Group discussions & Individual presentations	3.6
Class 3	Group discussions & Individual presentation	2.2
Class 4	Audiovisual	5
Class 5	Read aloud & Individual Presentation	2.7
Class 6	Audiovisual & Individual presentation	3.9
Class 7	Final review & Pair activity	4.7
		3.5

Table 45 displays Anna’s average Anxometer score by activity in ascending order. Her highest rated listening activity was the movie clip ( $M = 5$ ), closely followed by the final review ( $M = 4.7$ ). While neither case exceeded a moderate score, it is important to note

how these listening activities may be unique to others and thus led to increased listening anxiety. As previously mentioned, the movie clip featured a native speaker and was not adapted for novice Spanish learners. Conversely, Anna's lowest rated activities were the first group discussion of week two ( $M = 2$ ), the second individual presentation of week two ( $M = 2.3$ ), the second group discussion of week three ( $M = 2.3$ ) and individual presentation of week three ( $M = 2.3$ ). For the latter three activities, Anna's listening anxiety scores were identical and demonstrated negligible fluctuation.

**Table 45***Anna Average Anxometer Scores during Listening Exercises*

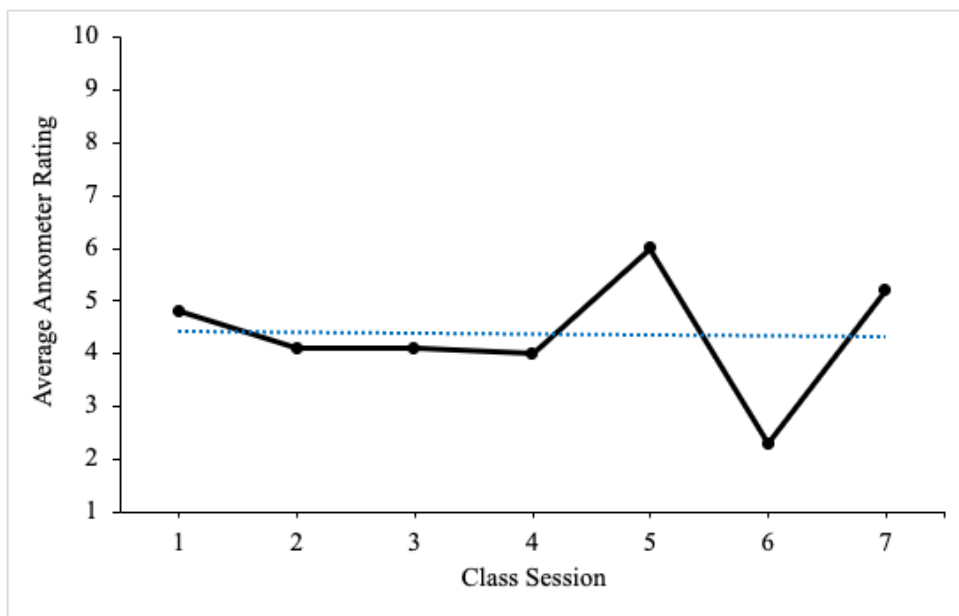
<b>Class</b>	<b>Task Type</b>	<b>Content</b>	<b><i>M</i></b>
Class 3	Group discussion 1	Family history	2
Class 2	Individual presentation 2	April Festival in Seville	2.3
Class 3	Group discussion 2	Family history	2.3
Class 3	Individual presentation	San Sebastian Festival	2.3
Class 5	Read aloud	Work life balance	2.5
Class 2	Individual presentation	San Fermin festival in Pamplona	3
Class 5	Individual presentation	Piñatas	3
Class 2	Group discussion 3	Family history	3.3
Class 1	Read aloud	Family relationships	3.5
Class 6	Audiovisual: face only (speaker 2)	Alleviating stress and maintaining wellbeing	3.5
Class 6	Audiovisual: face only (speaker 3)	Alleviating stress and maintaining wellbeing	3.8
Class 6	Audiovisual: face only (speaker 1)	Alleviating stress and maintaining wellbeing	4
Class 6	Individual presentation	Rainforest Conservation	4.3
Class 2	Group discussion 2	Family history	4.5
Class 7	Final review	Experience learning Spanish	4.7
Week 4	Audiovisual: Movie clip	Relationship issues	5

**Alanna Anxometer Score Fluctuation Trends.** Alanna experienced generally low listening anxiety with some fluctuation ( $M = 3.9$ ,  $SD = 1.4$ ). Although her listening anxiety ratings were typically in the low score range, Alanna exhibited the highest listening anxiety

of the five participants. Her class average Anxometer scores ranged from  $M = 2.3$  to  $M = 6$  with most average scores at or below  $M = 4.1$ . Nevertheless, there were instances of moderate listening anxiety scores, as evidenced by Alanna's Anxometer ratings during class one, class five and class seven. Moreover, at the activity level, Alanna's average Anxometer scores ranged  $M = 2$  to  $M = 6$ , with most activities averaging four points or less. Thus, Alanna experienced relatively low listening anxiety with notable instances of fluctuation.

**Figure 19**

*Alanna Weekly Average Anxometer Scores*



From classes one through four, Alanna's listening anxiety scores remained relatively consistent, ranging from 4 to 4.8. However, scores from classes five through seven reflect more variability. Between classes four and five, Alanna's listening anxiety increased two points, reaching a moderate score. The following class session, her listening anxiety decreased nearly three points, reaching her lowest overall score of data collection. Nevertheless, her listening anxiety increased by 2.7 points for the final class session, again

reaching a moderate score. Thus, despite initial consistency of low listening anxiety at the beginning of data collection, it fluctuated more during the final classes of the semester.

**Table 46**

*Alanna Weekly Average Anxometer Scores*

<b>Class session</b>	<b>Task Type</b>	<b><i>M</i></b>
Class 1	Read aloud	4.8
Class 2	Group discussions & Individual presentations	4.1
Class 3	Group discussions & Individual presentation	4.1
Class 4	Audiovisual	4
Class 5	Read aloud	6
Class 6	Audiovisual & Individual presentation	2.3
Class 7	Final review & Pair activity	5.2
		3.9

Table 47 displays Alanna’s average Anxometer score by listening activity in ascending order. Her listening anxiety was highest during the class five read aloud ( $M = 6$ ), the final review ( $M = 5.4$ ), and the week one read aloud ( $M = 4.8$ ). Conversely, her lowest rated listening tasks each occurred during week six. Alanna’s listening anxiety was lowest during the second ( $M = 2$ ) and third speaker ( $M = 2.3$ ) during the audiovisual activity, and the individual presentation on rainforest conservation ( $M = 2.3$ ). Alanna’s consistently low listening anxiety during the class session may reflect her general comfort across listening tasks or perhaps overall low anxiety that day.

**Table 47***Alanna Average Anxometer Scores during Listening Exercises*

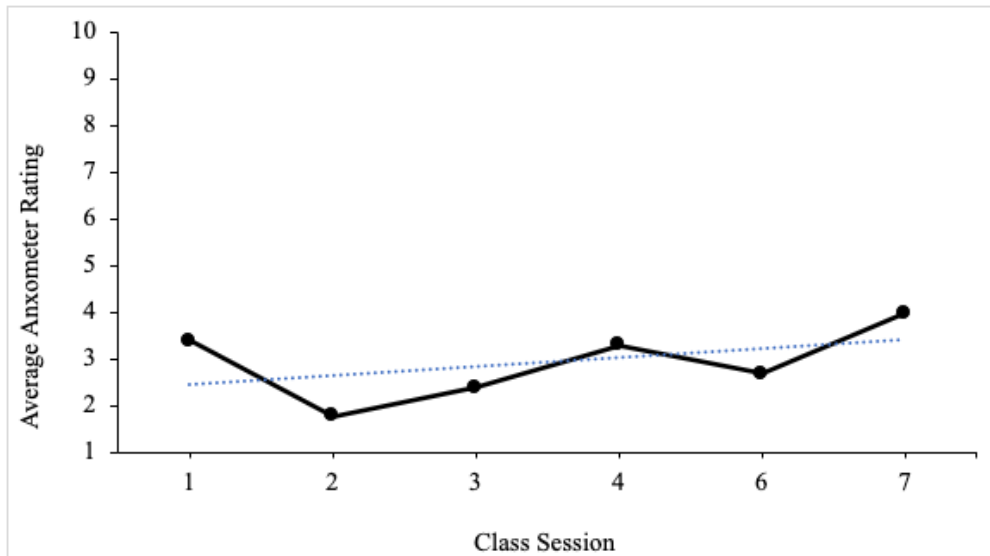
<b>Class</b>	<b>Task Type</b>	<b>Content</b>	<b><i>M</i></b>
Class 6	Audiovisual: face only (speaker 2)	Alleviating stress and maintaining wellbeing	2
Class 6	Audiovisual: face only (speaker 3)	Alleviating stress and maintaining wellbeing	2.3
Class 6	Individual presentation	Rainforest Conservation	2.3
Class 6	Audiovisual: face only (speaker 1)	Alleviating stress and maintaining wellbeing	2.8
Class 2	Individual presentation 2	April Festival in Seville	3.7
Class 3	Group discussion 2	Family history	3.9
Class 2	Individual presentation 1	San Fermin festival in Pamplona	4
Class 3	Individual presentation	San Sebastian Festival	4
Class 4	Movie clip	Relationship issues	4
Class 2	Group discussion 1	Family history	4.3
Class 2	Group discussion 3	Family history	4.3
Class 7	Pair activity	Experience learning Spanish	4.5
Class 3	Group discussion 1	Family history	4.7
Class 1	Read aloud	Family relationships	4.8
Class 7	Final review	Experience learning Spanish	5.4
Class 5	Read aloud	Experience learning Spanish	6

**Kathy Anxometer Score Fluctuation Trends.** Kathy exhibited low listening anxiety with minimal fluctuation ( $M = 2.7$ ,  $SD = 1.1$ ), among the lowest of the five participants. Her average Anxometer scores per class session all remained within the low

score range, as scores ranged  $M = 1.8$  to  $M = 4$ , with most scores falling  $M = 3.5$  or lower. Similarly, Kathy's Anxometer scores during individual listening activities reflect similar patterns as ratings ranged  $M = 1$  to  $M = 4.3$ , though most averaged below three points.

**Figure 20**

*Kathy Weekly Average Anxometer Score*



Compared to her fellow participants, Kathy exhibited minimal listening anxiety variation between class sessions as score fluctuation did not exceed 1.6 points. For example, the strongest decrease in scores between class sessions occurred between the first two classes (1.6 points score reduction), while the most significant increase took place between classes six and seven (1.3 score increase). Such marginal differences indicate that even when tasked with higher stakes (i.e., the final review during class seven) or more advanced (i.e., the movie clip) listening activities, Kathy's listening anxiety remains relatively consistent.

**Table 48***Kathy Weekly Average Anxometer Scores*

<b>Class session</b>	<b>Task Type</b>	<b><i>M</i></b>
Class 1	Read aloud	3.4
Class 2	Group discussions & Individual presentations	1.8
Class 3	Group discussions & Individual presentation	2.4
Class 4	Audiovisual	3.3
Class 6	Audiovisual & Individual presentation	2.7
Class 7	Final review & Pair activity	4
		2.7

The table below illustrates Kathy listening anxiety scores per activity listed in ascending order. Although Kathy's lowest rated listening activities occurred during the same class session, her highest rated listening activities spanned four class sessions. Kathy's listening anxiety was highest during the first read aloud ( $M = 3.3$ ), the movie clip ( $M = 3.3$ ), the pair activity ( $M = 4$ ) and the individual presentation on rain forest conservation during the sixth class session ( $M = 4.3$ ). These activities varied in task type, but many presented considerable challenges. For example, the pair activity was the first bilateral listening activity and immediately followed the final review. Furthermore, the class six individual presentation contained STEM-related vocabulary large unfamiliar to students. Despite being her highest rated listening activities, Kathy's Anxometer scores for these tasks are relatively low. Conversely, during Kathy's lowest rated listening activities, factors mitigating her listening anxiety were far less wide-ranging. Kathy's lowest listening anxiety scores each took place during activities for which her peers were the input source,

the second individual presentation ( $M = 1.7$ ), the third group discussion ( $M = 1.7$ ), and second group discussion ( $M = 1$ ) from week two. Each activity occurred following her own group discussion, suggesting she was perhaps relieved or perhaps less nervous listening as an audience member.

**Table 49**

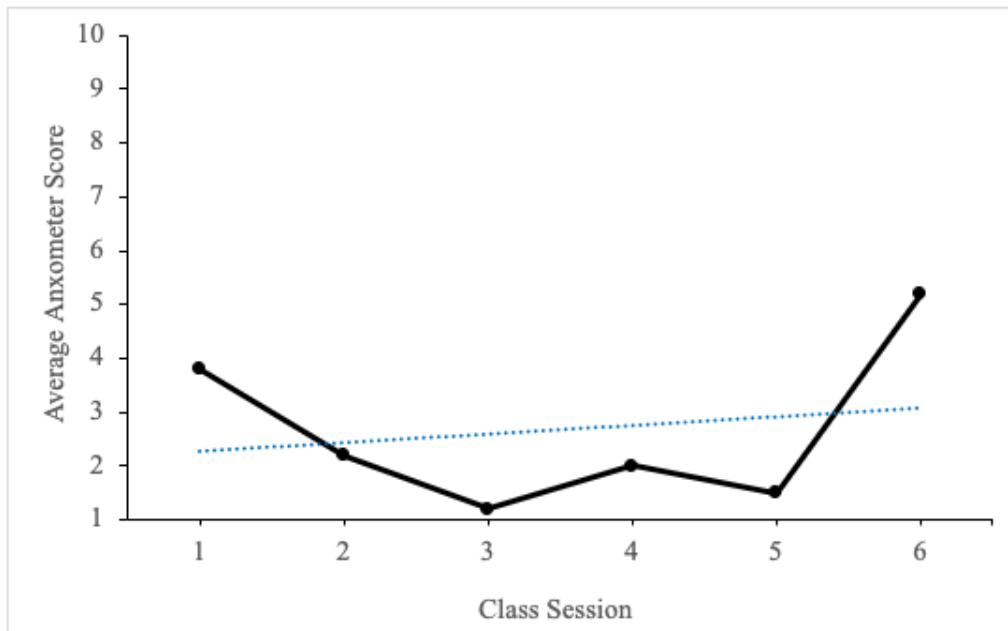
*Kathy Average Anxometer Scores during Listening Exercises*

<b>Class</b>	<b>Task Type</b>	<b>Content</b>	<b><i>M</i></b>
Class 2	Group discussion 2	Family history	1
Class 2	Group discussion 3	Family history	1.7
Class 2	Individual presentation 2	April Festival in Seville	1.7
Class 6	Audiovisual: face only (speaker 2)	Alleviating stress and maintaining wellbeing	2
Class 3	Group discussion 1	Family history	2.3
Class 3	Group discussion 2	Family history	2.3
Class 6	Audiovisual: face only (speaker 1)	Alleviating stress and maintaining wellbeing	2.5
Class 6	Audiovisual: face only (speaker 3)	Alleviating stress and maintaining wellbeing	2.5
Class 2	Individual presentation	San Fermin Festival	2.6
Class 3	Individual presentation	San Sebastian Festival	2.7
Class 7	Final review	Experience learning Spanish	3.1
Class 1	Read aloud	Family relationships	3.3
Class 4	Movie clip	Relationship issues	3.3
Class 7	Pair activity	Experience learning Spanish	4
Class 6	Individual presentation	Rainforest Conservation	4.3

**Mary Anxometer Score Fluctuation Trends.** Mary displayed low listening anxiety with minimal fluctuation throughout data collection ( $M = 2.5$ ,  $SD = 1.8$ ), the lowest of the five participants. However, Mary missed the sixth class session and thus Anxometer ratings for four listening activities (i.e., three audiovisual texts and one individual presentation). Mary's listening anxiety scores remained within the low score range for all but the final class session when she exhibited more moderate ratings, with average Anxometer ratings ranging  $M = 1.2$  to  $M = 5.2$ . Similarly, Mary's listening anxiety during individual listening tasks ranged  $M = 1$  to  $M = 6$ . However, the majority of listening tasks were scored two points or less.

**Figure 21**

*Mary Weekly Average Anxometer Scores*



As depicted in table 50, between class sessions, Mary's listening anxiety was relatively consistent between class sessions. From classes two through five, her average Anxometer scores varied by one point, suggesting stable listening anxiety. The most

significant score increase occurred between class sessions occurred in class five and seven, when Mary’s listening anxiety increased 3.7 points. Conversely, Mary’s sharpest decline in listening anxiety took place between class one and two as her average Anxometer score decreased by 1.6 points. These findings suggest Mary’s listening anxiety remained low throughout the semester with minimal variation.

**Table 50**

*Mary Weekly Average Anxometer Scores*

<b>Class</b>	<b>Task Type</b>	<b><i>M</i></b>
Class 1	Read aloud	3.8
Class 2	Group discussions & Individual presentations	2.2
Class 3	Group discussions & Individual presentation	1.2
Class 4	Audiovisual	2
Class 5	Read aloud & Individual Presentation	1.5
Class 7	Final review & Pair activity	5.2
		2.5

Table 51 displays Mary’s Anxometer scores for each activity in ascending order. Her lowest rated activities were each assigned the lowest possible Anxometer score and exhibited no fluctuation: the first individual presentation from class two ( $M = 1$ ), the first class three group discussion ( $M = 1$ ), and class five read aloud ( $M = 1$ ). The aforementioned presentation and discussion succeeded her own. Thus, perhaps she felt more at ease listening as an audience member. Conversely, Mary’s highest rated listening activities were the first group discussion during week two ( $M = 4.3$ ), the final review ( $M = 4.9$ ) and the pair activity ( $M = 6.5$ ). The first group discussion preceded Mary’s group, impacting her Anxometer scores as she grew nervous in anticipation her own performance. Furthermore,

the final review and pair activity presented heightened stakes as compared to their typical listening tasks which likely raised her anxiety. Interestingly, Mary's scores for the group discussion and pair activity also demonstrated the highest degree of listening anxiety fluctuation of the listening activities. During the group discussion, her listening anxiety increased as the activity progressed while it decreased over time during the pair activity. As such, when Mary's listening anxiety was most heightened, her anxiety evolved dynamically in response to the events both within and surrounding the listening tasks.

**Table 51**

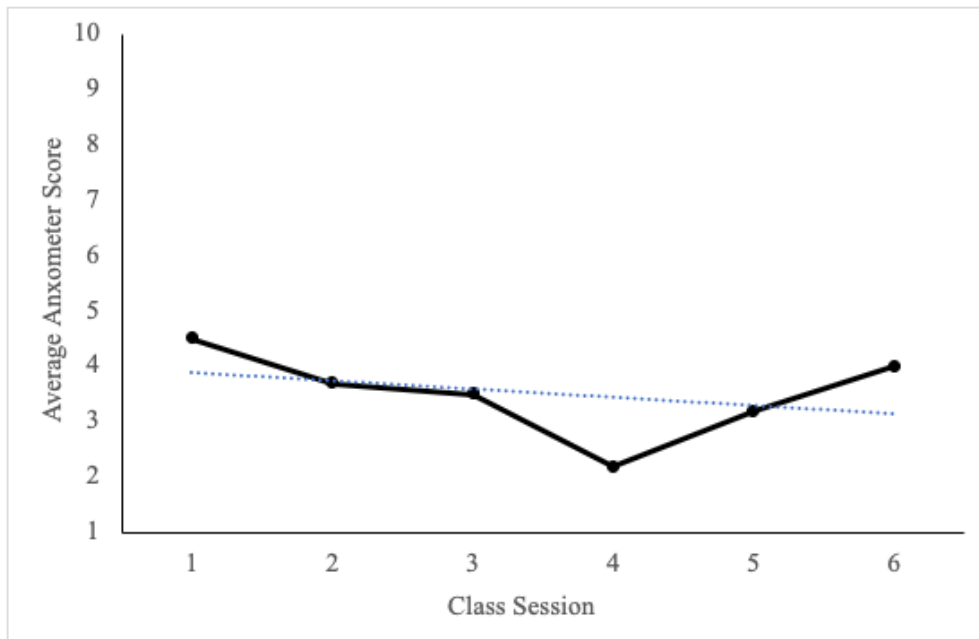
*Mary Average Anxometer Scores during Listening Exercises*

<b>Class</b>	<b>Task Type</b>	<b>Content</b>	<b><i>M</i></b>
Class 2	Individual presentation 1	San Fermin festival in Pamplona	1
Class 3	Group discussion 1	Family history	1
Class 5	Read aloud	Work life balance	1
Class 2	Individual presentation 2	April Festival in Seville	1.3
Class 3	Group discussion 2	Family history	1.3
Class 3	Individual presentation	San Sebastian Festival	1.3
Class 2	Group discussion 3	Family history	2
Class 4	Movie clip	Relationship issues	2
Class 5	Individual presentation	Piñatas	2
Class 1	Read aloud	Family relationships	3.8
Class 2	Group discussion 1	Family history	4.3
Class 7	Final review	Experience learning Spanish	4.9
Class 7	Pair activity	Experience learning Spanish	6.5

**Laura Anxometer Score Fluctuation Trends.** Finally, throughout data collection, Laura exhibited overall low listening anxiety with minimal fluctuation ( $M = 3.3$ ,  $SD = 0.8$ ). However, Laura missed the second class session and is thus missing Anxometer scores for five listening activities (i.e., group discussions and two individual presentations). Anxometer scores during class sessions ranged  $M = 2.3$  to  $M = 4.5$ , with most class sessions averaging four points or lower, signaling consistently low scores. Similarly, Laura's scores during individual listening tasks ranged  $M = 2$  to  $M = 4.6$ , though most activities were also rated lower than four points. Thus, neither her class nor individual listening activities exceeded a moderate listening anxiety score.

**Figure 22**

*Laura Weekly Average Anxometer Scores*



Laura's low listening anxiety demonstrates generally minimal fluctuation. Between class sessions, listening anxiety scores fluctuated by no more than 2.2 points, though most fluctuation neither increased nor decreased more than 2.2 points, with most

between-class score fluctuations falling within 1.2 points (see table 25). As such, it does not appear the degree of fluctuation in listening anxiety ratings corresponds with the severity of listening anxiety. In other words, Laura’s listening anxiety does not necessarily fluctuate or remain consistent based on the degree of her listening anxiety.

**Table 52**

*Laura Weekly Average Anxometer Scores*

<b>Class</b>	<b>Task Type</b>	<b><i>M</i></b>
Class 1	Read aloud	4.5
Class 3	Group discussions & Individual presentation	3.7
Class 4	Audiovisual	3.5
Class 5	Read aloud & Individual Presentation	2.3
Class 6	Audiovisual & Individual presentation	3.1
Class 7	Final review & Pair activity	4.2
		3.3

The table above displays Laura’s average Anxometer scores by activity in ascending order. Laura’s listening anxiety was highest during the third speaker of the class six audiovisual activity ( $M = 3.8$ ), the final review ( $M = 4.5$ ), and the class one read aloud ( $M = 4.6$ ). Again, the final review presented considerable challenges and the added pressure of representing the final exam. Similarly, the first read aloud preceded her individual presentation, which impacted her scores more than the activity itself. Her lowest rated activities were the class five individual presentation on piñatas ( $M = 2$ ) and read aloud ( $M = 2.3$ ) and the class six individual presentation on rainforest conservation ( $M = 2.7$ ). Two of the activities took place during the same class section, suggesting overall low listening

anxiety with minimal fluctuation regardless of the activity. Furthermore, in each case the input sources of the activities were either the instructor or her peers, which may have also alleviated listening anxiety.

**Table 53**

*Laura Average Anxometer Scores during Listening Exercises*

<b>Class</b>	<b>Task Type</b>	<b>Content</b>	<b>M</b>
Class 5	Individual presentation	Piñatas	2
Class 5	Read aloud	Work life balance	2.3
Class 6	Individual presentation	Rainforest Conservation	2.7
Class 6	Audiovisual: face only (speaker 1)	Alleviating stress and maintaining wellbeing	2.8
Class 7	Pair activity	Experience learning Spanish	3
Class 6	Audiovisual: face only (speaker 2)	Alleviating stress and maintaining wellbeing	3.3
Class 4	Audiovisual: Movie clip	Relationship issues	3.5
Class 3	Group discussion 1	Family history	3.7
Class 3	Individual presentation	San Sebastian Festival	3.7
Class 6	Audiovisual: face only (speaker 3)	Alleviating stress and maintaining wellbeing	3.8
Class 7	Final review	Experience learning Spanish	4.5
Class 1	Read aloud	Family relationships	4.6

### **Research Question 3: How Do Participants Explain the Fluctuation of their Listening Anxiety?**

To answer RQ3, the following section is divided into two parts. The first part explores factors that influenced listening anxiety over the course of six weeks, organized

categorically by factor. As factors impacted participants in unique ways, individual categories will center on the participants for whom they were most relevant. The second part follows a similar structure but focuses on factors that helped mitigate listening anxiety.

### ***Factors Influencing Increased Listening Anxiety***

Participants' listening anxiety was primarily incited by personal, listening task and input factors. In contrast, instructional, environmental and process did not consistently provoke listening anxiety and were not identified as primary sources of anxiety for any of the participants. It is worth reiterating that "heightened" or "increased" listening anxiety does not necessarily indicate high Anxometer scores. As repeatedly stated, the participants generally exhibited low listening anxiety, with their highest ratings typically only reaching moderate scores. Thus, when identifying sources of listening anxiety, it is critical to note that they did not always result in significantly elevated ratings, but rather in scores marginally higher than adjacent or average ratings.

**Personal factors.** In several instances, Alanna, Mary and Laura's anxiety during listening tasks was provoked by external factors unrelated to the task itself. Specifically, they were concerned with upcoming presentations. For example, during classes two and five, Alanna presented in a group discussion and individual presentation, respectively, following the listening activities. She reported feeling intimidated by the first group discussion due to their performance and preparation, fearing her group's performance would be inadequate. During the class five read aloud, her highest rated listening activity, Alanna was preoccupied by her presentation. Describing her high scores, she stated, "I was EXTREMELY nervous about the presentation. I thought I was gonna throw up even after the presentation." In these instances, Alanna's insecurities about her skills and performance

occupied her attention and influenced her overall anxiety, impacting her listening anxiety scores. Mary and Laura encountered similar concerns during the class one read aloud which preceded their individual presentations. Mary explained her moderate Anxometer scores, “I was taking into account that I was going to have to present,” affirming her presentation following the activity slightly inflated her scores. Similarly, Laura explained her listening anxiety increased at the end of the class three individual presentation because “I got nervous again, because I knew I was probably next.” Thus, anxiety during listening tasks may stem from unrelated sources which can occupy student attention and distract from the listening task, contributing to increased anxiety.

Alanna and Mary also became anxious during listening activities when they became worried about future performance on similar tasks. For example, during the movie clip activity and final review, Alanna worried future events would be equally challenging. During the movie clip, Alanna feared “If we’re moving onto listening sections that are more like this, it’s going to be more complicated – or just harder for me.” This fear became particularly magnified for both participants during the final review. Alanna felt it was “foreshadowing what I would be doing (on the final), and that is not acceptable for me to write three words per questions.” Mary had a similar experience, stating, “I was spiraling thinking, ya know, when you're like, ‘oh, my gosh! If I can’t even understand that I'm going to do so bad on the final.’” Moreover, both participants admitted to feeling a lack of preparation. Alanna affirmed, “I haven't studied the new vocabulary at all. I'm going to be completely honest with you. So, I had no idea what that meant.” Thus, during this class session, Alanna and Mary’s listening anxiety during the final review was also fueled by a

lack of preparation. Their anxiety intensified as they began doubting their capabilities, which they projected onto future outcomes.

At times, Mary and Laura expressed a lack of confidence in their understanding of the listening text which increased their anxiety. Specifically, they began second-guessing their comprehension. For example, during the first read aloud, Mary's listening anxiety increased following text repetition as she began worrying, "Oh my gosh, do I really understand this, or is it just *my* comprehension of it? Is it right?" This sudden uncertainty may have been prompted by the class discussion in which students were expected to share their responses. Similarly, when adapting to different peers during group discussions, Laura often worried "If I'm understanding them correctly. And then I'm worried about, 'Oh, well, does my question even make sense from what they were talking about?'" In both cases, the participants did not regard the listening text as particularly challenging or difficult to comprehend. Rather, their self-doubt intensified when they needed to "prove" their understanding to the class. Relatedly, Alanna and Mary were often preoccupied with saving face in front of their peers. For example, during the first read aloud, Alanna was nervous she would be unable to answer a question because "It always kind of unfortunately falls back to that whole, not looking stupid thing, because I think it's just probably 'I'm paying attention. I'm listening to you.'" Similar concerns occurred during a group discussion in the second class session when Alanna feared posing a question to presenters that was already addressed, exposing she missed information. Furthermore, during the pair activity, Mary feared being paired with a peer critical of her skills. Referencing a classmate she explains, "Okay, I love Sandy, she's a good friend, but she like humbles me so fast if I say something wrong in Spanish." Mary also suggests feelings of inferiority, stating she

feared being paired with a classmate more advanced than her. As such, feelings of insecurity and self-doubt caused participants to question their comprehension and even feel inadequate to their peers, fueling their listening anxiety.

**Listening Task Factors.** Factors related to the listening task emerged as the most anxiety inducing for Anna and Laura. Both participants experienced increased listening anxiety due to the accompanying comprehension questions and participation in post listening task discussions. For example, during the class two and three group discussions, Anna became preoccupied with formulating a relevant question while also worrying about “if I’m going to phrase the question in a grammatically correct way.” Anna and Laura affirm this process can be stressful as their contributions impact participation grades. For example, Laura’s listening anxiety increased towards the end of the class one read aloud and final review which she attributed to “Getting called on for answers” and “Sharing with the class.” Laura is a fairly reserved student who participates sparingly in class. Explaining her reservation she stated, “I just don't like talking in front of the class.” She emphasized this dislike exists in her classes taught in both English and Spanish stating, “Either way, I do not enjoy it at all.” Anna’s rationale for increased anxiety due to class participation was slightly different. She finds the need to participate can distract her from the listening text, stating,

Sometimes I kind of wish I wasn't either thinking of a question or an answer for the end. I kind of just want to listen, and just see how much I am comprehending, or if it's interesting to me. So, I feel like that's something the more I do it--because I catch myself doing it. I'm like, ‘oh, that's interesting. That's like a good question.’ And then it’s like ‘what’d he just say?’”

In essence, Anna laments not being able to listen for the sake of interest or to monitor comprehension rather than having to also consider the listening assessment.

Moreover, Anna often felt developing questions for the answers while listening divided her attention. For example, during the first class read aloud, she alternated between listening and reading the questions as she “couldn't do both at the same time.” Similarly, during the final review, she explained, “Once in a while I was just stuck on ‘hm, what should I answer to this question?’” Her comments suggested her listening anxiety stemmed from the challenge of multitasking while listening and having her contributions evaluated. Conversely, Laura’s anxiety surrounding the evaluation accompanying the listening text and sharing her responses may have stemmed from more personal attributes such as insecurity or introversion.

**Input Factors.** Instances of Kathy’s heightened listening anxiety primarily stemmed from input factors such as unfamiliar vocabulary or content and listening texts containing multiple speakers. For example, when a peer presented on the San Sebastian festival in Puerto Rico, Kathy attributed her listening anxiety to her lack of background knowledge on the subject and absence of provided keywords to help fill the gaps in missing information. Relatedly, Kathy’s highest rated activity, the class six individual presentation, was due to the difficult content and complex vocabulary. She recalled adverse feelings in anticipation of “Sciencey terms.” Kathy expressed similar concerns during the week four movie clip, citing increased input speed combined with colloquial language. She explained, “I think I was worried about that because I knew they were speaking a lot faster and like using slang that we weren't familiar with.” Mary, for whom input factors were the second most common factor influencing listening anxiety, also found the movie clip was made exceedingly more challenging as the speed of the input was compounded by the difficult vocabulary. Both factors influenced increased listening anxiety during the activity,

I was anxious about how fast they were speaking certain points a little bit. And then the fact that I didn't really understand much of what was... there were some phrases that I just really had no idea like even with context clues, what they were saying.

Mary recalls a similar experience with input speed during Alanna's presentation on piñatas during the fifth class session. She states, "She was talking pretty fast. And it was piñatas, so I had an idea of what she was talking about." Likewise, lack of familiarity with the vocabulary featured in the final review incited listening anxiety. Mary described hearing the first question, "I think it was like, 'te cae' or whatever 'bien.'" And I've only heard that expression used between people like not." In this case, Mary was familiar with the term, but not in this specific context.

In addition to vocabulary and input speed, Kathy occasionally experienced increased listening anxiety during listening texts with multiple speakers. She explained for conversations containing more than one speaker, "It's very difficult to have both sides that you understand. Yeah, you're going back and forth and it's like 'what's happening?'" Such challenges were especially relevant during group discussions. Following the week two group discussions, Kathy recalled feeling increased anxiety during the third group, "Oh my God I have more people to listen to and pay attention to and come up with questions for.' So, it was more to keep track of." Thus, attending to more speakers also required the developing questions for multiple individuals. Kathy made a similar statement the following week, stating her listening anxiety was higher during the second group discussion as, "there is more of them so it's more listening." Thus, although Kathy generally experienced low listening anxiety, moments of relatively heightened anxiety emerged from factors related to the input.

**Processing Factors.** Process-related factors did not emerge as consistent sources of participant listening anxiety. While they were occasionally referenced, no participant cited them as a primary source. In some cases, participants' listening anxiety increased when their attention was divided between the listening text and the listening task assessment. For example, during the first read aloud, Anna claimed her attention was divided between listening to the instructor while also considering the comprehension questions which required drawing personal connections, adding, "It was just a lot to think about all at once." The following class session, she and Kathy expressed similar statements regarding the group discussions as students were expected to develop questions for the speakers based as they listened. Anna explained, "If I'm writing it, I can't really hear what they're saying at the same time." Similarly, Kathy expressed, "When you're trying to think of one (a question) in the middle of their presentation, and you missed parts of it. You're like, "oh, my God! Did they even say that?" In both examples, the participants find attending to the listening assessment alongside processing input can potentially lead to missed information. Kathy encountered a similar experience during the movie clip as she was less accustomed to audiovisual listening texts. She stated, "I felt like I needed to look at facial expressions as well. So, you'd look at the transcript and also looking at the screen." In this case, Kathy's attention was divided between the visual information depicted in the video and the transcript.

Participants also experienced increased listening anxiety when they struggled to follow portions of the listening text. Mary attributed her increased listening anxiety during the movie clip to both the speed and limited comprehension claiming, "I didn't really understand much of what it was." She echoed this comment in the second class session

emphasizing such scenarios exacerbate her anxiety, “If I didn't really grasp it that well, and then that makes me really anxious.” Similarly, Laura described her slightly heightened listening anxiety during the class six audiovisual activity, “There was something I wasn't understanding, and that's why I was still kind of more anxious than normal.” Although participants to not specify what incited the lapses in understanding, they affirm limited comprehension increased their anxiety.

Thus, although not a common source of listening anxiety, some participants experienced increased listening anxiety when their attention was divided to attend to the different demands of the listening and task and when they did not fully grasp the listening text.

**Instructional Factors.** Similar to processing factors, instructional factors were not a key source of listening anxiety. However, on a few occasions, participants attributed increased listening anxiety to a lack listening supports they were typically provided. For example, Laura claimed her listening anxiety during the final review was heightened as it was “one of the first things we did without a transcript or the words in front of us... I think I panicked because there were no words.” This suggests Laura grew accustomed to utilizing transcripts during listening exercises and struggled to adapt when they were not provided. Likewise, Mary’s listening anxiety increased during the class five individual presentation as she was unable to see PowerPoint which she referred to as the “transcript” as the student read directly from the slides. Given her inability to see the words and unfamiliarity with the subject matter, Mary’s anxiety increased.

Although instructional factors were rarely cited for inciting listening anxiety, participants occasionally reported increased anxiety when their usual supports were not provided.

**Environmental Factors.** Environmental factors were never referenced as a source of listening anxiety. In other words, classroom dynamics and peer interactions did not impact participant anxiety. In the final interview, several participants explained that said factors played a critical role in mitigating their overall anxiety throughout the semester (see above). Although several participants explained listening text comprehension questions and sharing their responses with the class were sources of listening anxiety, they also state their mistakes would not be subject to ridicule from their peers. In summary, they were concerned about sharing their understanding of listening texts with the class, but perhaps due to their own insecurities about answering incorrectly, rather than experiencing any judgement.

### ***Factors Mitigating Listening Anxiety***

The following section will outline the primary factors that mitigated participant listening anxiety. Moments of reduced listening anxiety were most attributed to instructional, personal and input factors. Conversely, processing, listening task and environmental factors played a marginal role in low listening anxiety scores.

**Instructional Factors.** Instructional factors were the primary sources mitigating Alanna and Laura's listening anxiety. It is worth noting that Alanna did not identify any mitigating factors during sessions three, five or seven. This does not necessarily indicate consistently heightened listening anxiety during these sessions; rather, the instances of listening anxiety were perhaps more pronounced or memorable.

Alanna and Laura found transcripts provided by the instructor as instrumental in reducing their listening anxiety. Both found transcripts particularly helpful during the movie clip listening task. Alanna recounts utilizing the transcript to keep up with increased speed and recover lost input, noting it was “kind of what kept me more even keeled” and “definitely is helpful in processing.” For example, Alanna explained without movie clip transcript, “I wouldn't have wanted to participate as much, because I think I just definitely would have been like, ‘I am not sure what I'm going to say, or if I even like processed that correctly.’” Laura added she liked to read along with the transcript, stating it is especially useful during rapid speech, when shorter words such as pronouns may easily be missed, “A lot of the little words that are written out in the transcript, I couldn't catch it all like ‘usted’ and like ‘que’ and little ones.” The sentiment reaffirmed a previous statement when Laura explained regarding the first read aloud activity, “Listening with the words is much more helpful than listening without anything to read.” Not only are transcripts a valuable resource to follow along, but they may also draw students’ attention to key details from the text. Alanna explained for the class one read aloud that how the instructor annotated transcripts was helpful to highlight key vocabulary and grammar, which she finds stimulates recall as they “can help you key into other things that you might have forgotten.”

Alanna also found visual cues in listening texts through videos or gestures mitigate her listening anxiety. For example, during the class six audiovisual listening activity, her anxiety was reduced as she could rely on both the video and transcript. Alanna noted she found it beneficial to see the speakers’ mouths moving as “it’s a little helpful to understand, especially if they're moving in a quicker speed in their speech. But if I got lost, I could just look down or look to the side.” In these examples, she explained using the listening

supports to recover missed portions of the text and manage input speed. Moreover, Alanna viewed other forms of listening support, such as gestures, as a form of distraction and entertainment, leading to lower listening anxiety. For example, during the week two presentation on the San Fermin festival, presenter used gestures and sound effects to act out celebrations (e.g., fireworks). Alanna felt this “kind of made you stop thinking about being worried because he’s doing all of these things.”

The instructor often spent significant time previewing and explaining the listening comprehension assessment (i.e., comprehension questions) ahead of presenting the listening text which helped reduce Laura’s listening anxiety. Laura affirmed the questions portion is “where a lot of my anxiety comes from” as they must demonstrate understanding of the text. Thus, Laura asserted, when the instructor thoroughly reviews the questions, “I know what I’m looking for.” Laura contended the comprehension question review clarified key content and alleviates the anxiety she experiences in anticipation of sharing responses. Similarly, Laura found the instructor repeating the listening text allows her to extract missed information. For example, during the final review, among her highest ranked listening activities, she explained, “I think if he didn’t repeat it, it would have been much worse, because I didn’t catch a lot of them the first time.” Thus, both Alanna and Laura found provided listening supports mitigate listening anxiety, facilitate comprehension and listening task completion.

**Personal Factors.** For Anna and Mary, personal factors played a prominent role in mitigating their listening anxiety. Often, said personal factors were unrelated to listening tasks. For example, on several occasions, Anna and Mary attributed low listening anxiety scores to feeling disconnected from listening activities due to events occurring outside the

classroom. During the third class session, Anna reported low listening anxiety as she felt relaxed after a challenging week, which may have influenced her Anxometer scores during the listening activity. Similarly, during the class five individual presentation, Anna was more preoccupied with upcoming events, lessening her anxiety during the listening activity, despite claiming “I was trying my best to pay attention.” Following the third class session, Mary described deciding to disconnect from the listening task, “Sometimes the reason why my anxiety goes lower when I'm just like ‘I'm just not going to participate today.’” Thus, perhaps due to low energy or lack of motivation, Mary chose to disengage from the task at hand, thus lowering her anxiety. Another personal trait Mary exhibited was an ability to calm her anxiety when it arose. For example, during a group discussion in the second class session, she initially exhibited heightened Anxometer scores as felt preoccupied by her own group discussion that followed. However, her anxiety began to decrease throughout the activity as she began reassuring herself, “I was like ‘no, we're going to be fine.’ That's why it was kind of the 5 (rating) I was trying to calm myself down a little.” As such, her listening anxiety decreased by the end of the activity.

Anna and Mary also experienced reduced listening anxiety when they perceived listening tasks as being low stakes. Anna described the week one read aloud as “More casual. Just like how we normally would be talking in class” compared to textbook listening activities. Mary added familiarity with the text and the provided transcript may have contributed to the lowered stakes. Both participants expressed similar notions when describing their listening experience during individual presentations and group discussions. Anna described the class two individual presentations as feeling “laid back” given the recurring nature each week and the class three group discussions “a little more chill” given

previous experience. Mary found the individual presentations to generally be lower stakes as she feels less pressure as an audience member, acknowledging she is not in the “hot seat.” Notably, Anna was the only participant who described the final review as low stakes, stating her listening anxiety was low as “It was just a practice. So, I wasn't nervous about it or anything.” Although the final review was one of Anna’s highest rated activities, her low-moderate scores and interview responses indicate her anxiety was relatively manageable. Anna and Mary’s listening anxiety was often mitigated by personal factors stemming from elements external to the listening task or when perceiving listening tasks as low stakes, with repeated exposure to said activities contributing to this perception.

**Input Factors.** Input-related factors such as familiar vocabulary and content, slow input speed, and clarity predominately mitigated Kathy’s listening anxiety. Input factors also alleviated Anna’s listening anxiety, though to a lesser extent. During the sixth class session, Kathy reported feeling least anxious during the second audiovisual text due to its familiar vocabulary. Anna, on the other hand, attributed her low Anxometer scores to the speaker’s slow speech rate. Furthermore, Kathy explained why her listening anxiety tends to be lower group discussions than individual presentations, noting,

I think I'm more anxious during presentations—the individual ones, because I don't know people are gonna talk about. But I already know the vocab for the family questions. So, I'm more prepared to listen, because I already know all of the vocab because we've been learning it this week and last week.

Thus, the group discussions provided a degree of predictability not afforded by the individual presentations. During this class session, she also noted feeling least anxious during the second group discussion as “the people were speaking all very clear speakers-I think I knew (what) they were saying so I was prepared.” The following class session,

Kathy reinforced this statement, explaining, “I had this last week for the other presentations, for the group ones, I know all the words that are going to be used.” Thus, the input related factors (i.e., vocabulary and clarity) foster a sense of preparation and predictability, contributing to lower anxiety. Finally, for the week one read aloud, Kathy affirmed that familiarity with how the instructor speaks helped mitigate her listening anxiety, particularly as the listening task progressed. Kathy explained, “I'm used to his voice- the pace he talks at. Knowing that it was him talking, compared to just an audio of someone speaking really fast made me feel less anxious.” In this example, she referenced recorded audio listening texts, which she feels contain increased input speed. She also emphasized the importance of predictability which seems to work in tandem with several factors alleviating her anxiety. As Kathy was accustomed to how the instructor speaks, she knew what to anticipate, thus decreasing her listening anxiety.

Similar to Kathy, Anna’s listening anxiety was mitigated by familiarity with listening text content. In classes one, four and five, Anna’s listening anxiety was mitigated by prior exposure to the listening text or elements of the listening text reflecting familiar real-life scenarios. For example, Anna described the class four movie clip as a “relatable type of situation, just seemed more real.” In other words, the conflict between the couple seemed reminiscent of an exchange seen outside the classroom, facilitating comprehension and leading to less anxiety while listening. Earlier in the semester, Anna recounted reduced anxiety during the first read aloud exercise as the class reviewed it during a previous session. She explained, “we weren't too worried about, ‘Oh, am I going to be able to understand this’ because I already had the background.” In this case, Anna felt relaxed given her familiarity with the listening text content.

**Listening Task Factors.** Listening task factors did not play a significant role in mitigating participants' listening anxiety. However, for some, such as Anna, familiarity with specific task types helped reduce anxiety. For example, Anna's low listening anxiety during classes two and three stemmed from her familiarity with the nature of group discussions and individual presentations. Said familiarity allowed her to anticipate the activity's structure and what to expect which, as previously noted, she found lowers the stakes of the listening activities. Furthermore, when Anna explained her low-moderate Anxometer scores during the final review, "It was almost reminiscent of AP Spanish. Like everybody's practicing for the exam, or something. That's kind of what I felt like. So, I was like, 'Okay. I've done this before, but it's been a little while.'" Kathy made a similar remark about her low listening anxiety scores during the activity, explaining, "I think I've taken so many Spanish exams that they're all just the same." Thus, during this relatively high-stakes listening activity, having completed similar tasks reduced Anna and Kathy's listening anxiety.

**Processing Factors.** Similar to listening task factors, processing factors did not significantly mitigate participants' listening anxiety, with the exception of Mary. In addition to personal factors, processing factors such as an ability to follow along with the text and deployment of listening strategies helped reduce Mary's listening anxiety. During the week four movie clip, Mary explained despite being unable to understand the clip word-for-word, she was able to deduce the overall meaning. She relied on the comprehension questions to extract key details, "The questions were also more about emotions and relationship status, and I could pick up what was happening based on what I was hearing and seeing." Mary used context clues from the comprehension questions and video to fill

gaps in understanding. Unlike many of her peers, Mary did not experience heightened listening anxiety during this task. Perhaps the listening strategies she used to facilitate comprehension also helped alleviate anxiety. Mary echoed this notion again following the week five read aloud. Explaining her low Anxometer scores, Mary affirms, “I felt like I understood a lot of what was being said, or like the words I didn't know, it was really easy with the context clues to figure out what was going on.” Mary referenced using context clues during listening tasks several times throughout data collection, which may have helped reduce her overall listening anxiety.

**Environmental Factors.** Interviews following weekly class observations suggested that environmental factors played a minimal role in participant’s listening anxiety. However, in the final interviews, during which participants reflected on their listening anxiety throughout data collection, several noted environmental factors, particularly the classroom’s sense of community, contributed to their generally low anxiety. For example, Anna explained her consistently low listening anxiety scores were due largely to the nonjudgmental learning environment, “I feel like, if it just felt less like the community kind of feel than it is, then I would have been more anxious.” Although Anna spoke sparingly of the classroom environment during weekly interviews, her reflection at the conclusion of data collection suggests when reflecting on the semester, a strong sense of community played a key role in maintaining her low anxiety, both during listening tasks and in general. Alanna and Mary shared similar sentiments during their final interviews, emphasizing how the lack of judgment and supportive environment alleviated their anxiety. When discussing her peers, Alanna explained, “You never felt like you're really being judged that hard, because they were trying to do good, too. Or, if you messed

up, people would laugh it wasn't the mean way it was like, you know.” Mary reiterated an understanding that peers were laughing with her rather than at her expense, adding, “I guess you could call it a sense of community.” Furthermore, affirming she did not feel she was in the class to struggle on her own; rather, “It felt more so I guess like a group working together.” In these reflections, the participants explained their experience in the class as a whole. While they were not explicitly referencing listening activities, they explained how the class dynamic and camaraderie with peers significantly contributed and alleviated their overall anxiety, which perhaps extended to listening activities.

### ***Summary of Interview Findings***

While there was not full consensus on the factors increasing and decreasing listening anxiety, several consistent trends emerged. Instructional, personal and input factors appeared to most significantly decrease listening anxiety while processing, listening task and environmental factors played a more minor role. Moreover, personal, listening task and input factors most contributed to heightened listening anxiety scores.

Anna attributed her low listening anxiety primarily to personal, input and listening task factors. Anna found familiarity with listening texts (e.g., having multiple exposures) and listening tasks (e.g., group discussions) helped lower the stakes of listening activities and thus decrease her anxiety. Furthermore, Anna’s listening anxiety was mitigated by factors external to the listening tasks such as her energy and mood. Interestingly, when reflecting on the semester as a whole, Anna felt her anxiety was most alleviated by the positive classroom environment and sense of community. When listening anxiety occurred, it was typically incited by listening task factors such as the listening assessment following the text, being called on during discussions, and overall difficulty. Nevertheless, Anna’s

average Anxometer ratings do not indicate a significant increase during the evaluation portion of tasks. Thus, such moments appear to have a marginal impact.

Despite instances of increased anxiety, Alanna exhibited generally low listening anxiety which she attributed primarily to instructional factors helping to facilitate comprehension. Alanna affirmed the instructor's use of transcripts and audiovisual materials served to recover potentially lost or unclear input. These efforts increased text accessibility and her overall comprehension. Conversely, Alanna's anxiety during listening tasks primarily stemmed from personal factors. In moments of increased anxiety, Alanna often became preoccupied with upcoming presentations, making mistakes in front of peers and a lack of confidence in her comprehension. Furthermore, during challenging listening tasks, she feared being presented with equally difficult tasks in the future and struggling to succeed. Interview data suggests that despite generally low listening anxiety scores, Alanna's anxious tendencies combined with difficulty regulating her anxiety perhaps made her more susceptible to increased anxiety during listening tasks.

Kathy's listening anxiety was predominantly impacted by input factors. In instances of both low and somewhat heightened (relative to her typical scores) anxiety, Kathy referenced sources such as listening text vocabulary, input speed, and the degree of familiarity she has with the input content and clarity. For example, Kathy found the group discussions generally less anxiety inducing than the individual presentations, as each group utilized comparable vocabulary and content, while the individual presentations typically presented novel concepts. Nevertheless, even when she encountered unfamiliar vocabulary or content, or multiple speakers in a listening text, her listening anxiety scores fell within the low score range.

Mary reported low listening anxiety overall despite claiming “Listening is really my weakest point.” Her listening anxiety generally remained low due to personal and processing factors. Mary’s anxiety was reduced when she perceived listening activities as being low stakes, noting she at times felt less pressure as an audience member. She also encountered less anxiety when she felt disengaged from listening tasks, at times due to low energy or motivation, and when she managed her anxiety in heightened states. Furthermore, Mary relied on processing factors such as listening strategies (i.e., context clues) to bridge gaps in understanding. Listening activities during which her listening anxiety was highest resulted from personal factors principally rooted in insecurity. She expressed a lack of confidence in her abilities (i.e., if she “really” understood the listening text), feelings of inferiority and fear making mistakes in front of classmates. Regarding the input, Mary’s listening anxiety became heightened when confronted with increased input speed and unfamiliar vocabulary.

Laura’s low listening anxiety was largely mitigated by instructional supports increasing text comprehensibility. Such efforts included providing transcripts, repeating listening text and reviewing comprehension questions ahead of the listening task. With these added supports, Laura could recover previously missed information and identify key content. It is also worth noting Laura was the only participant consistently exposed to Spanish outside the classroom as her partner’s family is from the Dominican Republic. Based her final interview, Laura’s personal experience outside the Spanish classroom may have influenced her low anxiety during listening tasks. She found listening to Spanish in these contexts more anxiety-inducing than in the classroom. As previously noted, Laura did not cite environmental factors as increasing her listening anxiety. This may be due in

part to the judgment she has faced outside the classroom. The dynamic of the Spanish classroom perhaps alleviated this anxiety.

Conversely, Laura's listening anxiety became heightened in anticipation of the listening assessment (i.e., comprehension questions) which typically involved potentially sharing her understanding of listening texts with the class. This anxiety may stem from a more personal source as Laura occasionally second guessed her understanding of the listening text perhaps due in part to the post- listening text discussion and graded participation.

#### **Research Question 4: How Might the Classroom Context Account for Participants' Listening Anxiety Patterns?**

The following section presents weekly class observation findings to contextualize participants' listening anxiety scores and interview responses. It focuses on two key areas which align with interview themes and Anxometer scores, offering insight into participants' generally low listening anxiety. First, it will consider trends in the instructor's instructional strategies supporting comprehension and communication. As noted in the class session overviews, the instructor sought to maximize the comprehensibility of the aural input by speaking slowly and clearly, repeating himself and recorded texts, gesturing, and by using supports such as transcripts. This section presents additional strategies used both during listening activities and throughout class sessions to enhance listening comprehension and student expression. Specifically, the instructor deployed comprehensible input strategies, individualized support for struggling students, and use of students' L1 to clarify understanding. Furthermore, the instructor demonstrated thorough preparation for listening tasks, including the review of vocabulary, grammatical structures,

key details from the text and detailed overview of accompanying comprehension questions. Next, the section will examine the classroom's social, emotional and environmental features, including its strong sense of community, consistent use of humor by both students and the instructor, the instructor's recognition of anxiety and other adverse feelings, his willingness to take accountability, and emphasis on student strengths. These features will underscore generally positive peer dynamics, as well as the instructor's effort to construct a safe environment and establish rapport with learners. Understanding the classroom environment provides important context for the setting in which the listening tasks took place. The focal points of the observation analysis, the classroom environment, the instructor's support for comprehension and communication provide valuable insight into the context surrounding listening tasks and participant data.

### ***Instructional Support for Comprehension and Communication***

**Listening Task Preparation.** The instructor made considerable efforts to ensure comprehension and successful listening task completion. He dedicated time to reviewing key details, grammatical structures and vocabulary from the listening text. Furthermore, the instructor often provided a detailed overview of the accompanying comprehension questions in advance, ensuring students understood the listening objectives.

The instructor reviewed key details from the text both prior to text exposure and between repetitions. For example, during the class six audiovisual activity, the listening objective was to determine speakers' activities to maintain physical and mental wellbeing. Following the first listen for each speaker, the instructor prompted students with questions about their activities,

John: Entonces, ¿qué actividad o actividades le mantienen el bienestar? A ver ¿Danielle?

Danielle: Jugar voleibol.

John: Jugar al voleibol. ¿Hay otra actividad que ustedes captaron que le gusta de jugar al voleibol? Tim?

Tim: Cuando golpea a la pelota para sacar su estrés.

John: Para sacar su estrés. Le gusta golpear la pelota, ustedes comprenden, golpear la pelota para quitarle, para sacarle el estrés. ¿Hacía esta actividad en el presente, el pasado, o los dos? Problemas tecnológicos. ¿Hacía esta actividad en el presente, el pasado, o los dos?

In addition to identifying the relevant activities, the instructor prompted students with follow-up questions to provide further context and reinforce the preterit and imperfect verbs. He also clarified vocabulary from the transcript. The instructor anticipated difficulty with the term “arraigado” and provided a thorough definition, linking it to the term “raíces” to show their connection, “Arraigar es tener raíces, como un árbol. El árbol tiene ramas, y debajo de la tierra tiene raíces. Arraigarse es tener raíces, como algo muy profundo, muy fundamental para la persona.” Instead of quick checks for comprehension, the instructor identified potentially unknown terms, provided further context, and outlined their use within the text.

Perhaps aware of challenges posed by the class four movie clip, the instructor devoted significant time ahead of the text to review the vocabulary and grammar embedded within the comprehension questions. For example, questions classified the relationship between characters as *tempestuosa*. The instructor asked students to provide synonyms of the term to ensure comprehension,

Eric: Es tempestuous?

John: Yes. Let's see if we can explain this in Spanish by saying what it is or isn't. Give an example or not an example. ¿Quién, Andy?

Andy: Es loca y mala.

John: Vamos a ver si es verdad o falso. Tiene problemas.

Eric: Es el opuesto de tranquila.

John: Sí. Exacto. No es una relación tranquila. Sam.

Sandy: Es caótico.

John: Caótica. Muy bien. La relación es caótica.

Here, the instructor prompted students to consider examples to effectively capture an unhealthy relationship dynamic before proceeding. Similarly, ahead of the second read aloud, John dissected comprehension questions, asking students to identify the indirect object and use of the subjunctive. For example, in the second question, he prompted students,

John: "A Sara le preocupa que Diego trabaje demasiado." ¿Quién está preocupado en esta oración, Sara o Diego?

Miles: Sara.

John: ¿Quién está preocupado en esta oración, Sara o Diego? ¿Danielle?

Danielle: Sara.

At each phase of listening activities, the instructor closely monitored student understanding of grammar, vocabulary, and content found in listening texts. For example, prior to the audiovisual task during the sixth class session, the instructor announced the theme of the text, *mantener el bienestar*, before pausing to ensure students are familiar with the word *bienestar*, as it is critical to understanding the text. He asks, “¿Comprenden esta palabra? Bien y estar. ¿Como estás? Estoy bien, estoy mal. El bienestar es un sustantivo. ¿Qué queremos mantener? El bienestar. Es la salud mental, la salud física. Esto es el bienestar. Aliviar el estrés. Estrés, estrés, adiós.” The instructor first dissected the term into individual parts to demonstrate its meaning before broadening the definition by explaining its relationship to stress to provide important context for the upcoming videos. The instructor’s willingness to provide such background both before and during activities highlights his awareness of potentially challenging grammatical structures which may impede comprehension.

**Comprehensible Input Strategies.** To increase input accessibility, the instructor deployed diverse comprehensible input techniques both during listening activities and throughout class sessions. Such strategies include gesturing or acting out verbal information, adapted speech, repetition and visual aids.

While speaking to the class during discussions or listening activities, the instructor often utilized gesturing to depict words and phrases. At times, the gestures were simple, such as miming rain with his hands to represent the phrase *Lluvia de palabras*, bending his hand in the shape of a hook to demonstrate the term *enganchado* or pretending to cry to convey the verb *extrañar*. During the first read aloud, the instructor acted out scenes from the text, such as miming riding a bicycle, or overexaggerating facial expressions to portray characters' heavy emotions. Although less frequent, the students also occasionally deployed similar gesturing during their individual presentations. For instance, during the San Fermin presentation, the presenting student acted out *fuegos artificiales* using hand gestures and sound effects. To compliment his use of gestures, the instructor also adapted his speech to further reflect the tone or mood of the speakers, particularly during read aloud activities. For example, during the first read aloud, the instructor adapted his voice to reflect the differences in how his grandmother spoke to his brothers versus himself,

When describing the way his grandmother used to speak to him versus his brothers, he emphasizes the sweetness in her voice... When talking about how much his grandmother loved his brothers, he again diverged from the script to use different voices to exaggerate how much she doted on them. In contrast, when listing the adjectives (strict, bossy, etc.) used to describe how she treated him, he changed his voice to be angrier and intimidating (Fieldnotes, March 14<sup>th</sup>, 2023).

In this example, the instructor adapted his voice while reading sentences such as “Conmigo era mandona, introvertida y escrita” to exemplify the negative emotions associated with

these adjectives. Similarly, during the second read aloud, he alternated between a high, enthusiastic and low pitch. In addition to clarifying emotional and character differences, the instructor adapted his speech to emphasize key words and grammatical targets. For example, when reading the questions for the final review, he inserted elongated pauses between the first two words of each question and modified his inflection to stress target verbs (e.g., “qué...te...FASTIDIA de estudiar Español?). These strategies, gestural support and voice adaptation, served to facilitate comprehension by providing additional context not included in the transcript.

When possible, the instructor integrated handouts such as transcripts and visual aids to support listening comprehension. In addition to extensive preparation, listening activities were typically supplemented by a form of textual or visual support. For example, activities without transcripts, such as individual presentations, were accompanied by PowerPoint slides and handouts containing a presentation outline and word bank. Figure 23 displays the handout for the presentation on the San Fermin festival during the second class session where the student outlined key facts and vocabulary. With this added support, students had a reference point should they encounter unfamiliar words or content.

## Figure 23

### *Sample Individual Presentation Handout*

#### El Encierro y La Fiesta de San Fermín

##### Bosquejo:

1. Título
2. Por que me interesa los encierros
3. La historia de los encierros
4. La fiesta de San Fermín
5. PETA y los encierros
6. Mi opinión
7. Preguntas
  - a. ¿Crees que deberían pararse los encierros?
  - b. ¿Cuál es su opinión sobre el posible alternativo de PETA para el encierro?
  - c. ¿Quieres participar en el encierro?
8. Fuentes

##### Vocabulario

el encierro	running of the bulls	el toro	bull
las bufandas rojas	red scarves	el patrono	patron saint
el festejo	festivity	el pañuelo	handkerchief
el taurino	bullfighting	el maltrato animal	animal abuse
el pasillo	corridor/passageway	Renunciar a	To renounce

Furthermore, transcripts were administered alongside the majority of listening texts and adapted to highlight keywords, phrases and grammatical structures. The transcript from the first read aloud contained preterit and imperfect forms bolded, new vocabulary denoted in red and was organized in three vignettes reflecting main events. As previously noted, the instructor administered transcripts ahead of the listening text, drawing on them to review key content. For example, the second read aloud took place in the “cono sur” (i.e., the southern cone) region of South America, as the protagonist traveled through Argentina, Uruguay and Paraguay. Recognizing students may be unfamiliar with the region, the instructor provided a map for visual context ahead of the read aloud,

Por suerte yo vine con una imagen del Cono Sur. Esto es el cono en el mapa y Cono Sur son los países al sur del cono de Sudamérica. A ver su geografía, porque esto no está claro. Está borroso. ¿Qué países se encuentran en el Cono Sur? ¿México, Puerto Rico, Francia, Rusia están en el Cono Sur?

The instructor utilized the map to pose questions about the different countries located in this region to provide a visual representation of the main character's trip.

**Figure 24**

*Class 5 Read Aloud Visual Aid*



The audiovisual activities provided critical visual support to facilitate student comprehension. For example, the conversation from the movie clip is tense and emotional. The video component highlighted each character's mood and position within the interaction. For example, the male character initially appears calm while the female lead is annoyed and frustrated, conveyed through eyerolling and scrunching her face (Figure 25). As the conversation progresses, the male character begins to mirror this frustration (Figure 26). This visual in this example served to display the evolution of the characters' emotional states which would be less evident in an audio only listening text.

**Figure 25**

*Movie Clip: María*



**Figure 26**

*Movie Clip: Juan*



Finally, in addition to visual supports, the instructor repeated listening texts, generally granting two or more exposures. As previously noted, the instructor utilized the time between repetitions to review key details from the text and revisit comprehension questions to ensure students knew what content to attend to while listening. The only listening activities not containing repeated listening texts were individual presentations, group discussions, and the pair activity during the final class session. The instructor also utilized repetition to reinforce key words or phrases during class discussions. For example,

during the third class session, while explaining the term *redes sociales*, the instructor first paused to clarify the meaning of *red*, likely noting it is less obvious than the cognate, *sociales*,

John: Las redes sociales, ¿Aquí qué quiere decir? Por ejemplo, un ejemplo de la red social. La red social. La red es así. Una red social, ¿sí?

Danielle: Instagram, Twitter, Facebook.

John: Facebook, Instagram, Twitter, son redes sociales. Una red es así. Una red. Hacemos una red tecnológica o podemos usar una red. Una red es como también para una red social de personas. Son conexiones, de computación. También hablamos de una red cuando pescamos. Se usa una red para pescar los peces. Una red es como una conexión literal o figurativa.

As the instructor repeated the term several times, he also prompted students to provide examples, drawing connections to related concepts.

Overall, the instructor's consistent repetition of listening texts and key content offers multiple exposures and expanded contextualize of input and key concepts, helping to address a prevalent source of listening anxiety—lack of repetition.

**Use of L1.** Although the class was taught primarily in the target language, the instructor integrated English as needed, typically to provide translations, and stress key points. Students were also permitted to use the L1 to pose questions or request clarification.

The instructor often utilized English to either provide a direct translation or to prompt students to offer their own translations. For example, for the class two warm-up discussion, students responded to the question, *¿Cómo te fueron las vacaciones?* When a student responded without the appropriate indirect object pronoun, the instructor corrected the structure before translating the intended phrase,

Eric: Mis vacaciones fueron bien.

John: Bien. Me fueron bien.

Eric: Me fueron bien.

John: They went well for me.

After providing the corrected form, the instructor used English to reinforce the slight difference in meaning when the indirect object is included. Similarly, the instructor often explained Spanish phrases and expressions by utilizing their English equivalents. For example, when providing instructions for an independent assignment, he explained, “Esto es tu propia cuenta. Se dice, ‘Tu propia cuenta’, it's like, ‘On your own.’ You do it on yourself. Cuentas like a bill, on your own bill.” In this example, the instructor provides both a literal and functional translation of the phrase to expand students’ understanding. He deployed a similar approach prior to the class two group discussions when encouraged students to grab some *palomitas* as they listen. When it is clear students may not be familiar with the term, he provided the translation,

John: ¿Comprenden palomitas? ¿Palomitas?

Estudiante: ¿Palomitas?

John: Popcorn, Sí.

Miles: Popcorn.

John: Popcorn, yes. Vamos a sacar las palomitas imaginarias. Paloma is a bird, is a dove, palomita is a small little dove. De maíz, "It's a little dove made of corn."

Here, the instructor elaborates beyond the direct translation to provide the literal meaning of the term in Spanish to provide visual context.

Finally, students could request English translations, including during formal presentations. For example, when the audience found Alanna’s discussion question unclear, she used English to explain her intended meaning,

Alanna: ¿Puedo hablar en inglés?

John: Yes!

Alanna: I was trying to ask if they’ve made one before.

John: Okay. "¿Has hecho una piñata?" Ok, y esto es, "¿Has estás tenido una piñata?"

By allowing her to use English, the instructor enabled the discussion to continue as intended. Furthermore, permitting occasional L1 use rather than strict reinforcement of the target language demonstrates the instructor's commitment to fostering student understanding.

English was also deployed to stress key concepts and instructions. When reviewing more challenging verb tenses, the instructor frequently switched to English to draw students' attention to important grammatical structures. For instance, throughout the fourth class session, the instructor highlighted words associated with emotion or judgement to signal subjunctive use. When reviewing the true or false questions ahead of the listening activity, he pointed out key verbs, explaining, "Quieren que sean esposos. This is your little setup for the subjunctive. Casar es el verbo. Se casen." Here, the instructor paused to point out the verb "querer" to clarify that cues the subjunctive. He continued this process as he read the questions, often stopping mid-sentence and integrating humor to engage students, "A María le preocupa que Juan--Can you feel subjunctive coming out of motion with a "que" and then "a Juan", somebody else, can you feel it? You feel that? That's a subjunctive." This approach of signaling the subjunctive reappeared during the final review. Again, he switched to English to explicitly call attention to patterns, "¿Qué característica de Connect les fastidia más a ustedes? Here comes the subjunctive, because you're not just saying like, 'It bothers me that Connect—'. Subjuntivo. 'Me molesta que— Connect.'" The instructor explained that these examples necessitate subjunctive use, as they express feelings about a subject.

Finally, the instructor utilized the L1 to provide deeper guidance during instructions. For the final class session, aware students may be nervous about the upcoming final exam, he encouraged students to think critically about what they have learned over the semester to anticipate the types of questions featured,

Like if you were to design a test, what do you think would be on it? Part of test taking is like remember it is an active communication and why is the teacher giving you a test? The right is anybody give you a test because they want to see what you know, what at the end of the semester and a good test will reflect what you've done in the semester. If you know what you've done in this semester, and you can anticipate what kind of activities are going to be asked to show it, then that's how you can rehearse. Emotions that make you nervous during tests, will decrease when you're go in prepared and you're like, "I think I know what I did. I know what I know and when I get this test, I can anticipate what's going to happen and I'm practicing it."

The instructor switched to English to ensure students are equipped with valuable study strategies to mitigate negative emotions during the exam, in order to enhance their performance.

The instructor's strategic use of the L1 throughout the course underscores his flexibility when attempting to foster students' comprehension. He did not appear to exhibit rigid expectations of exclusive L2 use, which could hamper student understanding, particularly for novel concepts and increase anxiety.

**Individualized Support.** When students appeared to need support, the instructor displayed a willingness to assist. He provided students necessary translations or pronunciation support. Students seemed attuned to this, frequently posing vocabulary and grammar questions, even during high-stakes assessments. For example, during her individual presentation, Mary signaled in English that she did not know how to express her intended point,

Mary: Por ejemplo, las obras de Gurría se destruyen y no taken care of.

John: "No las cuidan".

Mary: No las cuidan.

John: Cuidar es, "to take care of". So, they don't take care of, "No los cuidan"

Without redirection, the instructor simply provided the translation, clarified usage, and allowed Mary to proceed. Similarly, during another presentation, a student began stumbling over the number 250 in Spanish,

Tim: Cuando comenzó COVID, no fue fácil para tener la fiesta de San Fermín, y PETA ofreció uh dos mil...dos mil...

John: Good job. Break it down. Dos cientos cincuenta...

Tim: Dos cientos...

John: Dos cientos cincuenta

Tim: Dos cientos cincuenta mil

Again, the instructor did not reprimand the student for lack of preparation. Rather, he praised his efforts and scaffolded the correct response, which ultimately led to successful uptake. The instructor intervened supportively even when help was not requested. When a student struggled to pronounce the word *reiniciados*, the instructor immediately interjects to provide the corrected form, without detracting from the flow of the presentation,

Miles: Sin embargo, el padre Madrazo se alejó y los festivales se detuvieron hasta la década de 1970, cuando fueron resenciados--

John: Reiniciados.

Miles: Reiniciados por Rafael Valladares de Grito.

Across examples, the instructor's support is brief but effective, allowing students to continue with their presentation without drawing excessive attention to errors. It is worth noting that the above examples do not necessarily relate to aural comprehension; rather, verbal communication. However, such instances were consistent throughout data collection, appearing in formative and summative assessments alike. Thus, these examples

serve to illustrate that the classroom environment was one where perfection was not expected, and students' requests for help would be accommodated, thus reducing their overall anxiety.

### ***Social, Emotional and Environmental Features of Classroom Climate***

**Sense of Community.** The classroom featured in the present study exhibited a notable sense of community marked by positive peer dynamics, student willingness to share personal information, the instructor's efforts to foster personal connections and a shared use of humor. Regarding peer dynamics, as depicted in fieldnotes following the first class session, students appeared to get along, and enjoyed working with one another,

The first thing I noticed was how positive the energy was. I can't remember the class ever being that loud at the beginning. Students were eager to see their peers and immediately began discussing what they did over the break. Tim looked at his classmate when they began working in pairs to talk about their vacations and said, "mi hermano!" These two students in particular work together during almost every class. I also overheard a conversation between Kristy and Alanna who were giggling and exchanging anecdotes. Another student whispered to his neighbor, "hey! I really like your nails today!" Thus, the rapport amongst students seems to be growing stronger (Fieldnotes, March 14<sup>th</sup>, 2023).

The above example portrays the generally positive relationship amongst students and their enjoyment engaging in conversation. This was visible in one-to-one conversations and even during class presentations. For example, during the second group discussion of class three, presenting students appeared to have fun with the material and struggled to contain their laughter,

Sarah and Andy lead off the discussion and seem to be having fun with it. They are giggling and speaking enthusiastically. Sarah explains that her family is from Egypt and Scotland. She seems to make John laugh quite a bit. Anytime she responds to a statement made by one of her group members, her reaction is as though it is the most interesting thing she has ever heard (Fieldnotes, March 28<sup>th</sup>, 2023).

Students did not seem to hesitate to engage playfully with each other or with the material, even during a relatively high-stakes assessment, suggesting perhaps a certain degree of comfort among peers.

Strong peer dynamics and sense of community were also evident in the type of information students shared with one another, perhaps influenced by John's openness about his own life. For example, in the class one read aloud text he recounted a difficult relationship with his grandmother. He explained their relationship dynamic changed dramatically when he came out to his family, "Muchos años después la relación con mi abuela cambió cuando mi familia supo que era gay. De hecho, estuvo más comprensiva y abierta que otros parientes porque entendió que la adolescencia me había sido difícil." At the end of the text, he invited students to draw connections to their own families. Several students described difficult family relationships, some resulting in "muchas peleas." Such conversations continued during group discussions in subsequent class sessions. When prompted by a peer, Alanna explained she and her father's conflicting views on her pursuit of a college education,

Sí, mi padre quiere—um-si uh- mi padre quiere que-[...]trabaje. Sí, él piensa que no-no necesito la universidad para uh tener éxito, uh pero para que yo quiero hacer, yo necesito una título, entonces yo necesito um ir a la escuela."

Laura shared similarly vulnerable information during her group discussion, despite her general reservation when engaging with peers. She described her relationship with her grandparents, "La relación con mis abuelos es un poquito complicada, no compartimos las mismas opiniones. Mis abuelos me critican mucho, yo siempre me decepciono." Thus, the classroom reflects an environment in which students feel comfortable sharing about aspects of their lives, perhaps due in part to the instructor's encouragement. During the fourth class

session, the instructor told the class that they serve as an emotional support group, “Es que nosotros formamos un grupo de apoyo emocional. Lo que nosotros decimos en este salón de clase no sale del salón de clase. Podemos hablar de las relaciones tempestuosas aquí y no sale del salón de clase, ¿Verdad?” The instructor affirmed students should feel comfortable speaking freely without fear of leaving the classroom.

Perhaps explaining students’ inclination to share about their lives also stemmed from the instructor’s expressed interest in their conversations and hearing about their experience. Throughout the semester, as the instructor expressed enjoyment in student conversations, offering remarks such as, “Me gustan las conversaciones espontáneas con ustedes, son muy divertidas,” and “Gracias por la conversación, muy linda, muy buena.” He demonstrated genuine curiosity to learn about their past learning experiences, asking, “¿Alguien más quiere hablar de sus clases en secundaria? I mean, I’d love to know the answers.” When students offered to share more about themselves, they were generally met with a lighthearted reception. For example, during a warm-up discussion, a student admitted feeling sad about a recent breakup. The instructor expressed condolences and seized the opportunity to review expressions containing emotions and the subjunctive, doing so in a playful tone, “Estamos contentos de que la expresión esté en el subjuntivo en la lista de vocabulario, pero estamos tristes por ti. ¿Alguien puede ayudarle a Kristy con esta expresión? ¿Cómo se habla de cuando una relación romántica termina?” Students appeared to be amused by the exchange, including the student who experienced the breakup. As depicted in the fieldnotes, “Tim and Jim look at each other, laughing and shaking their heads, covering their faces with their hands. Eric can barely contain his

laughter (Fieldnotes, April 4<sup>th</sup>, 2023).” As students provided suggestions expressions, John reassured her they are a support group, and shared information was confidential.

The most salient feature of the classroom environment across class sessions was a shared sense of humor. The instructor often deployed humor to ease tension or reduce student anxiety. During the second class session, most students participated in either a group discussion or individual presentation. Throughout the warm-up, the instructor attempted to diffuse student anxiety, noting that many of them were nervous. He asked students if they missed anyone while away at school, including ex-partners. Responding to his own question, he exclaimed, “No! No te extraño. ¡Gracias! ¡Adiós! ¡Estoy mejor sin ti!” prompting laughter from the class. Similarly, during the fifth-class session, the instructor integrated humor to ease Alanna’s anxiety who appeared visibly nervous ahead of her presentation. He had the class greet her in unison, “Hola Alannaaa,” and reminded them they would respond to questions at the end, playfully adding, “Son preguntas muy profundas, ¿verdad? Pregunta número uno. ¿Qué significa la vida?” John did not directly address her anxiety but more covertly attempted to lighten the moment. As such, he employed humor as a tool to foster a relaxing environment in moments of increased stress. The instructor also used humor to gently redirect students and regain focus or utilize the target language. During the fifth class session, John overheard a student speaking in English, and exclaimed, "Oye, estás violando el santuario de español. El español es una lengua protegida en este espacio, como un animal en peligro de extinción. ¡Tenemos que guardar, respetar la lengua!" as the students burst into laughter.

Finally, students appeared equally comfortable engaging in playful banter with the professor as well, further reflecting a generally positive dynamic. For example, prior to a

group discussion during week three, the instructor requested a chair and pencil. Tim fulfilled the request, leading to a lighthearted exchange between the two,

John: Necesito la ayuda. ¿Alguien tiene un bolígrafo o un lápiz? Mi lápiz se acabó, se acabó mi lápiz.

Tim: ¿Quieres mi silla y mi lápiz también?

John: Sí, gracias.

Tim: Todo es para ti.

John: Una nota de participación muy alta para hoy.

Finally, the instructor also deployed humor to poke fun at himself when he committed an error. During the first class session, the instructor realized there may not be sufficient time for students to complete their presentations. He remarked, “We're not doing the presentation and in fact, you see, I still haven't learned to manage time well. Notice that, even though my grandmother liked to teach me a lesson I did not manage time well.” Here, as with previous instances, he assumed accountability for the oversight while integrating a lighthearted self-deprecating joke to diffuse possible frustration, further underscoring the relaxed classroom environment.

**Recognition of Anxiety and Adverse Feelings.** As noted in the example above, the instructor sometimes addressed visible signs of anxiety covertly through humor. However, on several occasions, the instructor directly acknowledged his own or students' anxiety. For example, Laura was often reluctant to participate in class, generally speaking just above a whisper. When she exhibited similar signs of shyness during the discussion, the instructor addressed it directly, telling her “No estés nerviosa, no es necesario.” Laura laughed and appeared unbothered by the comment. It is unclear whether this led to her feeling less anxiety, but she fulfilled her portion of the discussion. During a later class session, students were discussing sources of stress in their lives. When a student affirmed

that she is nervous regarding her upcoming presentation, the instructor attempted to reassure her,

John: ¿Por qué estás estresada?

Shannon: No estoy lista para mi presentación.

John: ¿Quieres esperar un día más?

Shannon: No.

John: Tenemos muchas actividades que hacer. Si quieres esperar un día más, no me da problema. Yo estoy estresado porque tengo muchas actividades y no hay mucho tiempo. Si quieres esperar, está bien, pero no te preocupes. Nosotros somos un grupo de apoyo emocional. Somos muy simpáticos.

John again conveyed that her anxiety was unnecessary, as she was surrounded by a kind, supportive environment.

During the fifth-class session, the instructor exhibited anxiety of his own as a result of failing technology. The listening activity originally consisted of an audiovisual text from the class textbook. However, when the video failed to load, he became visibly nervous, exhaling heavily and muttering under his breath. He explicitly expressed his anxiety to students, “Mi lectura no funciona...cause I’m nervous cause the stupid technology isn’t working-estoy nervioso por la falta de tecnología, verdad? Estoy nervioso como Alanna.” In this statement, he references Alanna, who also demonstrated severe anxiety during the class, perhaps to establish a connection. Ultimately, John read the text aloud, which did not appear to resolve his anxiety. Eventually, it became debilitating, causing him to become confused over a relatively basic grammatical construction. Attempting to explain the phrase “te gusto” he said,

Es como, ‘Me gustas, es que tú me gustas.’ Es al revés. I’m sorry. ‘Do you like me?’ Me gus-- No, I’m getting messed up. Me gustas, yes. Do you like me? Me gustas. I’m getting messed up. I say it backwards. Me gustas es ‘I like you.’ Sorry. Me gustas. I like you. Me gustas. No, ‘me caes bien.’

Ultimately, he never expressed his intended meaning. Rather than proceed with the activity, feigning a sense of calm, he openly acknowledged his nerves to the class. Although this does not necessarily eliminate his anxiety, he allowed himself to be vulnerable to students and normalize the debilitating impact of adverse feelings while using the target language.

**Strengths-Based Reframing.** Throughout the semester, the instructor consistently implored students to utilize their existing linguistic abilities and to not become discouraged by what they did not know. He emphasized that all students belonged in the classroom, regardless of proficiency level, and the importance of requesting help when necessary. For example, between group presentations during the second class session, the instructor observed students' self-doubt and told them to avoid comparing themselves to peers,

Some of you can feel like maybe look at other people speaking really smoothly, and sometimes maybe feel like, "Oh, I don't know if I could do that." Or, "How can I possibly keep up?" ... That is exactly why we are here, to deal with that struggle, with ambiguity, to feel like, "I'm not exactly sure how I want to say what I mean to say." It's okay, I think you guys are doing a great job, and if you see people who you perceive to be stronger than you or whatever, that's not a big deal. You belong here too, and the fact that you're maybe struggling a little bit to try to think of how you say it, that skill is what's so important and one of the values of learning a second language, on top of whatever proficiency you may have.... Don't feel bad and as you're listening to these presentations, if you're a little bit like, "I'm not sure what they're saying", or whatever, all you need to do is listen for something that makes sense and think of something that you do know how to say, either as a comment or question.

Here the instructor encouraged students to avoid comparison, seek clarification in times of uncertainty, and to set realistic expectations by focusing on existing linguistic skills. Regarding listening comprehension, he recommended students identify at least one element from the listening text and formulate a response accordingly. Prior to the start of the discussions, the instructor allowed students to pose questions about expectations for the participation and emphasized, "Even in English, if you're not sure, you know what you

have to do? Okay? Don't be afraid to ask if you're not sure." Ultimately, the instructor was committed to preventing students' challenges from becoming debilitating by underscoring attainable strategies and support designed for their success. These sentiments persisted throughout the semester. During the final class, in preparation for the final review, the instructor reiterated, "You're going to get credit for having something that fits. What does that mean? Play it, keep it simple. Work with what you know you know." At each phase, the professor motivated students to focus on strengths over deficits.

The instructor conveyed a similar strength-based perspective during listening comprehension tasks. He often deployed this approach to reassure students and support successful performance during the comprehension question portion of the listening activity. For example, the instructor displayed awareness of challenges posed by the movie clip listening text, particularly due to the speed and unfamiliar vocabulary. Before viewing the clip for the first time, he told students, "Es como en jerga. Se dice slang. So, if you don't get this, don't worry about it. We'll go over it." Then, following the first text exposure he explained, "I couldn't get that for the first time either and I'm hopefully more advanced than you. So, read along, do your best." Again, he encouraged students not to worry, and assured them he would clarify missed information. The instructor also advised students to identify and utilize strategies to extract necessary content. After the first viewing he adds, "You had a chance to hear it. I don't know if it could be easier for you to listen or read. Do what you want to fill in some more details." Similarly, during the group discussions he stated, "Just think of what you can hear other people saying. Just grab on to something and see if you can make a comment or question about it. While you are listening." Essentially, he allowed student to use their discretion in determining which strategy best facilitates

their comprehension. It is possible the instructor's flexibility and encouragement during listening tasks aided in the reduction of listening anxiety.

In focusing on student strengths, the instructor also made efforts to praise their contributions in class, as well as their linguistic abilities, particularly for students who exhibited self-doubt or shyness. For example, Kathy claimed she was shy in nature and even more so in Spanish class. The instructor commended her for stepping outside her comfort zone,

Arianna: ¿Kathy eres tímida todavía?

Kathy: Sí, soy tímida ahora y soy uh más tímida durante la clase de español.

John: Hablas bien, ¿no? Enfrentar, frente, enfrentar es un verbo, ¿verdad?

Que enfrentas la timidez bien, ¿comprendes? Si enfrentas la dificultad de hablar español, bien, como muchos de ustedes.

Thus, the instructor appeared to prioritize praising student efforts and reinforcing their strengths.

### ***Summary of Observation Findings***

This section presented observation data from two perspectives based on recurring patterns: instructional support for comprehension and communication and social, emotional and environmental factors in the classroom environment. These patterns help contextualize participant relatively low listening anxiety ratings. While not all observed patterns relate directly to listening comprehension activities, they collectively demonstrated a warm classroom environment where the instructor consistently fostered a sense of student belonging and understanding. Said factors likely helped mitigate listening anxiety both directly and indirectly.

The instructor also made deliberate efforts to support comprehension and communication, directly addressing moments during oral comprehension which could

provoke anxiety. Rather than simply presenting listening texts and assessing understanding, the instructor thoroughly reviewed vocabulary, grammar, text details and comprehension questions both before and during listening tasks. Essentially, the instructor accounted for multiple points of potential challenges or anxiety during listening tasks. This approach allowed students to anticipate key information, clarify unfamiliar vocabulary and grammar, and focus their attention on relevant content while listening. As such, the instructor created multiple pathways to facilitate understanding and successful completion of listening tasks, serving to reduce anxiety. Furthermore, the instructor deployed a range of comprehensible input strategies to increase comprehension. For example, during class discussions and listening activities, he often used gesturing to act out key words, adapted speech to convey different moods and characters, repeated vocabulary and listening texts, and utilized visual aids and transcripts to reinforce key points. Again, the instructor was aware of difficulties presented in listening texts and made considerable efforts to mitigate their impact. The instructor also utilized English to translate potentially unfamiliar terms or to stress key structures critical to successful performance, ensuring all students could follow along. Finally, when observing students struggling to express themselves, the instructor frequently provided immediate, supportive assistance without criticism, reinforcing an environment where help will be provided, and perfectionism is not the standard.

Several social, emotional and environmental features emerged from the data that point to a positive classroom climate which reduced listening anxiety. The class displayed a sense of community, characterized by positive peer dynamics, open communication, the instructor's efforts to foster personal connections with students, and a sense of humor that

permeated the classroom environment. Importantly, the instructor did not shy away from discussing anxiety and other adverse feelings. On several occasions, upon observation of student anxiety, he addressed it directly and offered reassurance, often referring to the class as a “support group.” Furthermore, the instructor adopted a strengths-based perspective on student abilities, encouraging students to focus on their existing linguistic abilities and stressing a sense of belonging regardless of their proficiency. As a result, students were surrounded by a supportive network that recognizes the emotional challenges of language learning while celebrating their developing skills.

Overall, observations revealed that the learning environment surrounding listening activities fostered emotional and academic support rooted in promotion of student success. During aural comprehension exercises and everyday class discussions, the instructor consistently worked to bridge potential gaps in student understanding, emphasized the importance of setting realistic and attainable expectations for language growth, and offered encouragement and reassurance to reduce self-doubt. These combined factors created ideal conditions to mitigate anxiety, both during and outside of listening activities.

## CHAPTER 6

### DISCUSSION AND CONCLUSION

#### Summary

The present study expands existing listening anxiety research by examining its fluctuation over time, integrating student accounts with quantitative metrics and situating them within the classroom context. It further investigates the extent to which students rate their listening anxiety similarly across static and dynamic metrics. Accordingly, the research's core objectives are rooted in Complexity Theory, a framework which emphasizes the dynamic, adaptable nature of complex variables such as listening anxiety. Over six weeks in an intermediate university Spanish conversation course, five participants completed Anxometer (MacIntyre & Gardner, 1991b) ratings at multiple intervals during aural comprehension tasks. Concurrently, class observations examined the instructional approaches and environment surrounding listening activities. Participants then completed interviews to explain Anxometer scores and identify factors impacting their listening anxiety. Finally, participants completed the FLLAS (Kim, 2000) at the beginning and end of data collection. The survey contains 30 items with listening scenarios rated on a five-point scale and represents typical metrics used in existing scholarship.

The first research question explored the consistency of listening anxiety ratings across two instruments: the FLLAS and Anxometer. Results from the Spearman Correlation reveal a strong, positive correlation ( $r_s = .97, p = .0048$ ), demonstrating participants rate their listening anxiety similarly across static and dynamic metrics. However, while scores were comparable, during the final interview several participants explained viewing the two instruments as separate entities, requiring them to characterize their listening anxiety in distinct ways. Participants described FLLAS items as more

general, often referring to interactions with native speakers, rather than representative of the listening tasks done in class. Thus, despite the strong correlation, solely examining participant FLLAS scores and responses to individual items may not fully reflect their listening experience in class, and they are responding to hypothetical scenarios rather than listening tasks they actually completed.

The second research question examined the extent to which participant listening anxiety varied throughout data collection. The answer to this question is principally rooted in participant Anxometer scores, though it also addresses differences in FLLAS scores between the two completions. Participants exhibited minimal fluctuation in FLLAS scores, with most participants remaining within the low score range. Anna and Laura exhibited small score decreases, Kathy and Mary slight increases, while Alanna's score remained consistently high. Participants exhibited similarly minimal fluctuation for the in-class Anxometer scores as ratings varied negligibly between class sessions, generally by less than one point. With the exception of the final class, class averages fell within the low score range ( $M = 3.3$ ). However, even when participants exhibited heightened anxiety, the difference between the highest and lowest rated class session was 2.3 points. Thus, their listening anxiety remained generally low and stable.

There was also minimal variation during individual listening tasks, with an average Anxometer rating of 3.2. However, the degree of listening anxiety between the highest (i.e., the pair activity and final review) and lowest (i.e., the class two presentation on the Sevilla Spring festival and the class five presentation on piñatas) differed by just 2.5 points. In both cases, listening anxiety scores were most impacted by personal factors such as preparation, concern about future performance, comparison to peers, perceived stakes of

the activities and factors external to the listening task (e.g., mood). Notably, the lowest rated activities occurred when their peers were the input source. Nevertheless, even in heightened situations, participants' listening anxiety remained generally stable and fell within the low to low-moderate range.

Across participants, listening anxiety was generally low and stable, with all average Anxometer scores falling below four points. Mary reported the lowest listening anxiety despite initially claiming listening was her weakest skill. Her scores typically rose due to personal factors such as feeling unprepared, doubting her understanding, or anticipating upcoming presentations (i.e., unrelated to the listening task), and decreased when she felt disconnected from the task, perceived it as low stakes or when she deployed listening strategies to support processing. Alanna reported the highest listening anxiety though her mean score was only slightly above her peers. Her anxiety was also driven predominately by personal factors such as self-doubt and related insecurities, while the instructor's use of listening supports help mitigate anxiety in these scenarios as they allowed her to confirm understanding. Anna's listening anxiety was primarily provoked by listening task factors such as comprehension questions following the text and mitigated by personal factors such as feeling distracted by unrelated events, mood or perceiving the listening activity as low stakes. Laura's anxiety similarly increased in anticipation of the listening assessment but, like Alanna, was mitigated by the instructor's use of listening supports. Finally, Kathy's listening anxiety fluctuated due to input-related factors, decreasing when texts contained familiar vocabulary and content, and manageable input speed and increasing when text presented fewer accessible features or contained multiple speakers.

As participants tended to report relatively minimal listening anxiety, weekly interviews offered an opportunity to explain factors underlying their Anxometer ratings, as well as exceptions to recurring patterns. Despite somewhat consistent trends in listening anxiety intensity and overlapping responses, listening anxiety sources varied across participants. Thus, it is critical to consider sources within the context in which they appeared, as well as their broader implications, which will be explored later in this chapter.

The fourth and final research question explored how the classroom context may help explain participant listening anxiety. Ethnographic methods are virtually absent in existing research, leaving the impact of environmental factors on the construct largely ignored. In this study, observation data revealed several possible factors which may have contributed to the participants' generally low listening anxiety. The instructor went to considerable lengths to enhance the accessibility of listening texts, accounting for potential challenges and addressing them directly, reminding students assistance would be provided should they encounter difficulties. For example, prior to listening exercises, he thoroughly reviewed vocabulary, content and comprehension questions, allowing students to pose clarifying questions. During listening tasks and class discussions, he increased comprehensibility through gesturing, modifying speech rate and tone, text repetition, and visual aids. When students exhibited signs of confusion or uncertainty, John offered individualized support and English translations to bridge gaps in understanding. Moreover, while some examined features of the classroom environment did not exclusively include events related to listening comprehension, they too merit consideration. The class environment depicted a strong community in which students could share without judgement. The instructor also demonstrated sensitivity to student anxiety, reassuring

students that they were in a supportive learning environment and encouraging them to utilize their current linguistic resources rather than become burdened by their limitations. Thus, class observations provided, an illustrative backdrop to listening activities and classroom in general, revealing several attributes which ultimately led to reduced listening anxiety. During the final interviews, several participants explained that the classroom environment, lack of peer judgement, John's reassurance and lighthearted nature of the class contributed to their overall low anxiety, an impact which potentially extended to listening tasks.

### **Implications from Findings**

Results from the present study supported the CDST guided notion that variables related to language learning are multifaceted and complex. The following section will unveil how expanding the theoretical and methodological framework produced robust, nuanced perspective on individual experiences with listening anxiety within a specific context.

#### ***Listening Anxiety as a Complex, Dynamic Variable***

The present study counters existing research norms by integrating dynamic ratings taken across timescales alongside qualitative findings. Listening anxiety research has traditionally relied predominately on quantitative questionnaires (e.g., Capan & Karaca, 2013; Elkhafaifi, 2005a; Liu & Xiu, 2021; Wang & Cha, 2019) often administered outside of the learning context. This trend is symptomatic of FLA research tendencies as a whole. The advent of the FLCAS (Horwitz et al., 1986) and subsequent skill-specific questionnaires (e.g., the FLLAS) shaped methodological trends and limited alternative research designs (MacIntyre & Wang, 2022), such as contextualized longitudinal data

(MacIntyre, 2017) or qualitative methods. Results of the present research demonstrate that seemingly stable listening anxiety may act unpredictably over time and in different contexts, and evidence from the learner's environment may illuminate why such changes occur. Across class sessions, most participants' listening anxiety remained stable within the low score range, with ratings varying just one or two points between intervals. One such exception was Alanna, whose listening anxiety proved more variable, typically shifting from low to moderate levels across tasks. However, Alanna's Anxometer ratings did not always progress predictably, rising and falling at different points in listening activities. Furthermore, despite general consistency, participants' listening anxiety occasionally shifted from low to moderate, demonstrating how overall low levels of anxiety might be interspersed with higher levels based on many different factors. In light of these findings, these results also establish that participant insight and the classroom context played a critical role in understanding ruptures in otherwise consistent patterns.

Existing scholarship has largely focused on the impact of task type on listening anxiety, likely due to the negative relationship between anxiety and listening task performance (Brunfaut & Resvez, 2015; Elkhafaifi, 2005a; Kim, 2000). For example, Kilic and Uckun (2013) found participant Anxometer scores differed across three text types: dialogues, lectures and radio talk shows. Participants experienced less anxiety during dialogues as they mirrored their typical class listening tasks, while lectures presented more advanced linguistic structures and talk shows feature faster input and overlapping speech. Similarly, Kormos et al. (2020) examined listening anxiety during aural comprehension tasks with writing versus speaking component. Participants completed a sample TOEFL Junior Comprehensive exam followed by a questionnaire which depicted stronger anxiety

during tasks requiring speaking. Collectively, these results reinforce the idea that listening anxiety is subject to change based on the nature of the activity. However, in neither case did participants elaborate on their survey scores to explain the rationale behind their differences. In contrast, Cheng (2005) conducted a longitudinal investigation on Taiwanese learners' listening anxiety during audio only and audiovisual listening tasks. Following each class, participants completed open-ended questionnaires explaining their listening anxiety during each activity. For audio-only activities, anxiety sources were distributed equally among input, processing and instructional factors, with difficult input and insufficient processing strategies as the leading sources. For the audiovisual tasks, anxiety primarily stemmed from input and instructional factors, specifically due to the nature of speech and the listening text assessment and generated overall lower anxiety. The author notes audiovisual activities provide additional context which can mitigate issues with decoding the input. The findings emphasize the multifaceted and adaptive nature of listening anxiety, whose sources adjust to listening task characteristics as well as available listening strategies and provided supports.

Building on the existing research, the present study integrated qualitative insight to explore why and how participant listening anxiety varies based on moment-to-moment changes during in-class listening activities. Instances of heightened listening anxiety often occurred when activities were higher stakes (e.g., the final review), novel (e.g., the movie clip) or preceded an unrelated assessment (e.g., individual presentations). In such cases, Anxometer ratings reflected when listening anxiety fluctuated during these activities but not why. Participants attributed heightened scores, such as those from the final review and associated pair activity to inadequate preparation, unfamiliar vocabulary and fear of poor

performance on the final exam. These reflections highlight that their anxiety stemmed not only from the task demands but their perceived implications for future performance. Furthermore, the results underscore how typically low-anxious students may experience bouts of increased anxiety shaped by diverse triggers specific to the listening task or external pressures.

Moreover, similar listening task types elicited comparable degrees of anxiety for varied reasons. For example, the two read aloud activities yielded low Anxometer scores ( $M = 4$  and  $M = 2.8$ , respectively) and provided identical listening supports yet anxiety sources diverged. In the first read aloud, participants cited the comprehension questions and personal concerns as listening anxiety triggers, while text and vocabulary familiarity transcript and text repetition mitigated anxiety. During the second read aloud, listening anxiety sources varied across participants. A similar pattern emerged during audiovisual listening tasks. Despite similar scores ( $M = 3.6$  and  $M = 3$  respectively) participants reported greater difficulty with the movie clip due to its speed and need to rely on the transcript while the second audiovisual activity did not pose challenging input features and required less support.

Taken together, these examples demonstrate that similar listening tasks can elicit comparable levels of anxiety yet be driven by differing triggers and supports. This highlights the value of repeated measures of listening anxiety (as elaborated in the following section) to account for such differences within and between tasks and reinforces a need for more qualitative approaches. Findings from the present study indicate that listening anxiety may fluctuate from low to moderate or high levels within a single activity or across seemingly identical task types. Participant interviews, complemented by

classroom observations emphasize that listening anxiety is informed by temporal, contextual factors emerging from the task at hand. Allowing participants to rate their anxiety at multiple points followed by interviews can effectively represent listening anxiety's complex and adaptable nature.

An advantage of measuring variables dynamically at multiple intervals is that it highlights fluctuations that would otherwise become subsumed by average scores. Listening anxiety scholarship's tendency to rely on single administration surveys risks overlooking variation at the individual level, as group "averages of learners' emotions hide a huge amount of individual variation" (Dewaele et al., 2022, p. 17). Alternative methods in language anxiety research have demonstrated that when combined with qualitative approaches such as interviews and class observations, dynamic ratings can uncover sudden shifts in anxiety, revealing factors which may not be immediately apparent. Furthermore, this dynamic approach reveals how anxiety may vary within short timeframes (i.e., within an activity or class session) rather than over a semester as it is often examined (e.g., Liu & Yuan, 2021). For example, in Elahi and Shirvan (2017), participants completed Anxometer ratings every ten minutes during a 90-minute class session over five weeks, accompanied by interviews and class observations. During one class session, a participant's oscillated frequently between low and high scores, initially increasing due to unfamiliar teaching practices and disruptions to class routine, then decreasing when engaging with peers, the increasing again when asked to share responses with the class. Results from the present study exhibited similar patterns. During the movie clip, Anna's Anxometer scores reflected a rise-fall pattern, fluctuating between low and moderate scores, as she initially became overwhelmed by the movie's clips speed, but began to relax as she adjusted to their speech

patterns. During the class two first group discussion, Alanna and Mary's Anxometer scores spiked significantly during the middle of the activity. The participants explained that their listening anxiety was not impacted by the text itself, but the quality of their classmates' performance, inciting feelings of inadequacy. Average Anxometer scores alone do not account for this nonlinear progression of scores or the interacting, context-driven internal and external factors that influence them. A similar pattern occurred in Kruk (2020) who examined fluctuation patterns in participant willingness to communicate, motivation, boredom and anxiety in a virtual language learning platform during individual sessions and over eight sessions. The author noted that overall averages did not always reflect individual class patterns or their sources. For example, one participant's anxiety varied in accordance with the quality of his engagement, explaining anxiety decreased when peers actively engaged and increased when he felt burdened to facilitate conversations. The author explains the discrepancies between fluctuation patterns and average scores, "statistically calculated averages tend to disguise (or flatten) individualistic behavior and, as a result, they do not offer an in-depth understanding of the dynamics of the variables under investigation" (p. 206). As such, results of the present study as well as emergent trends in FLA research illustrate learner anxiety's sensitivity to their environment. Solely examining average scores disregards how learner anxiety responds to different scenarios on a moment-to-moment basis. Repeated measures of anxiety paired with qualitative approaches can more effectively unveil its complexity and how minor changes in the environment can initiate significant shifts in anxiety (which could subsequently decrease moments later).

According to MacIntyre and Wang (2022), "By far the most common way of assessing language anxiety is through a correlational approach using a multi-item anxiety

scale administered as part of a survey or questionnaire” (p. 181). Consequently, there is a notable lack of qualitative approaches in L2 listening anxiety research. However, similar to Zhang and Wu (2024), as demonstrated in the present study, interviews in particular serve to demonstrate the dynamicity of listening anxiety ratings, helping to explain discrepancies or other relevant information not depicted in numerical scores. This mirrors a similar approach of Boudreau et al. (2018), who deployed idiodynamic ratings paired with interviews to explore anxiety during oral tasks. In their investigation, two participants’ anxiety initially fluctuated, exhibiting heightened scores, which decreased and stabilized by its conclusion. Participants attributed this decrease in anxiety to resetting performance goals, accepting mistakes as part of the learning process and refocusing on their enjoyment practicing the language. Interview findings illustrate critical factors beyond the language task itself, highlighting the internal monologue students engage in to regulate their own anxiety. Similarly, interviews of the present study underscored the importance of contextualizing quantitative scores with learner insight and attaining the full context in which listening tasks are completed. For example, the class four movie clip was among the highest rated activities; however, most ratings fell within the low score range, perhaps suggesting minimal difficulty. However, in their interviews, participants recounted struggling significantly with the listening task. Laura even retracted her initial Anxometer scores, explaining her listening anxiety was higher than her ratings reflected. Participants also emphasized that without the provided listening supports, following the text and participating confidently in the class discussion would have been nearly impossible. In both Boudreau et al. (2018) and the present study, interviews considered the full context when interpreting their anxiety ratings. Doing so revealed the impact of learner perspectives and

self-regulated anxiety as well as task factors in fluctuation patterns. Dynamic scores alone can identify moments of change but not their source.

Interviews also revealed the complexity of participants' experience and emotions while listening. Participants commonly cited responding to comprehension questions and engaging in post-listening class discussions as influencing their anxiety. Interestingly, they rarely identified specific difficulties with the text or questions themselves which hindered participation in this phase of the activity. Rather, the anticipation of assessment, developing a spoken response, and having their comprehension assessed resulted in second guessing themselves and a fear of answering incorrectly in front of the class. Alanna, Kathy and Mary each acknowledged that neither classmates nor the instructor would judge them for mistakes. As such, it seems this anxiety was largely self-imposed and that students' listening anxiety may intensify when they must apply and articulate understanding of the text. In Chang (2008), among the most prevalent sources of listening anxiety, participants cited self-confidence in listening comprehension abilities, a similarly recurring theme in the present study. However, unlike results from the present study, participants feared being laughed at by peers for incorrect responses and reported doubting their overall understanding of spoken English, which was not usually the case of the present study. Interview findings revealed the participants in this study often felt secure in their understanding *during* the listening text while self-doubt began to manifest when they were required to share their responses. Thus, allowing students to expand on their survey responses may allow scholars to pinpoint the interplay between self-doubt and listening anxiety, and when in the listening comprehension process this occurs. It is also worth noting that this sentiment perhaps underscores the interwoven nature of listening and

speaking anxiety. Speaking anxiety is often regarded as the most pervasive form of language anxiety (Horwitz et al., 1986), yet this area of research at times overlooks the moments preceding output. For example, L2 learners often cite a fear of negative evaluation from the instructor or peers (e.g., Alaqeel & Altalhab, 2024; Ozturk & Gurbuz, 2014; Tsiplakides & Keramida, 2009) as provoking anxiety while speaking. The findings suggest that anxiety experienced while speaking may result from a combination of factors, many of which originate from the listening phase.

Results from the interviews highlight the complexity of listening anxiety as evidenced by the participant-specific factors impacting its severity. Although participants possessed comparable linguistic abilities and proficiency levels engaged in the same listening activities under identical conditions, the factors impacting their anxiety at times differed considerably. Existing research (e.g., Kilic & Uckun, 2013) has explored how learners of different proficiency levels differ in the degree of listening anxiety across tasks, but not how the sources of that variation may differ. In the present research, certain factors transcended all individuals. For example, responding to comprehension questions often increased listening anxiety. However, such alignment across individuals was not always guaranteed. For example, using transcripts to clarify understanding was pivotal in alleviating Laura and Alanna's listening anxiety while they had minimal impact on Kathy's listening anxiety. Even within a single class session, listening anxiety sources varied. During the third class, Kathy identified input and instructional factors, while Laura and Mary cited processing and personal factors, and Anna referenced no anxiety triggers. These examples illustrate that listening anxiety is multifaceted and relative to the individual. As

such, individuals with comparable proficiencies engaged in the same activity with identical resources can experience listening anxiety marked by unique factors.

Initial review of the FLLAS (2000) revealed potential limitations of the instrument. As previously noted, the 33 FLLAS items were developed from L2 learner interviews and adapted items from existing surveys. These items were grouped into one of four categories: Fear of spoken English, process-related anxiety, lack of self-confidence, and insufficient prior knowledge. However, the author does not define each category or specify which items fall under each category, which presents a considerable lack of transparency complicating interpretability. Interviews of the present study revealed more shortcomings of the FLLAS instrument. Results demonstrated that participant FLLAS and Anxometer were highly correlated, suggesting both instruments offer similar insight regarding the severity of their listening anxiety. However, many participants expressed viewing the metrics as separate entities. Anna, Mary and Laura viewed the FLLAS as describing more general listening comprehension scenarios rather than experiences reflective of their experience in class. Of the 30 items (original survey shortened following pilot data collection), only four explicitly referenced listening scenarios found in the classroom, such as item two, *I get nervous if a listening passage is read only once during Spanish tests*, and item eleven, *I feel uncomfortable in class when listening to Spanish without the written text*. As such, survey results may be reflective of their overall listening anxiety, but necessarily its classroom based sources.

The aforementioned discrepancies between dynamic and static ratings further magnifies the value of qualitative methods complimenting quantitative measures to allow participants to elaborate on their responses and provide context. For example, Anna's

highest rated FLLAS reflected lack of repetition, rapid speech, limited processing time and missing information, which she explained were more representative of one-to-one conversations than their class listening tasks. She noted, “We would always hear things multiple times. No one ever really talked very fast, except for maybe one native speaker.” As such, FLLAS (and related surveys) scores may not sufficiently identify the underlying sources of their listening anxiety arising from the learning context. A similar discrepancy occurred in Gregersen et al. (2014) as one participant’s low FLCAS (Horwitz et al., 1986) did align with their elevated dynamic and physiological (i.e., heart rate) anxiety ratings during an oral presentation. The student later explained, “You’ve got me hooked up to this thing [heart rate monitor] with a camera rolling recording me speaking a language that is not mine in front of a group of people with the teacher grading me” (p. 584). Thus, this unanticipated heightened anxiety appears to have stemmed from the data collection procedures themselves along and performance anxiety. Although not all investigations employing dynamics measures integrate a qualitative component (e.g., Dewaele & Dewaele, 2020; Jin et al., 2015; Liu & Yuan, 2021), the present findings demonstrate that deeper understanding dynamic scores and overall classroom experiences necessitate qualitative data.

### ***Relevance of the Classroom Context***

Existing listening anxiety research (e.g., Canaran et al., 2020; Capan & Karaca, 2013; Chen & Cheng, 2009; In’nami, 2006; Kimura, 2008; Liu & Xiu, 2021; Wang & Cha, 2019) relies on survey responses taken from one and sometimes two points in time. These responses are thus removed from their time and context, making it challenging to determine how or why their scores emerged. Contextualized listening anxiety responses are scarce,

in studies with dynamic and static ratings alike. One such exception is Bekleyen (2009), who contextualized sources of participant listening anxiety identified in FLLAS responses within the Turkish EFL context. For example, participants frequently cited minimal listening practice in prior English classes, which the author attributed to teachers' tendency to teach to the university entrance exam, which neglected listening. Results provided and illustrative background that captured the shortcomings of inadequate instruction and its impact on student anxiety. In addition to interview findings, observation data of the present research underscored the importance of considering Anxometer ratings in their given context. Results signal that an understanding of the learning environment aptly contextualizes participants' generally low listening anxiety. Specifically, they highlighted how the instructor approached listening tasks and developed an emotionally supportive atmosphere.

In many ways, the instructor's calculated approach to aural comprehension tasks addressed several common sources of listening anxiety, such as lack of listening text repetition (Golchi, 2012), fear of missing critical information (Guswita & Sugirin, 2021), input speed (Ipek, 2020) and activities that over-tax the working memory (Cheng & Chang, 2009). Such catalysts for anxiety also align with what L2 learners have identified as their primary challenges with listening comprehension, such as the ability to recognize known words in spoken discourse (Goh, 2000) and word segmentation (Graham, 2006), sources which may be exacerbated by rapid input speech and lack of text repetition. As such, Graham (2006) emphasizes that instructors must go beyond simply exposing students to listening texts and instruct them how to listen. Class observations revealed the instructor's considerable efforts to minimize many of these sources at each phase of the task. The

instructor provided multiple pathways to increase comprehension, recover missed information, and mitigate potential challenges. In their interviews, participants frequently referenced John's instructional practices and how they facilitated understanding and reduced anxiety. This is similar to results found Astrid et al. (2024) yielded similar results. One of the observed EFL instructors deployed several similar strategies prior to the listening text (i.e., reviewing vocabulary, discussing core content, and fielding questions) and found it allowed students to feel more confident and less nervous when completing the comprehension questions. Again, absence of this qualitative data strand depicts a constricted image of participants' listening experience, and the moments surrounding their Anxometer ratings. Without integrated observation findings, it would be difficult to discern listening task features that contributed to said ratings. Utilizing these findings, the present study unveils how the instructor's approach to listening tasks may have considerably increased their manageability. This does not imply that his efforts made participants immune to bouts of anxiety; rather, these instructional practices likely mitigated several challenges and prevented listening anxiety from escalating or becoming debilitating. In her seminal piece, Vogely (1998) administered an open-ended questionnaire to university Spanish students to identify sources of listening anxiety and invited them to propose solutions. Sixty-one percent of participants explained that increased instructional support would play a significant role in decreasing listening anxiety. Specifically, they recommended instructors dedicate more class time to listening comprehension practice and provide supports alongside aural texts. Several students also explained the importance of the instructor maintaining realistic expectations and displaying sensitivity struggle with

comprehension. Like the participants of the present study, participants of Vogely (1998) highlight the critical role the instructor plays in shaping listening anxiety.

Similar to the instructor's approach to listening tasks, the positive environment surrounding those tasks likely mitigated participants' overall anxiety. Class observations solidified the importance of the environmental conditions surrounding listening tasks. John cultivated a classroom that avoided many conditions that may make students feel uneasy (e.g., harsh feedback, expectations of precision, fear of making mistakes). Lighthearted, humorous exchanges between the instructor and students were frequent, peers collaborated well, and the instructor ensured students felt welcomed and supported. Past scholarship emphasizes the importance of a supportive L2 environment, particularly for anxious students who may be sensitive to critical feedback (Atasheneh & Izadi, 2012). Regarding aural comprehension, Elkhafafi (2005a) affirms that instructors should encourage students to embrace potential misunderstandings, a significant source of anxiety, as they are central to the learning process. Atasheneh and Izadi (2012) further recommend that language instructors directly address students' adverse feelings, make genuine efforts to build their confidence, and dismiss the misguided belief that they must understand listening texts word-for-word. John embodied many of these goals, as he encouraged struggling students and transmitted a strengths-based mindset, praised their efforts, and explicitly reminded them they were welcome regardless of skillset. Participants' reflections seemed to reinforce many of the observations regarding the positive classroom environment noting neither John nor their classmates would be judgmental of errors. As expressed in the final interview, there seemed to be a shared understanding that they were in a safe, supportive environment. This is unlike the experience of participants from Chang (2008) and Otair and Aziz's

(2017), for whom the classroom atmosphere was a core factor of their listening anxiety. They recounted fearing ridicule from peers if they did not fully understand the listening text and feeling overwhelmed by overly competitive classmates. Although it cannot be definitively stated that the classroom environment alone decreased anxiety during listening tasks, the constant reassurance that there would be neither academic nor social consequences for their shortcomings likely decreased their overall anxiety.

Results from class observations also raised a critical point of inquiry regarding the factors influencing participants' listening anxiety. Systems such as listening anxiety are subject to nonlinear progression. Due to their sensitivity to initial conditions, they may become more sensitive to specific sources at different points in time (De bot et al., 2007), which may result in varying degrees of listening anxiety. Thus, while the data reveals trends about participants' generally low listening anxiety, it cannot necessarily yield accurate predictions based on these patterns. The instructor's thoughtful approach to listening tasks paired with the positive classroom atmosphere raise an intriguing question: Would this group of participants experience similarly listening anxiety influenced by the same sources in a different classroom setting with a new instructor? In the present context, students received extensive support during listening tasks in a safe environment. In a less supportive environment, many of the participants' listening anxiety sources may have been exacerbated. CDST's emphasis on nonlinear progression and contextually bound variables affirms that participants' listening anxiety is highly malleable, subject to both recurring patterns and unpredictability. However, existing listening anxiety research (e.g., Serraj & Noordin, 2013; Wang, 2010) is often highly decontextualized from L2 classrooms and lacking dynamic approaches. Thus, further investigation is required to more accurately

examine how participants' listening anxiety behaves in different contexts and whether underlying factors are consistent across learning environments.

### **Limitations**

Despite making considerable methodological and theoretical implications for future listening anxiety research, the present study contains noteworthy limitations which should be acknowledged when considering the broader implications of the presented results. These limitations primarily stem from generalizability, methodological constraints of the CDST framework, variation of listening tasks, and reliance on self-report data.

First, the present study analyzed data taken from a relatively small sample. Small samples are common in CDST research (e.g., Boudreau et al., 2018) given the volume of data collected from each participant and the paradigm's emphasis on examining complex variables from multiple angles. Nevertheless, such a small sample restricts statistical analysis and limits generalizability. Relatedly, all participants were female. Gender was not a criterion for participation, and all students were invited to participate in the research. However, the class was composed of seventy percent female students, which likely influenced this outcome. Nevertheless, it would be inappropriate to generalize the experience of five female students in a single course section to a broader population.

Threats to generalizability posed by the small, homogenous sample may be somewhat compounded by the classroom context. The study is situated in one class section led by an instructor who deliberately fostered a supportive environment, recognized student anxiety, and extensively deployed comprehensible input to increase student understanding. These conditions may not represent many language learners' experience. In a context less

attuned to managing adverse feelings or with fewer listening supports (e.g., transcripts and text repetition), participants' listening anxiety may have been more pronounced.

Another threat to generalizability emerged at the beginning of data collection. The initial plan was to administer the FLLAS (Kim, 2000) across two sections of the Spanish conversation course in order to establish a baseline level of listening anxiety. The objective was to have a point of comparison between the five participants and peers enrolled in the same course with comparable proficiency. However, very few students ultimately completed the survey, thus eliminating the possibility of obtaining a baseline level or considering participant responses within a broader population.

Together, these features make generalizing to wider populations exceedingly difficult. However, it is also important to reiterate that generalizability is not a goal of CDST research; in fact, it is largely antithetical its core perspectives (Larsen-Freeman, 2011). The paradigm views systems as context-dependent (De bot et al., 2007; Larsen-Freeman, 2017) and thus advises against isolating participants' experiences from their temporal and physical locations (Dewaele et al., 2017). Thus, though conventional standards may deem this a profound limitation, it aligns with the theoretical orientation of the present study.

The second limitation stems from the methodological demands of the CDST framework. MacIntyre (2012) characterizes affective variables as in flux, complex, and deeply entrenched in their environment. To adhere to this principle, a substantial amount of data from each participant is required. Simpson and Rose (2020) explain this presents a challenge for classroom research, given the dynamic, interconnected components of the class environment, which make it difficult to discern focal points of the research, and draw

boundaries of the investigation. This limitation speaks to concerns for implementation and feasibility. Participants of this study rated their listening anxiety during up to 18 activities, completed seven interviews and were observed during 80-minute class sessions over six weeks. Analyzing and integrating each data source volume took considerable time and resources which may be unavailable to many scholars. Such an extensive dataset enriches the study's contribution to existing research, but this approach may be difficult for scholars to replicate.

A third limitation concerns the variation of listening tasks. Practicality constraints impacted data collection, including the course schedule and IRB policies prohibiting interference with class activities and procedures. As such, I could not attend class sessions based on the listening task being completed or make requests for specific exercises. Thus, the types of listening tasks were variable. For example, participants rated listening anxiety during just one activity featuring dialogue from an authentic source while most others contained a single, nonnative Spanish speaker (although the structures varied). It is therefore unclear whether their listening anxiety would have differed across repeated exposures to the same task. Therefore, further research is required to more closely examine the role of listening task type.

Finally, the majority of data collected was self-reported. Although self-report data has several advantages for gaining direct insight from participants, Barker et al. (2016) outline its notable shortcomings that may compromise validity. For example, participants may modify answers to respond in socially desirable ways or to appease the researcher. Perhaps participants of the present study did not want to represent themselves as being overly anxious, thus rating their listening anxiety lower and appearing more ambivalent

during interviews. Conversely, participants may have inflated their listening anxiety slightly, assuming that was the purpose of the research (i.e., to be “more” anxious). Memory also plays a pivotal role in self-report data. In-class listening anxiety ratings allowed participants to evaluate their listening anxiety in real time while interviews required them to recall isolated moments during the listening tasks. Given the number of rating intervals and listening tasks completed within a class session, it may have been challenging to recall these moments. Several participants noted this challenge following the sixth class session. Thus, memory may have played somewhat of a role in their responses.

### **Suggestions for Future Research**

To date, listening anxiety remains not only underexplored in language anxiety research, but confined to rigid methodological practices. Our understanding of the construct derives almost exclusively from static survey data, which lacks the nuance granted through student voice and the learning context. One of the foundational goals of this dissertation was exploratory in nature, and sought to answer the question, “If we tried this a different way, what more could we uncover?” While the results of the present study do not necessarily suggest an overhaul of existing methods, they do highlight the advantages of adopting alternate approaches and theoretical perspectives to broaden our understanding of a complex and dynamic construct. As such, this study sheds light on a potential new pathway for listening anxiety research, marked by dynamic methods, and complex and contextualized perspectives.

First, dynamic ratings indicated that although listening anxiety remained relatively low, it is nevertheless sensitive to both minor and major catalysts, and therefore not static.

Although questionnaires often simplify data collection, they struggle to capture moment-to-moment changes during the listening comprehension process. Simpson and Rose (2020) note that dynamic methods require scholars to relinquish some control of the research environment in order to observe systems behaving naturally within their context, an attribute which may cause them to feel reluctant to adopt such approaches. However, the present study demonstrates how with proper planning and coordination, dynamic methods may be integrated in the learning context. If planned in advance with the instructor, the researcher can determine natural stopping points in the listening task and unintrusive ways to solicit participant ratings. In this case, participants had a copy of the Anxometer next to them as they completed the listening task, with prompts informing them when to rate their listening anxiety. Future researchers may consider integrating additional rating intervals to determine how anxiety during listening exercise compares to pre-task activities, which would shed more light on the moments preceding the task, as well as different listening task types to examine further variation. Results from this dissertation underscore the utility of dynamic methods, while also highlighting potential limitations of existing instruments.

Next, while the very strong correlation between FLLAS and Anxometer scores suggests consistency between metrics, interview data raised notable discrepancies as many participants did not find the listening scenarios depicted in FLLAS items to be representative of their classroom experience. These incongruencies signal a need for scholars should revisit the FLLAS and its items to ensure adequate reflection of L2 listening contexts. Future studies could build on these findings by drawing on a larger sample and asking participants to not only explain their FLLAS ratings, but also their impressions of the survey items. For example, they may ask participants to identify how

many of the existing items reflect listening scenarios they have previously encountered, or which items they feel most resonate with their classroom experience. Deploying this mixed-method approach would help confirm this instrument, decades following its creation, continues to serve as a reliable metric for L2 listeners.

Interview data revealed the complex intricacies of an L2 learner's listening experience, and how sources of participant listening anxiety may vary based on a myriad of factors, often working together, and are unique to the individual. For example, the present study unveiled the impact of instructional and personal factors on listening anxiety. While interviews in this dissertation focused primarily on completed listening tasks, they also could be expanded to include previous learning experiences. Asking participants how specific instructional factors of their present class differ from or align with prior Spanish classes, as well as their impact on listening anxiety, could speak to how their anxiety varies across larger timescales while also reinforcing the importance of the classroom context.

Researchers may also deploy qualitative methods to more closely examine the role of peer relationships in listening anxiety. As previously noted, weekly interviews centered on listening tasks completed individually, leaving minimal space to discuss interpersonal dynamics. However, during the final interviews, participants reflected on their classroom experience overall and noted feeling part of a community amongst their peers. Nevertheless, participants also recounted fearing having to share their understanding of listening texts with the class, despite not feeling judgement from classmates. Integration of more dynamic ratings alongside interviews may help determine how much listening anxiety is self-imposed versus driven by social factors. Future research may consider integrating more interactive listening tasks which hinge on sharing understanding of

listening texts with peers or inquire further on anxiety during post-listening text discussions, and its underlying factors. Again, such an approach would also take into consideration the classroom context.

Finally, the findings also support CDST's long-held principle that a system is inseparable from its environment. In this study, listening anxiety was shaped largely by factors related to the listening tasks, as well as the instructor himself, and classroom dynamics. Separating Anxometer scores from this context would be an oversimplification of participant anxiety and obscure key details. Future scholarship should examine how instructional practices to listening comprehension and teaching styles vary across learning contexts. Furthermore, they should continue to explore the social-emotional nature of the classroom environment, specifically examining instructor discussions around anxiety and related emotions, and whether this helps ease student anxiety. To address these gaps, scholars may deploy experimental approaches so they may isolate specific instructional practices.

## **Conclusion**

The present dissertation revealed a nuanced depiction of participant listening anxiety that broadens the field's understanding of the construct and provides a compelling argument for adopting alternative methodological approaches in research. The integration of quantitative and qualitative methods was critical for generating this nuanced account. In-class dynamic ratings showed that even generally low-anxious students may encounter sudden bouts of increased anxiety, signaling that listening anxiety is not static as it is often depicted in the literature. These momentary shifts underscored participants' sensitivity to distinct features of the listening text (e.g., input speed), internal struggles (e.g., self-doubt),

and their capacity to resolve temporary increases in anxiety. Weekly interviews provided essential insight into score fluctuations by allowing participants to explain subtle or significant shifts in their listening anxiety. A key finding was that although participants frequently cited recurring factors, they also described multiple, overlapping sources of anxiety within a single class session, ultimately leading to score variation, reinforcing the construct's complexity and a need to integrate quantitative and qualitative findings (Zhang & Wu, 2024). Class observations further contextualized these patterns by uncovering the pedagogical practices surrounding the activities, such as listening supports to accompanying listening texts, and text repetition, that helped shape participants' experiences. Observations also highlighted a positive learning environment, influenced by the instructor and students alike, which mitigated anxiety and offset many potential challenges learners face (e.g., fear of missing information, inability to keep up with input speed, fear of negative evaluation, etc.). Finally, results also indicated that existing listening anxiety metrics such as the FLLAS (Kim, 2000) capture degrees of listening anxiety (that on the surface seem to be) similar to those shown in dynamic ratings. However, according to participant testimony, FLLAS items did not necessarily accurately reflect their in-class experience; rather, they represented broad, hypothetical scenarios. These findings suggest a need to revisit research instruments to ensure stronger alignment with the contemporary learner experience and reflect representative classroom realities. Otherwise, as seen in the present study, participants may respond to items based on how they *think* they might feel in certain situations.

Examining participant listening anxiety through a CDST lens supported the notion that it is dynamic, multi-faceted, and highly influenced by its environment. By challenging

prevailing research tendencies, this dissertation demonstrates that listening anxiety cannot be reduced to predictable, fixed sources for the sake of simplifying research methods. Furthermore, allowing participants to explain their listening anxiety scores, though time consuming, enriches our understanding of score fluctuation, centering it in its given context. Finally, embedding listening anxiety in the classroom context underscores the pivotal role of instructional approaches to promote learners' listening ability development, and the importance of the instructor's role in creating class dynamics that reduce anxiety, that offer critical considerations for both language instructors and researchers.

## REFERENCES

- Aida, Y. (1994). Examination of Horwitz, Horwitz, and Cope's construct of foreign language anxiety: The case of students of Japanese. *The Modern Language Journal*, 78(2), 155-168.
- Alaqeel, S., & Altalhab, S. (2024). Levels and Major Causes of Saudi Students' Speaking Anxiety (SA) in EFL Classrooms. *Theory & Practice in Language Studies (TPLS)*, 14(3).
- Arabai, F. (2015). The influence of teachers' anxiety-reducing strategies on learners' foreign language anxiety. *Innovation in Language Learning and Teaching*, 9(2), 163-190.
- Anderson, J. R. (1995). *Cognitive Psychology and its Implications*, 4th Edition. Freeman, New York.
- Aneiro, S. (1989). The influence of receiver apprehension in foreign language learners on listening comprehension among Puerto Rican college students. [Unpublished doctoral dissertation]. New York University.
- Aryadoust, V. (2022). The known and unknown about the nature and assessment of L2 listening. *International Journal of Listening*, 36(2), 69-79.
- Astrid, A., Khodijah, N., Zuhdiyah, Z., & Yuliyanti, A. Y. (2024). Indonesian EFL students' anxiety factors and solutions for listening comprehension: Multiple case study. *Studies in English Language and Education*, 11(1), 41-58.
- Atasheneh, N., & Izadi, A. (2012). The role of teachers in reducing/increasing listening comprehension test anxiety: a case of Iranian EFL learners. *English Language Teaching*, 5(3), 178-187.
- Bachman, L. F. (2004). *Statistical analyses for language assessment book*. Cambridge University Press.
- Bailey, P., Onwuegbuzie, A. J., & Daley, C. E. (2000). Correlates of anxiety at three stages of the foreign language learning process. *Journal of language and social psychology*, 19(4), 474-490.
- Barker, C., Pistrang, N., & Elliott, R. (2016). *Research methods in clinical psychology: An introduction for students and practitioners*. John Wiley & Sons.
- Bekleyen, N. (2009). Helping teachers become better English students: Causes, effects, and coping strategies for foreign language listening anxiety. *System*, 37(4), 664-675.

- Boudreau, C., MacIntyre, P., & Dewaele, J. M. (2018). Enjoyment and anxiety in second language communication: An idiodynamic approach. *Studies in Second Language Learning and Teaching*, 8(1), 149-170.
- Brunfaut, T., & Revesz, A. (2015). The role of task and listener characteristics in second language listening. *TESOL Quarterly*, 49(1), 141-168.
- Cakici, D. (2016). The Correlation among EFL Learners' Test Anxiety, Foreign Language Anxiety and Language Achievement. *English Language Teaching*, 9(8), 190-203.
- Canaran, Ö., Bayram, İ., Doğan, M., & Baturay, M. H. (2024). Causal relationship among the sources of anxiety, self-efficacy, and proficiency in L2 listening. *International Journal of Listening*, 38(2), 105-117.
- Capan, S. A., & Karaca, M. (2013). A comparative study of listening anxiety and reading anxiety. *Procedia-Social and Behavioral Sciences*, 70, 1360-1373.
- Chang, A. C. S. (2008). Sources of listening anxiety in learning English as a foreign language. *Perceptual and Motor Skills*, 106(1), 21-34.
- Chastain, K. (1975). Affective and ability factors in second-language acquisition. *Language learning*, 25(1), 153-161.
- Chen, I., & Chang, C. C. (2009). Cognitive load theory: An empirical study of anxiety and task performance in language learning. *Electronic Journal of Educational Psychology*, 7(2), 729-746.
- Cheng, Y. S. (2005). EFL learners' listening comprehension anxiety. *English Teaching & Learning*, 29(3), 25-44.
- Cheng, Y., Horwitz, E. K., & Schallert, D. L. (1999). Language anxiety: Differentiating writing and speaking components. *Language Learning*, 49(3), 417-446. doi:10.1111/0023-8333.00095
- Creswell, J.W. & Plano Clark, V.L. (2018). *Designing and conducting mixed methods research* (3rd ed.). SAGE Publications.
- Criado, R., & Mengual, Y. (2017). Anxiety and EFL speaking in Spanish compulsory and non-compulsory secondary education: A mixed-method study. *Miscelánea: A Journal of English and American Studies*, 55, 13-36.
- De Bot, K., Lowie, W., & Verspoor, M. (2007). A dynamic systems theory approach to second language acquisition. *Bilingualism: Language and cognition*, 10(1), 7-21.

- Dewaele, J. M. (2017). Psychological dimensions and foreign language anxiety. In Loewen, S., & Sato, M. (Eds.), *The Routledge handbook of instructed second language acquisition* (pp. 433-450). Routledge.
- Dewaele, J. M., & Dewaele, L. (2017). The dynamic interactions in foreign language classroom anxiety and foreign language enjoyment of pupils aged 12 to 18. A pseudo-longitudinal investigation. *Journal of the European Second Language Association, 1*(1), 12-22.
- Dewaele, J. M., & Dewaele, L. (2020). Are foreign language learners' enjoyment and anxiety specific to the teacher? An investigation into the dynamics of learners' classroom emotions. *Studies in Second Language Learning and Teaching, 10*(1), 45-65.
- Dewaele, J. M., Saito, K., & Halimi, F. (2022). How teacher behaviour shapes foreign language learners' enjoyment, anxiety, and attitudes/motivation: A mixed modelling longitudinal investigation. *Language Teaching Research, 29* (4)1-23
- Dewaele, J. M., Witney, J., Saito, K., & Dewaele, L. (2018). Foreign language enjoyment and anxiety: The effect of teacher and learner variables. *Language teaching research, 22*(6), 676-697.
- Dörnyei, Z. (2017). Chapter 4. Conceptualizing learner characteristics in a complex, dynamic world. In *Complexity theory and language development: In celebration of Diane Larsen-Freeman* (pp. 79-96). John Benjamins Publishing Company.
- Elkhafaifi, H. (2005a). Listening comprehension and anxiety in the Arabic language classroom. *The Modern Language Journal 89*(2), 206—220.
- Elkhafaifi, H. (2005b). The effect of prelistening activities on listening comprehension in Arabic learners. *Foreign Language Annals, 38*(4), 505-513.
- Fathi, J., Derakhshan, A., & Torabi, S. (2020). The effect of listening strategy instruction on second language listening anxiety and self-efficacy of Iranian EFL learners. *Sage Open, 10*(2), 1-13.
- Foerster, S. W., & Lambright, A. (2020). *Punto y aparte: Spanish in review moving toward fluency* (6th ed.). New York: McGraw-Hill Education.
- Ganschow, L., & Sparks, R. (1996). Anxiety about foreign language learning among high school women. *The Modern Language Journal, 80*(2), 199-212.
- Gao, L. X., Zhang, L. J., & Tesar, M. (2020). Teacher cognition about sources of English as a foreign language (EFL) listening anxiety: a qualitative study. *Linguistic and Philosophical Investigations, 19*, 64-85.

- Garcia, B. C., & Appel, C. (2020). Online speaking interaction in foreign languages: How and why do students experience anxiety? In Simmons, M. & Smits, T. (Eds.), *Language Education and Emotions* (pp. 55-76). Routledge.
- Gardner, R. C., Clément Richard, Smythe, P. C., & Smythe, C. L. (1979). *Attitudes and motivation test battery: Revised Manual*. Department of Psychology, Univ. of Western Ontario.
- Gass, S. M., & Mackey, A. (2016). *Stimulated recall methodology in applied linguistics and L2 research*. Routledge.
- Gleick, J. (1987). *Chaos: Making a new science*. New York, NY: Penguin Books.
- Goh, C. C. (2000). A cognitive perspective on language learners' listening comprehension problems. *System*, 28(1), 55-75.
- Goh, C., & Vandergrift, L. (2022). *Teaching and learning second language listening metacognition in action*. Tylor & Francis Group.
- Golchi, M. M. (2012). Listening anxiety and its relationship with listening strategy use and listening comprehension among Iranian IELTS learners. *International Journal of English Linguistics*, 2(4), 115.
- Gonsior, M. W., Domzalski, A., & Gałtarek, B. (2014). Complexity Theory and SLA. In *Michigan Teachers of English to Speakers of Other Languages Conference* (pp. 29-37).
- Graham, S. (2006). Listening comprehension: The learners' perspective. *System*, 34(2), 165-182.
- Graham, S. (2011). Self-efficacy and academic listening. *Journal of English for Academic Purposes*, 10(2), 113-117.
- Gregersen, T. (2020). Dynamic properties of language anxiety. *Studies in Second Language Learning and Teaching*, 10(1), 67-87.
- Gregersen, T., & Horwitz, E. K. (2002). Language learning and perfectionism: Anxious and non-anxious language learners' reactions to their own oral performance. *The Modern Language Journal*, 86(4), 562-570.
- Gregersen, T., MacIntyre, P. D., & Meza, M. D. (2014). The motion of emotion: Idiodynamic case studies of learners' foreign language anxiety. *The Modern Language Journal*, 98(2), 574-588.

- Guswita, K. A., & Sugirin, S. (2021). Factors affecting listening anxiety of senior high school students in the English classroom. *Journal of Applied Linguistics and Literature*, 6(1), 32-45.
- Hashemi, M., & Abbasi, M. (2013). The role of the teacher in alleviating anxiety in language classes. *International Research Journal of Applied and Basic Sciences*, 4(3), 640-646.
- Hatch, E. and Lazaraton, A. (1991) *The Research Manual: Design and Statistics for Applied Linguistics*. Heinle & Heinle, Boston.
- Hiver, P. (2022). Methods for Complexity Theory in Individual Differences Research. In Li, S., Hiver, P., & Papi, M. (Eds.) *The Routledge Handbook of Second Language Acquisition and Individual Differences* (1st ed.). (pp. 477-493). Routledge.
- Hiver, P., & Al-Hoorie, A. H. (2016). A dynamic ensemble for second language research: Putting complexity theory into practice. *The Modern Language Journal*, 100(4), 741-756.
- Hiver, P., & Al-Hoorie, A. H. (2019). *Research methods for complexity theory in applied linguistics*. Multilingual Matters.
- Holzknrecht, F., & Brunfaut, T. (2022). Individual difference factors in second language listening. In Li, S., Hiver, P., & Papi, M. (Eds.) *The Routledge Handbook of Second Language Acquisition and Individual Differences* (1st ed.). (pp. 331-346). Routledge.
- Horwitz, E. K. (1986). Preliminary evidence for the reliability and validity of a foreign language anxiety scale. *TESOL Quarterly*, 20(3), 559-562.
- Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986). Foreign Language Classroom Anxiety. *The Modern Language Journal*, 70(2), 125–132. <https://doi.org/10.1111/j.1540-4781.1986.tb05256.x>
- Hwang, G. J., Hsu, T. C., Lai, C. L., & Hsueh, C. J. (2017). Interaction of problem-based gaming and learning anxiety in language students' English listening performance and progressive behavioral patterns. *Computers & Education*, 106, 26-42.
- In'nami, Y., Koizumi, R., Jeon, E.-H., & Arai, Y. (2022). L2 listening and its correlates: A meta-analysis. In E.-H. Jeon & Y. In'nami (Eds.), *Understanding L2 proficiency: Theoretical and meta-analytic investigations*. (pp. 235-283). John Benjamins.
- Ipek, H. (2020). Effects of former experience, self-study & listening comprehension training on foreign language listening anxiety: The case of EFL teacher candidates. *International Journal of Listening*, 38(2), 1-10.

- Jin, Y., de Bot, K., & Keijzer, M. (2015). The anxiety-proficiency relationship and the stability of anxiety: The case of Chinese university learners of English and Japanese. *Studies in Second Language Learning and Teaching*, 5(1), 41-63.
- Juarrero, A. (2000). Dynamics in action: Intentional behavior as a complex system. *Emergence*, 2(2), 24-57.
- Karatas, H., Alci, B., Bademcioglu, M., & Ergin, A. (2016). An investigation into University Students Foreign Language Speaking Anxiety. *Procedia-Social and Behavioral Sciences*, 232, 382-388.
- Kayaoğlu, M. N., & Sağlamel, H. (2013). Students' perceptions of language anxiety in speaking classes. *Journal of History Culture and Art Research*, 2(2), 142-160.
- Kilic, M., & Uçkun, B. (2013). Listening text type as a variable affecting listening comprehension anxiety. *English Language Teaching*, 6(2), 55-62.
- Kim, J. H. (2000). Foreign language listening anxiety: A study of Korean students learning English. [Unpublished dissertation]. The University of Texas at Austin.
- Kim, J. (2005). The reliability and validity of a foreign language listening anxiety scale. *영어학*, 5(2), 213-235.
- Kimura, H. (2008). Foreign language listening anxiety: Its dimensionality and group differences. *JALT Journal*, 30(2), 173-196.
- Kimura, H. (2017). Foreign language listening anxiety: A self-presentational view. *International Journal of Listening*, 31(3), 142-162.
- King, J. (2016). Introduction to the dynamic interplay between context and the language learner. In J. King (Ed.), *The dynamic interplay between context and the language learner* (pp. 1-10). Basingstoke, UK: Palgrave.
- Kleinmann, H. H. (1977). Avoidance behavior in adult second language acquisition. *Language learning*, 27(1), 93-107.
- Koopmans, M. (2017). Mixed methods in search of a problem: Perspectives from complexity theory. *Journal of Mixed Methods Research*, 11(1), 16-18.
- Koopmans, M. (2020). Education is a complex dynamical system: Challenges for research. *The Journal of Experimental Education*, 88(3), 358-374.
- Kormos, J., Brunfaut, T., & Michel, M. (2020). Motivational factors in computer-administered integrated skills tasks: A study of young learners. *Language Assessment Quarterly*, 17(1), 43-59.

- Kramsch, C. (2002). *Language Acquisition and language socialization*. Continuum.
- Krashen, S. D. (1982). *Principles and practice in second language acquisition*. Pergamon.
- Kruk, M. (2022). Dynamicity of perceived willingness to communicate, motivation, boredom and anxiety in Second Life: The case of two advanced learners of English. *Computer Assisted Language Learning*, 35(1-2), 190-216.
- Larsen-Freeman, D. (1997). Chaos/complexity science and second language acquisition. *Applied linguistics*, 18(2), 141-165.
- Larsen-Freeman, D. (2011). A complexity theory approach to second language development/acquisition. In Atkinson, D. *Alternative approaches to second language acquisition* (Eds.), (pp. 48-72). Routledge.
- Larsen-Freeman, D. (2015). Complexity theory. In B. VanPatten & J. Williams (Eds.), *Theories in second language acquisition: An introduction* (2nd ed., pp. 227-244). Routledge.
- Larsen-Freeman, D. (2016). Classroom-oriented research from a complex systems perspective. *Studies in Second Language Learning and Teaching*, 6(3), 377-393.
- Larsen-Freeman, D. (2017). Complexity theory: The lessons continue. In L. Ortega & Z. Han (Eds.). *Complexity theory and language development: In celebration of Diane Larsen-Freeman* (pp. 11-50). John Benjamins.
- Larsen-Freeman, D., & Cameron, L. (2008). Research methodology on language development from a complex systems perspective. *The modern language journal*, 92(2), 200-213.
- Larson-Hall, J. (2016). *A guide to doing statistics in second language research using SPSS and R*. Routledge.
- Layder, D. (1998). *Sociological practice: Linking theory and social research*. Sage Publications.
- Lee, E. J. E. (2016). Reducing international graduate students' language anxiety through oral pronunciation corrections. *System*, 56, 78-95.
- Liu, M. (2016). Interrelations between foreign language listening anxiety and strategy use and their predicting effects on test performance of high-and low-proficient Chinese university EFL learners. *The Asia-Pacific Education Researcher*, 25(4), 647-655.
- Liu, M., & Ni, H. (2015). Chinese university EFL learners' foreign language writing anxiety: Pattern, Effect and Causes. *English Language Teaching*, 8(3), 46-58.

- Liu, M., & Thondhlana, J. (2015). A study of Chinese University EFL learners' foreign language listening anxiety, listening strategy use and listening performance. *Indonesian JELT*, 10(1), 33-57.
- Liu, M., & Xu, H. (2021). Testing effects of foreign language listening anxiety on Chinese university students' English listening test performance. *Frontiers in psychology*, 12, 27-40.
- Liu, M., & Yuan, R. (2021). Changes in and effects of foreign language classroom anxiety and listening anxiety on Chinese undergraduate students' English proficiency in the COVID-19 context. *Frontiers in Psychology*, 12, 1-15.
- MacIntyre, P. D. (1995). How does anxiety affect second language learning? A reply to Sparks and Ganschow. *The modern language journal*, 79(1), 90-99.
- MacIntyre, P. D. (2002). Motivation, anxiety and emotion in second language acquisition. In P. Robinson (Ed.), *Individual differences and instructed language learning* (pp. 45-68). Amsterdam: John Benjamins.
- MacIntyre, P. D. (2012). The idiodynamic method: A closer look at the dynamics of communication traits. *Communication Research Reports*, 29(4), 361-367.
- MacIntyre, P. D. (2017). An overview of language anxiety research and trends in its development. In C. Gkonou, M. Daubney, & J.C. Dewaele (Eds.), *New insights into language anxiety: Theory, research and educational implications* (pp.11-30). Multilingual Matters.
- MacIntyre, P. D., Baker, S. C., Clément, R., & Donovan, L. A. (2003). Sex and age effects on willingness to communicate, anxiety, perceived competence, and L2 motivation among junior high school French immersion students. *Language learning*, 53(S1), 137-166.
- MacIntyre, P. D., & Gardner, R. C. (1989). Anxiety and second-language learning: Toward a theoretical clarification. *Language Learning*, 39(2), 251-275. doi:10.1111/j.1467-1770.1989.tb00423.x
- MacIntyre, P. D., & Gardner, R. C. (1991). Language anxiety: Its relationship to other anxieties and to processing in native and second languages. *Language learning*, 41(4), 513-534.
- MacIntyre, P. D., & Gardner, R. C. (1994). The subtle effects of language anxiety on cognitive processing in the second language. *Language learning*, 44(2), 283-305.
- MacIntyre, P. D., & Legatto, J. J. (2011). A dynamic system approach to willingness to communicate: Developing an idiodynamic method to capture rapidly changing affect. *Applied Linguistics*, 32(2), 149-171.

- MacIntyre, P. D., & Wang, T. (2022). Anxiety. In S. Li, P. Hiver, & M. Papi (Eds.), *The Routledge Handbook of Second Language Acquisition and Individual Differences* (1st ed.). (pp. 175-189). Routledge.
- Maher, K., & King, J. (2020). Observing anxiety in the Foreign Language Classroom: Student Silence and Nonverbal Cues. *Journal for the Psychology of Language Learning*, 2(1), 116-141.
- Marcos-Llinás, M., & Garau, M. J. (2009). Effects of language anxiety on three proficiency-level courses of Spanish as a foreign language. *Foreign language annals*, 42(1), 94-111.
- McCroskey, J. C. (1970). Measures of communication-bound anxiety. *Speech Monographs*, 37, 269-277.
- McCroskey, J. C. (1977). Oral communication apprehension: A summary of recent theory and research. *Human communication research*, 4(1), 78-96.
- Mendelsohn, D. J. (1995). Applying learning strategies in the second/foreign language listening comprehension lesson. In D.J. Mendelsohn & J. Rubin (Eds). *A Guide for the teaching of second language listening* (pp.132-150). Dominic Press.
- Mertens, D.M. (2020). *Research and evaluation in education and psychology: Integrating diversity with quantitative, qualitative, and mixed methods*. SAGE Publications, Inc.
- Mills, N., Pajares, F., & Herron, C. (2006). A reevaluation of the role of anxiety: Self-efficacy, anxiety, and their relation to reading and listening proficiency. *Foreign language annals*, 39(2), 276-295.
- Mohammadi, M. (2020). Complexity of language and SLA. *Journal of Social Sciences and Humanities Research*, 8(3), 13-17.
- Nakatani, Y. (2010). Identifying strategies that facilitate EFL learners' oral communication: A classroom study using multiple data collection procedures. *The Modern Language Journal*, 94(1), 116-136.
- Nilsson, M. (2019). Foreign language anxiety: The case of young learners of English in Swedish primary classrooms. *Journal of Applied Language Studies*, 13(2), 1-21.
- Onwuegbuzie, A. J., Bailey, P., & Daley, C. E. (1999). Factors associated with foreign language anxiety. *Applied psycholinguistics*, 20(2), 217-239.

- Otair, I., & Abd Aziz, N. H. (2017). Exploring the causes of listening comprehension anxiety from EFL Saudi learners' perspectives: A pilot study. *Advances in Language and Literary Studies*, 8(4), 79-84.
- Oteir, I. N., & Al-Otaibi, A. N. (2019). Foreign language anxiety: A systematic review. *Arab World English Journal*, 10(3), 309-317.
- Ozcelik, H. N., Van den Branden, K., & Van Steendam, E. (2023). Listening comprehension problems of FL learners in a peer interactive, self-regulated listening task. *International Journal of Listening*, 37(2), 142-155
- Öztürk, G., & Gürbüz, N. (2014). Speaking anxiety among Turkish EFL learners: The case at a state university. *Journal of language and Linguistic Studies*, 10(1), 1-17.
- Pappamihel, N. E. (2001). Moving from the ESL classroom into the mainstream: An investigation of English language anxiety in Mexican girls. *Bilingual Research Journal*, 25(1-2), 31-38.
- Pappamihel, N. E. (2002). English as a second language students and English language anxiety: Issues in the mainstream classroom. *Research in the Teaching of English*, 36 (3), 327-355.
- Paul, G.L. (1966). *Insight vs. desensitization in psychotherapy*. Stanford: Stanford University Press.
- Piniel, K. & Czier, K. (2017). Changes in motivation, anxiety, and self-efficacy during the course of an academic writing seminar. In Dornyei Z., MacIntyre, P.D., & Henry, A. (Eds) *Motivational Dynamics in Language Learning* (pp.164-194). Multilingual Matters.
- Price, M. L. (1991). The subjective experience of foreign language anxiety: Interviews with highly anxious students. In E. K. Horwitz & D. J. Young (Eds.), *Language anxiety: From theory and research to classroom implications* (pp. 101-108). Prentice Hall.
- Rassaei, E. (2015). Oral corrective feedback, foreign language anxiety and L2 development. *System*, 49(2), 98-109.
- Razak, N. A., Yassin, A. A., & Maasum, T. N. R. B. T. (2017). Effect of foreign language anxiety on gender and academic achievement among Yemeni university EFL students. *English Language Teaching*, 10(2), 73-85.
- Rezaabadi, O. T. (2016). The relationships between social class, listening test anxiety and test scores. *Advances in Language and Literary Studies*, 7(5), 147-156.
- Rodríguez, M. X., & Abreu, O. (2003). The stability of general foreign language classroom anxiety across English and French. *The Modern Language Journal*, 87(3), 365-374.

- Saito, Y., Garza, T. J., & Horwitz, E. K. (1999). Foreign language reading anxiety. *The modern language journal*, 83(2), 202-218.
- Saito, Y., & Samimy, K. K. (1996). Foreign language anxiety and language performance: A study of learner anxiety in beginning, intermediate, and advanced-level college students of Japanese. *Foreign Language Annals*, 29(2), 239-249.
- Saldaña, J. (2021). *The coding manual for qualitative researchers* (4th ed.). Sage.
- Sampson, R. J. (2019). Real people with real experiences: The emergence of classroom L2 study feelings over interacting timescales. *System*, 84, 14-23.
- Sarason, I.G. (1978). The test anxiety scale: Concept and research. In C.D. Spielberger & I.G. Sarason (Eds.), *Stress and anxiety Vol. 5* (pp. 193-216). Hemisphere.
- Scida, E. E., & Jones, J. E. (2017). The impact of contemplative practices on foreign language anxiety and learning. *Studies in Second Language Learning and Teaching*, 7(4), 573-599.
- Scovel, T. (1978). The effect of affect on foreign language learning: A review of the anxiety research. *Language learning*, 28(1), 129-142.
- Serafini, E. J. (2020). Further exploring the dynamicity, situatedness, and emergence of the self: The key role of context. *Studies in Second Language Learning and Teaching*, 10(1), 133-152.
- Serraj, S., & Noordin, N. B. (2013). Relationship among Iranian EFL students' foreign language anxiety, foreign language listening anxiety and their listening comprehension. *English Language Teaching*, 6(5), 1-12.
- Sheen, Y. (2008). Recasts, language anxiety, modified output, and L2 learning. *Language learning*, 58(4), 835-874.
- Simpson, K., & Rose, H. (2020) Complexity as a valid approach in 'messy' classroom contexts: Promoting more 'ecology rich' research on the psychology of L2 listening. In R.J. Sampson & R.S. Pinner (Eds.). *Complexity perspectives on researching language learner and teacher psychology* (pp. 136-152). Multilingual Matters.
- Spielberger, C. D. (1983). State-Trait Anxiety Inventory for Adults (STAI-AD) [Database record]. APA PsycTests.<https://doi-org.libproxy.temple.edu/10.1037/t06496-000>
- Steinberg, F. S., & Horwitz, E. K. (1986). The effect of induced anxiety on the denotative and interpretive content of second language speech. *Tesol Quarterly*, 20(1), 131-136.

- Stephenson, J., & Hewitt, E. (2007). La variable afectiva de la ansiedad en el proceso del aprendizaje del Inglés en estudiantes universitarios Españoles. IV Jornadas Pedagógicas de la Persona. *Afectividad y educación en la sociedad globalizada*, p 160-187.
- Tabrizi, A. R. N., & Ranjbar, M. (2017). The effect of IELTS listening strategy use on the reduction of IELTS listening test anxiety and on IELTS listening performance. *Theory and Practice in Language Studies*, 7(11), 1025-1036.
- Teimouri, Y., Goetze, J., & Plonsky, L. (2019). Second language anxiety and achievement: A meta-analysis. *Studies in Second Language Acquisition*, 41(2), 363-387.
- Tobias, S. (1977). Anxiety and education [Paper presentation]. Annual Convention of the American Psychological Association, Ontario, Canada.
- Tobias, S. (1986). Anxiety and cognitive processing of instruction. In R. Schwarzer (Ed.), *Self-related cognition in anxiety and motivation* (pp. 35–54). Hillsdale, NJ: Erlbaum.
- Tsiplakides, I., & Keramida, A. (2009). Helping students overcome foreign language speaking anxiety in the English classroom: theoretical issues and practical recommendations. *International Education Studies*, 2(4), 39-44.
- Ushioda, E. (2009). A person-in-context relational view of emergent motivation, self and identity. In Z. Dörnyei & E. Ushioda (Eds.), *Motivation, language identity and the L2 self* (pp. 215–228). Multilingual Matters.
- Ushioda, E. (2015). Context and complex dynamic systems theory. In Z. Dörnyei, P.D. MacIntyre & H. Alastair (Eds.), *Motivational dynamics in language learning* (pp. 47-54). Multilingual Matters.
- Vandergrift, L. (2007). Recent developments in second and foreign language listening comprehension research. *Language teaching*, 40(3), 191-210.
- Vogely, A. J. (1998). Listening Comprehension Anxiety: Students' Reported Sources and Solutions. *Foreign Language Annals*, 31(1), 67–80. <https://doi.org/10.1111/j.1944-9720.1998.tb01333.x>
- Vogely, A. (1999). Addressing listening comprehension anxiety. In D. J. Young (Eds.), *Affect in foreign language and second language learning. A practical guide to creating a low-anxiety atmosphere* (pp. 106–123). McGraw-Hill.
- Wagner, E., Batty, A. O., Galaczi, E. (2024). Introduction to second language acquisition and listening. In E. Wagner, A. O. Batty, & E. Galaczi, (Eds.), *Routledge handbook of second language acquisition and listening* (pp. 1-9). Routledge.

- Wang, S. (2010). An experimental study of Chinese English major students' listening anxiety of classroom learning activity at the university level. *Journal of language Teaching and Research*, 1(5), 562.
- Wang, S.H. & Cha, K. W. (2019). Foreign language listening anxiety factors affecting listening performance of Chinese EFL learners. *Journal of Asia TEFL*, 16(1), 121-134.
- Waninge, F. (2015). Motivation, emotion and cognition: Attractor states in the classroom. In Dörnyei, Z., MacIntyre, P.D., & Allistair, H. (Eds.) *Motivational dynamics in language learning* (pp. 195-213). Multilingual Matters.
- Waninge, F., Dörnyei, Z., & De Bot, K. (2014). Motivational dynamics in language learning: Change, stability, and context. *The Modern Language Journal*, 98(3), 704-723.
- Watson, D., & Friend, R. (1969). Measurement of social-evaluative anxiety. *Journal of consulting and clinical psychology*, 33(4), 448.
- Winke, P., & Lim, H. (2017). The effects of test preparation on second-language listening test performance. *Language Assessment Quarterly*, 14(4), 380-397.
- Woodrow, L. (2006). Anxiety and speaking English as a second language. *RELC journal*, 37(3), 308-328.
- Yang, J. (2021). Revisiting data collection methods in language learning psychology from a complexity dynamic system theory perspective. *Frontiers in Psychology*, (12), 1-7.
- Yayli, D. (2017). Using group work as a remedy for EFL teacher candidates' listening anxiety. *Eurasian Journal of Educational Research*, 17(71), 41-58.
- Young, D. J. (1990). An investigation of students' perspectives on anxiety and speaking. *Foreign language annals*, 23(6), 539-553.
- Young, D. J. (1991). Creating a low-anxiety classroom environment: What does language anxiety research suggest? *The modern language journal*, 75(4), 426-439.
- Zhai, L. (2015). Influence of anxiety on English listening comprehension: An investigation based on the freshmen of English majors. *Studies in Literature and Language*, 11(6), 40-47.
- Zhang, X. (2013). Foreign language listening anxiety and listening performance: Conceptualizations and causal relationships. *System*, 41(1), 164-177. <https://doi.org/10.1016/j.system.2013.01.004>

- Zhang, X. (2019). Foreign language anxiety and foreign language performance: A meta-analysis. *The Modern Language Journal*, 103(4), 763-781.
- Zhang, F., & Wu, X. (2024). Motivation and anxiety in Chinese EFL students' listening process: An idiodynamic approach. *Language Teaching Research*, 0(0). <https://doi.org/10.1177/13621688241268632>
- Zhao, A., Guo, Y., & Dynia, J. (2013). Foreign language reading anxiety: Chinese as a foreign language in the United States. *The Modern Language Journal*, 97(3), 764-778.

## APPENDIX A

### ORIGINAL FOREIGN LANGUAGE LISTENING ANXIETY SCALE (FLLAS)

<b>SA= STRONGLY AGREE, A= AGREE, N = NEITHER AGREE NOR DISAGREE, D= DISAGREE, SD = STRONGLY DISAGREE</b>	SD	D	N	A	SA
1. When listening in Spanish, I tend to get stuck on one or two unknown words.	1	2	3	4	5
2. I get nervous if a listening passage is read only once during Spanish tests.	1	2	3	4	5
3. When someone pronounces words differently from the way I pronounce them, I find it difficult to understand.	1	2	3	4	5
4. When a person speaks Spanish very fast, I worry that I might not understand all of it.	1	2	3	4	5
5. I am nervous when I am listening to Spanish if I am not familiar with the topic.	1	2	3	4	5
6. It is easy to guess about the parts that I miss while listening to Spanish.	1	2	3	4	5
7. If I let my mind drift even a little bit while listening to Spanish, I worry that I will miss important ideas.	1	2	3	4	5
8. When I am listening to Spanish, I am worried when I cannot watch the lips or facial expressions of a person who is speaking.	1	2	3	4	5
9. During Spanish listening tests, I get nervous and confused when I do not understand every word.	1	2	3	4	5
10. When listening to Spanish, it is difficult to differentiate the words from one another.	1	2	3	4	5
11. I feel uncomfortable in class when listening to Spanish without the written text	1	2	3	4	5
12. I have difficulty understanding oral instructions given to me in Spanish.	1	2	3	4	5
13. It is hard to concentrate on what Spanish speakers are saying unless I know them well.	1	2	3	4	5

14. I feel confident when I am listening in Spanish.	1	2	3	4	5
15. When I am listening to Spanish, I often get so confused I cannot remember what I have heard.	1	2	3	4	5
16. I fear I have inadequate background knowledge of some topics when listening to Spanish.	1	2	3	4	5
17. My thoughts become jumbled and confused when listening to important information in Spanish.	1	2	3	4	5
18. I get worried when I have little time to think about what I hear in Spanish.	1	2	3	4	5
19. When I am listening to Spanish, I usually end up translating word by word without understanding the contents.	1	2	3	4	5
20. I would rather not have to listen to people speak Spanish at all.	1	2	3	4	5
21. I get worried when I cannot listen to Spanish at my own pace	1	2	3	4	5
22. I keep thinking that everyone else except me understands very well what a Spanish speaker is saying.	1	2	3	4	5
23. I get upset when I am not sure whether I understand what I am listening to in Spanish.	1	2	3	4	5
24. If a person speaks Spanish very quietly, I am worried about understanding.	1	2	3	4	5
25. I have no fear of listening to Spanish as a member of an audience.	1	2	3	4	5
26. I am nervous when listening to a Spanish speaker on the phone or when imagining a situation where I listen to a Spanish speaker on the phone.	1	2	3	4	5
27. I feel tense when listening to Spanish as a member of a social gathering or when imagining a situation where I listen to Spanish as a member of a social gathering	1	2	3	4	5
28. It is difficult for me to listen to Spanish when there is even a little bit of background noise.	1	2	3	4	5

29. Listening to new information in Spanish makes me uneasy.	1	2	3	4	5
30. I get annoyed when I come across words that I do not understand while listening to Spanish.	1	2	3	4	5
31. Spanish stress and intonation seem familiar to me.	1	2	3	4	5
32. When listening to Spanish, I often understand the words but still cannot quite understand what the speaker means.	1	2	3	4	5
33. It frightens me when I cannot catch a keyword of a Spanish listening passage.	1	2	3	4	5

## APPENDIX B

### 30-ITEM ADAPTED FLLAS

<b>SA= STRONGLY AGREE, A= AGREE, N = NEITHER AGREE NOR DISAGREE, D= DISAGREE, SD = STRONGLY DISAGREE</b>	SD	D	N	A	SA
1. When listening in Spanish, I tend to get stuck on one or two unknown words.	1	2	3	4	5
2. I get nervous if a listening passage is read only once during Spanish tests.	1	2	3	4	5
3. When someone pronounces words differently from the way I pronounce them, I find it difficult to understand.	1	2	3	4	5
4. When a person speaks Spanish very fast, I worry that I might not understand all of it.	1	2	3	4	5
5. I am nervous when I am listening to Spanish if I am not familiar with the topic.	1	2	3	4	5
6. It is easy to guess about the parts that I miss while listening to Spanish.	1	2	3	4	5
7. If I let my mind drift even a little bit while listening to Spanish, I worry that I will miss important ideas.	1	2	3	4	5
8. When I am listening to Spanish, I am worried when I cannot watch the lips or facial expressions of a person who is speaking.	1	2	3	4	5
9. During Spanish listening tests, I get nervous and confused when I do not understand every word.	1	2	3	4	5
10. When listening to Spanish, it is difficult to differentiate the words from one another.	1	2	3	4	5
11. I feel uncomfortable in class when listening to Spanish without the written text	1	2	3	4	5
12. I have difficulty understanding oral instructions given to me in Spanish.	1	2	3	4	5
13. It is hard to concentrate on what Spanish speakers are saying unless I know them well.	1	2	3	4	5
14. I feel confident when I am listening in Spanish.	1	2	3	4	5

15. When I am listening to Spanish, I often get so confused I cannot remember what I have heard.	1	2	3	4	5
16. I fear I have inadequate background knowledge of some topics when listening to Spanish.	1	2	3	4	5
17. My thoughts become jumbled and confused when listening to important information in Spanish.	1	2	3	4	5
18. I get worried when I have little time to think about what I hear in Spanish.	1	2	3	4	5
19. When I am listening to Spanish, I usually end up translating word by word without understanding the contents.	1	2	3	4	5
20. I get worried when I cannot listen to Spanish at my own pace	1	2	3	4	5
21. I keep thinking that everyone else except me understands very well what a Spanish speaker is saying.	1	2	3	4	5
22. I get upset when I am not sure whether I understand what I am listening to in Spanish.	1	2	3	4	5
23. I have no fear of listening to Spanish as a member of an audience.	1	2	3	4	5
24. I am nervous when listening to a Spanish speaker on the phone or when imagining a situation where I listen to a Spanish speaker on the phone.	1	2	3	4	5
25. I feel tense when listening to Spanish as a member of a social gathering or when imagining a situation where I listen to Spanish as a member of a social gathering	1	2	3	4	5
26. It is difficult for me to listen to Spanish when there is even a little bit of background noise.	1	2	3	4	5
27. Listening to new information in Spanish makes me uneasy.	1	2	3	4	5
28. I get annoyed when I come across words that I do not understand while listening to Spanish.	1	2	3	4	5

29. When listening to Spanish, I often understand the words but still cannot quite understand what the speaker means.	1	2	3	4	5
30. It frightens me when I cannot catch a keyword of a Spanish listening passage.	1	2	3	4	5

## APPENDIX C

### 30-ITEM ADAPTED FLLAS GOOGLE FORM

#### Foreign Language Listening Anxiety Scale

This is a questionnaire regarding your experience listening to Spanish. Please rate the extent to which you agree with each statement on a scale of 1 (strongly disagree) to 5 (strongly agree). There are no correct answers.

 tuc00223@temple.edu (not shared) [Switch account](#) 

\* Required

Please confirm you have read the consent form by checking the box below. \*

I have read the Informed Consent for Minimal Risk Social and Behavioral Research form

#### Foreign Language Listening Anxiety Scale \*

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
When listening in Spanish, I tend to get stuck on one or two unknown words.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I get nervous if a listening passage is read only once during Spanish tests.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When someone pronounces words differently from the way I pronounce them, I find it difficult to understand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When a person speaks Spanish very fast, I worry that I might not understand all of it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am nervous when I am listening to Spanish if I am not familiar with the topic.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Foreign Language Listening Anxiety Scale \*

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
It is easy to guess about the parts that I miss while listening to Spanish.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If I let my mind drift even a little bit while listening to Spanish, I worry that I will miss important ideas.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I am listening to Spanish, I am worried when I cannot watch the lips or facial expression of a person who is speaking.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

During Spanish listening tests, I get nervous and confused when I do not understand every word.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When listening to Spanish, it is difficult to differentiate the words from one another.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Foreign Language Listening Anxiety Scale \*

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I feel uncomfortable in class when listening to Spanish without the written text	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have difficulty understanding oral instructions given to me in Spanish.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is hard to concentrate on what Spanish speakers are saying unless I know them well.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel confident when I am listening in Spanish.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I am listening to Spanish, I often get so confused I cannot remember what I have heard.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Foreign Language Listening Anxiety Scale

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I fear I have inadequate background knowledge of some topics when listening to Spanish.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My thoughts become jumbled and confused when listening to important information in Spanish.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I get worried when I have little time to think about what I hear in Spanish.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I am listening to Spanish, I usually end up translating word by word without understanding the contents.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I get worried when I cannot listen to Spanish at my own pace	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Foreign Language Listening Anxiety Scale \*

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I keep thinking that everyone else except me understands very well what a Spanish speaker is saying.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I get upset when I am not sure whether I understand what I am listening in Spanish.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have no fear of listening to Spanish as a member of an audience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I am nervous when listening to an Spanish speaker on the phone or when imagining a situation where I listen to a Spanish speaker on the phone.

I feel tense when listening to Spanish as a member of a social gathering or when imagining a situation where I listen to Spanish as a member of a social gathering

Foreign Language Listening Anxiety Scale \*

Strongly disagree      Disagree      Neither agree nor disagree      Agree      Strongly agree

It is difficult for me to listen to Spanish when there is even a little bit of background noise.

Listening to new information in Spanish makes me uneasy.

I get annoyed when I come across words that I do not understand while listening to Spanish.

When listening to Spanish, I often understand the words but still cannot quite understand what the speaker means.

It frightens me when I cannot catch a key word of a Spanish listening passage.

**APPENDIX D**

**OBSERVATION FORM**

<b>Time (minutes)</b>	<b>Activity</b>	<b>Comments</b>

## APPENDIX E

### SAMPLE COMPLETED OBSERVATION FORM

Time	Activity	Comments
11:00-11:06	<p>T excitedly announces warm-up activity. <i>Cómo te fueron las vacaciones de primavera?</i> Is written on the board and T checks to make sure they understand the difference between <i>ser</i> &amp; <i>ir</i>.</p> <p>He adds <i>Qué hiciste?</i> And asks students to propose potential answers.</p> <p>When a student says “<i>mis vacaciones fueron malas,</i>” T clarifies that “<i>malas</i>” modifies “<i>vacaciones</i>”</p> <p>T encourages students to first answer how they were before explaining what they did.</p> <p>Students break into pairs to talk about their spring break. Most of them are speaking in Spanish and laughing about their plans.</p>	<p>Most students arrive in class talking and laughing. I noticed there was a lot more volume than normal.</p>
11:06-11:08	<p>Using his flashcards, T randomly calls on students to share what they discussed with their partners.</p>	
11:09-11:17	<p>T calls on Anna &amp; Laura. Anna answers with confidence, saying she went to Aruba. Laura was called on and teacher helped her say “<i>ella se quedó en casa.</i>”</p> <p>Mary the last person to be called on and explains that her partner watched the last of us. When T asks her what that is, she struggles to explain “<i>tv program</i>” and her partner helps her.</p> <p>Kathy chimes in to say that she thinks Anna had the best vacation.</p> <p>T posts the agenda for the day, starting with calendar updates.</p> <p>T pulls up practice quiz and jokes that they could easily look up answers for conjugation.</p>	

<p>11:17-11:25</p>	<p>He asks Alanna if she's confused because of the face she's making. She tells him she understands.  T further explains that Ls must write about a presentation that they enjoyed.  T goes over group discussions and upcoming presentations.  T asks Maria if she understands.</p> <p>T begins assigning groups, asking students to raise hands so their classmates can see who they are.  T laughs and says he made a mistake because he was copying and pasting from last year's class.</p> <p>He explains that group discussions will be interview style and they must find similarities and differences between their group members about their families.</p> <p>T explains that students can contact him via email while he's at a conference.</p> <p>T puts up slide letting participants know they are doing a listening activity.</p>	
<p>11:25-11:32</p>	<p>He switches to English to tell them when to do their ratings.</p> <p>T says he is going to re-review the story about his grandmother and they will respond to the questions.</p> <p>T pulls up transcript and begins reading. He uses different voices when talking about different characters, at times laughing and acting things out (riding his bike, etc.). He adlibs certain parts (e.g., I was bad with time, still am).</p> <p>*End of first reading (11:41)</p> <p>T brings up comprehension questions and asks Ls which correspond with the listening activity. Alanna chooses 6, and struggles with the word "intergenerational." So, T has whole class repeat it together.</p>	
<p>11:32-11:37</p>	<p>T asks students to choose a question to consider as they listen a second time.</p>	

11:37-11:41	<p>T begins reading a second time, stopping to confirm comprehension. This time, he moves much quicker through the transcript and does less adlibbing and stressing the voices of different characters.</p> <p>*End of second reading (11: 47)</p>	
11:41-11:44	<p>T asks class to volunteer different details they remember from the story.</p> <p>Maria “ella vivía con vosotros por un grande tiempo” (T corrects)</p> <p>Anna “No te alababa mucho.” T laughs as he repeats this back. He then asks Ls if there’s a difference between the person they wrote about and the grandmother in the story.</p>	
11:44-11:47	<p>Maria “Yo vivía con mi abuelo desde-- “ T interjects to help “desde que yo tenía..” Selenna explains she and her grandfather got along more or less.</p> <p>Alanna “nosotros se llevan bien.” T corrects this grammatical error.</p> <p>She volunteers again, saying a difference. “Mi familia no va al colegio...?” T says it’s universidad. Alanna explains that her family thus didn’t think it was a good idea.</p>	
11:47-11:54	<p>Kathy is called on and says “mi abuela vivía con nosotros durante las vacaciones de invierno.”</p> <p>Explains that students will have to answer similar questions.</p> <p>Brief confusion about whether or not there is enough time to do both presentations.</p> <p>Laura presents first about the Carnaval dominicano. T comments on her background, everyone laughs.</p> <p>She moves quickly, though she reads from the slides. There is some chatter from the audience as the T hands out outline. Laura doesn’t look much at the audience.</p>	



## APPENDIX F

### SAMPLE INTERVIEW PROTOCOL

**Participant:** Alanna

**Date:** 11/3/2023

**Interview is about Observation #1 on 11/2/2023**

	Rating 1	Rating 2	Rating 3	Rating 4	Average
Alanna	4	5	4	3	4

**Rating 1:** Before listening text is played a first time (after instructions are given)

**Rating 2:** After listening text is played the first time

**Rating 3:** After listening text is played the second time

**Rating 4:** After listening activity

**Stimulated recall:** *You watched a video about a woman finding out/admitting she's pregnant to her boyfriend. It's clear the two have a tumultuous relationship. Before listening, I shows you the activity and gives you and transcript and lets you know that, if you want, you may use the vocabulary list to supplement. Then, he played it once. After the first time he played it, he asks you whether or not the couple had a tense relationship. Then, he plays it a second time before you answer the true/false questions.*

Your anxiety was fairly low- moderate during this listening exercise. Why do you think that was?

Why do you think your anxiety was the highest after the first listen?

Your anxiety only went down slightly after the second listen, why do you think that is?

What did you find helpful/unhelpful about the video?

Did you find the transcript useful?

How do you feel completing a listening activity with a video component rather than just the audio? What do you find helpful/unhelpful about it?

What did you think about the speakers? Did you recognize their accent? Was it easy/difficult to keep up with what they were saying?

## APPENDIX G

### SAMPLE ANALYTIC MEMO: ANNA CLASS 2

<b>Summary</b>
<p>Anna's highest point of anxiety actually occurred just before her own presentation, not while listening to her peers. Of her Anxometer ratings, her first rating from the second group discussion (immediately following her own) was the highest as she had some residual anxiety from her presentation. The most anxiety inducing element of both the individual presentations and group discussions is trying to come up with a question for speakers at the same time as it is part of their participation grade. Anna prepared questions to ask speakers during the group discussions; however, what she prepared did not ultimately relate to what they were saying so she had to improvise. In addition to listening and creating questions at the same time, she also at times worries about asking them in a way that is grammatical.</p> <p>Anna felt as though the listening activities done during this class were slightly higher stakes than more conventional ones done in class (i.e., listening to a recording or the instructor). However, between the two, she finds the individual presentations even more laid back as they are something the class does every week and are thus very routine while the group discussions are still relatively new. Anna generally feels relaxed regardless of which classmate is speaking. She mentions Juan as a potential exception as he is either a native or heritage speaker, but adds he tries to reduce his speed to make it more comprehensible. Although last week Anna said she benefitted from having a transcript, this week she said she did not find listening to the speakers more difficult without one. When it comes to speaking, Anna sometimes gets nervous but generally feels confident due to the practice she received in her high school Spanish classes.</p>
<b>Key takeaways</b>
<ul style="list-style-type: none"><li>• Anna's Anxometer ratings were highest for the second group discussion immediately following hers as she was feeling some residual anxiety</li><li>• Listening anxiety slightly lower for individual presentations as they are at this point more routine and thus more laid back</li><li>• Most anxiety inducing part of individual presentations + group discussions is coming up with questions/comments for presentation grade</li><li>• Feels comfortable listening to peers despite some variation in skills</li><li>• Did not find discussions + presentations more difficult without transcript</li><li>• Listening in this context feels higher stakes than listening to professor or audio</li></ul>
<b>Personal reflections</b>

Again, Anna’s listening anxiety was fairly low during this class. She admitted she felt most anxious right before her group presented and immediately after, which makes sense. She never appears too nervous speaking in front of the class, which she attributes to her high school Spanish classes. There are some patterns that have reappeared this week. Like the previous week, Anna mentions the stakes of different activities. This week, she found the individual presentations to be slightly lower stakes than the group discussions; most likely because they do them weekly. However, regardless of said stakes, she said her anxiety was not overwhelming. Last week a theme was familiarity with listening text content, thus, it’s not super surprising that she experiences less anxiety with things she considers more routine. Like last week, Anna mentions that a point she struggles with is listening while coming up with questions. This was something I heard several times with Alanna. I thought it was funny Anna pointed out her own contradiction. Last week she said the transcript helped, but this week she was unbothered by the lack of transcript. Again, this doesn’t feel super surprising. The group presentations contain familiar content, and the individual presentations are very routine at this point.

**Quotes to save for later**

- I think it was like we had just finished (laughs) had to calm back down from our presenting and then like, get into listening mode.
- I guess like the whole time I'm looking for something to ask them about, something to say or how I'm going to engage, just because these are things that like, we're actually graded on-our participation
- I just felt a little higher stakes today, for some reason, just because it's like a little scarier compared to a regular class activity.
- For the most part, like Juan, is almost like he is a native speaker, right?... So of course, he talks a little faster, but it's still not super fast, because I think he knows that we're trying to keep up

**HIGHEST LISTENING ANXIETY**

- I guess this one doesn't really count like I was like my heart was being the fastest and like right before we were going to present it, which makes sense, but in terms of like the ratings that I actually did.
- Yeah, I think it was like we had just finished (laughs) had to calm back down from our presenting and then like, get into listening mode.

**Most anxiety inducing element**

- I guess like the whole time I'm looking for something to ask them about, something to say or how I'm going to engage, just because

Anna’s highest point of anxiety actually occurred just before her own presentation, not while listening to her peers. Of her Anxometer ratings, her first rating from the second group discussion (immediately following her own) was the highest as she had some residual anxiety from her presentation.

The most anxiety inducing element of both the individual presentations and group discussions is trying to come up with a question for speakers at the same time as it is part of their participation grade.

<p>these are things that like, we're actually graded on-our participation</p>	
<p><b>LISTENING ANXIETY: GROUP DISCUSSIONS VS INDIVIDUAL PRESENTATIONS/OTHER ACTIVITIES</b></p>	
<ul style="list-style-type: none"> <li>• I think the group ones are definitely new. We haven't done that before um and I guess yeah, I guess I'm kind of used to the presentations now, I know the drill I'm thinking of questions as we go. And it just I don't know. It feels a little more laid back, I guess, because it's like every week. So, during the group ones, this is like a one-time thing, so I guess it feels a little more like nerve-racking, even though it's not much different.</li> <li>• Yeah, I feel like again, kind of what I was saying before, I just felt a little higher stakes today, for some reason, just because it's like a little scarier compared to a regular class activity.</li> </ul>	<p>Anna felt as though the listening activities done during this class were slightly higher stakes than more conventional ones done in class (i.e., listening to a recording or the instructor). However, between the two, she finds the individual presentations even more laid back as they are something the class does every week and are thus very routine while the group discussions are still relatively new.</p>
<p><b>INPUT SOURCE: PEERS</b></p>	
<ul style="list-style-type: none"> <li>• I think it's an interesting dynamic in our class, and I don't really feel like uncomfortable like when any certain person is talking. For the most part, like Juan, is almost like he is a native speaker, right?... So of course, he talks a little faster, but it's still not super-fast, because I think he knows that we're trying to keep up (laughs). So yeah, I don't think anyone like- I feel most of the time pretty calm, regardless of like, who's talking.</li> </ul>	<p>Anna generally feels relaxed regardless of which one of her classmates is speaking. She mentions Juan as a potential exception as he is either a native or heritage speaker, but adds he tries to reduce his speed to make it more comprehensible.</p>
<p><b>DIVIDED ATTENTION</b></p>	
<ul style="list-style-type: none"> <li>• A little bit, especially if I'm like, "Oh, that's interesting." And like start jotting down a question, and if I'm writing it, I can't really hear what they're saying at the same time.</li> </ul>	<p>At times, Anna struggles to listen to speakers and write down questions at the same time.</p>
<p><b>LISTENING SUPPORTS: LACK OF TRANSCRIPT</b></p>	

<ul style="list-style-type: none"> <li>• Not necessarily. I wouldn't say it was harder without the transcript. I don't know if that makes any sense, because I feel like last time when we were talking about this, I say, like, yeah, the transcript helps.</li> </ul>	<p>Although last week Anna said she benefitted from having a transcript, this week she said she did not find listening to the speakers more difficult without one.</p>
<p><b>COMPREHENSION QUESTIONS</b></p>	
<ul style="list-style-type: none"> <li>• So, at least for my group. We kind of like outlined what we wanted to do, the questions we wanted to ask it like. So, it was pretty well-...I mean for me, personally, I jotted down a couple of things before class like just general questions. But I didn't end up asking any of them because they didn't really relate (laughs).</li> <li>• I think it's what I'm like thinking about I guess if I'm going to phrase the question like grammatically in a correct way. And then other times I'm like, "oh, I know exactly like how to ask this question."</li> </ul>	<p>Anna prepared questions to ask speakers during the group discussions; however, what she prepared did not ultimate relate to what they were saying so she had to improvise. In addition to listening and creating questions at the same time, she also at times worries about asking them in a way that is grammatical.</p>
<p><b>PERSONAL: CONFIDENCE &amp; PREVIOUS EXPERIENCE</b></p>	
<ul style="list-style-type: none"> <li>• I definitely feel more confident than I have like in the past, because, yeah, all throughout high school my Spanish classes, were always very like discussion based. I had the same teacher the whole time, so she was always like she knew me, and she knew- like I guess she expected a lot from us. You had to get used to speaking in class, and I think that's definitely helped. It's still where I'm like-I still get nervous.</li> </ul>	<p>When it comes to speaking, Anna sometimes gets nervous but generally feels confident due to the practice she received in her high school Spanish classes.</p>

## APPENDIX H

### INTERVIEWS CODEBOOK

Code name	Subcodes	Definition	Example from transcript
<b>Input</b>			
	Speed	Listening text speech rate.	Yeah, I mean, they were talking really fast, so the first time-- well, you're reading along like it helps. But a few things went by, and I was like whoa whoa whoa, what did they just say? <b>(Anna: Week 4 Movie clip)</b>
	Accent/pronunciation	Speaker's regional accent or pronunciation of specific words.	Because even though I read the transcript, I was still not sure of what some of the words meant, and also, I feel like when they were speaking, a lot of the words seemed shortened, or they didn't like to pronounce them the way that I would have pronounced it. <b>(Kathy: Week 4 Movie clip)</b>
	Clarity	Input source's sound quality or clear articulation of speech.	I feel like the people who were speaking all very clear speakers -I think I knew what they were saying so I was prepared. And then I don't think I changed it much my ratings even after. <b>(Kathy: Week 2 Group discussion)</b>
	Familiarity	Familiarity with input stemming from grammar, relatability, or previous text exposure.	Then I was nervous about the listening, and then he read it and I was like, "Oh, we've already read those before. I know what it means." <b>(Mary: Week 1 read aloud)</b>

	Number of speakers	Total number of speakers in the listening text.	The group that went third today, with Adrianna-there was more of them-there was 4 instead of 3. It also has something to do with it like “Oh my God I have more people to listen to and pay attention to” And come up with questions for. So, it was more to keep track of. <b>(Kathy: Week 2 Group discussion)</b>
	Vocabulary	Lexical items featured in the input source.	I think I'm more familiar with the vocabulary that she used about like “saludable” and stuff like that... like “ejercicio.” I think those are words that we've seen for a while in Spanish. So, it's a little bit easier to understand it all because I wouldn't need any context for those, because I could understand what she was saying for everything. <b>(Alanna: Week 6 Audiovisual)</b>
	Speaker mood	Speaker's disposition (e.g., relaxed, upset, happy, etc.).	I feel like--I don't know this or not, but people at least presented as calmer almost. I don't know if it's they'd seen other people do it last week. Or just I feel like certain people in the groups are naturally just kind of calm when they talk. They just seem at ease almost. So, I feel like that also puts the audience a little bit more at ease. <b>(Anna: Week 3 Group discussions)</b>
<b>Process</b>			
	Listening strategies	Availability or use of adequate strategies to break down input.	I felt like I understood a lot of what was being said, or the words I didn't know, it was really easy with the context clues to figure out what was going on. <b>(Mary: Week 5 Read aloud #2)</b>

	Recall	Ability to remember key details from the listening text particularly during comprehension questions.	I think, from sharing with the class, you know? Trying to remember the questions. <b>(Laura: Week 6 Partner activity)</b>
	Divided attention	Attend to multiple tasks or information, such as listening to understand while also responding to questions).	I guess the whole time I'm looking for something to ask them about, something to say or how I'm going to engage, just because, these are things that we're actually graded on-our participation. So...have something I don't know that really that relates to what they're talking about. <b>(Anna: Week 2 Individual presentations/group discussions)</b>
	Fear of missing information	Worry over failing to catch or comprehend key details.	I think maybe I was worried that I would miss something. <b>(Kathy: Week 1 Read Aloud)</b>
	Ability to follow along	Ability to comprehend or extract overall gist of the listening text.	I don't know if it's just the way she talked, or what she was saying, but I feel like I followed hers pretty well compared to some other people. <b>(Laura: Week 5 Individual presentation)</b>
<b>Instructional factors</b>			
	Textual support: Gestures/acting out	Use of hand gestures or miming to accompany listening text.	Definitely a lot less anxious, because John reads really slow, and he acts it out <b>(Mary: Week 1 Read aloud)</b>
	Textual support: Transcript	Availability of verbatim transcript used alongside the listening text.	It was also one of the first things we did without a transcript or the words in front of us. So, I really kind of struggled with this one. Especially even I remember the first one was like “que te cae bien” and I don't know why...I was hearing “street”. I was like “I don't understand why that”--- I think I panicked because there were no words. <b>(Laura: Final review)</b>

	Textual support: Video	Supplemental audiovisual material to accompany recorded listening text.	Because I could look at her and watch her. And with the mouth it's a little helpful to understand, especially if they're moving in a quicker speed in their speech. <b>(Alanna: Week 6 Audiovisual)</b>
	Textual support: Voice adaptation	Listening text speakers adapt voices to reflect changes in emotion or mood.	I feel like they enunciate their words... and then they change their tone of voice so much. Just kind of funny. I don't know it's kind of entertaining when you can tell it's for a Spanish class. Because people don't actually talk like that. But we got to learn somehow. <b>(Kathy: Week 4 Movie clip)</b>
	Textual support: Keywords	List of keywords or word bank provided alongside listening text.	I think it was the highest during Miles's presentation, because I didn't really know a lot about that subject. And also, there weren't as many-- you know how for the presentation you have keywords in English and Spanish. There wasn't very many of them(keywords). So, I wasn't sure about the context of it. <b>(Kathy: Week 3 Individual presentation)</b>
	Comprehension question and content review	Professor reviews transcript, listening text content, or comprehension questions text ahead of task completion.	It definitely has to do with that John was always giving us transcripts I feel like. Or at least it was more than just you listen and answer questions. We talked about it before we answered questions, or he played it definitely more than twice, or we did it multiple classes. <b>(Laura: Final interview)</b>
	Repetition	Multiple exposures to the listening text.	I think whenever someone says, "oh you only have one more listen" it kind of like freaks me out. I want to have unlimited times to listen to it. But one where like "oh my god I have to listen now."

			<b>(Kathy: Week 1 Read aloud 1)</b>
	Prevalence of listening activities	Frequency of class listening activities completed throughout the semester.	I think it's decreased, but only a little bit, because I feel like we didn't really do that many listening activities in the beginning of the semester. It wasn't really consistent, either. It's like the last few classes, we did a bunch of listening. <b>(Kathy: Final interview)</b>
	Humor	Instructor's use of jokes or playfulness to create a lighthearted atmosphere or defuse tension.	Definitely a lot less anxious, because John reads really slow, and he acts it out and he's funny <b>(Mary: Week 1 Read aloud)</b>
	Reassurance	Instructor reassures them of potential insecurities they're having or reminding them of the course objectives.	I know he (John) had said in the middle of class like, "Just think of something you can say." So I think that probably helped me in the second interview process, because I was like "You know what I it's like he's right like it doesn't even really have to be that in depth just think of something you can say." So, I think that little comment also kind of helped. <b>(Alanna: Week 3 Group discussions/individual presentations)</b>
	Guided assistance	Instructor's effort to aid students who appear to be struggling to understand or express themselves produce input; or respond to their inquiries.	Probably John reading it just because he does take that second sometimes to explain, and or at the end will explain something or just slow something down, if it's a harder word, that we might not be as accustomed to seeing. Whereas, I don't think you get that as much when you listen to something that's pre-recorded. <b>(Alanna: Week 1 Read aloud)</b>

<b>Environmental factors</b>			
	Sense of community	Feeling welcomed, supported and free from judgement in the classroom environment.	The whole class was laughing. That made me feel like, "Oh, they're not going to necessarily make fun of me. I'm also laughing at my mistake. They're not laughing at me, so with me." I guess you could call it a sense of community...In this class, I didn't feel scared to share or really comment on things or even throw a little two-sentence or two-word sentence in there because it felt more so I guess a group working together, a community more so than, "Okay, there's those 16 over there, they're doing their work. Then here's me." <b>(Alanna: Final interview)</b>
	Class size	Number of students in the class or perceived size of the classroom.	I don't know, because I really hate that classroom. I think it's too small. I feel so close to everyone...but I feel like it was a small enough classroom, that if people were confused, they would be like, hey, "repite, por favor." Or something like that. So, I feel like, then I didn't have to say because someone's already gonna say it. So, I guess that was helpful. I got someone else to speak out so I didn't have to. <b>(Kathy: Final interview)</b>
<b>Listening task</b>			
	Task features	Aspects of listening task such as length, number of questions, overall structure, etc.	I definitely didn't have my answers fully written down. And then--which then caused me to miss the next question when he started. <b>(Laura: Week 6 Final review)</b>

	Task familiarity	Familiarity with listening task structure based on previously performed tasks.	It was always something different than we normally do. But it was almost reminiscent of AP Spanish-everybody's practicing for the exam, or something... So, I was like, "Okay. I've done this before, but it's been a little while." <b>(Anna: Week 6 Final review)</b>
	Task difficulty	Difficulty of comprehension questions, content, or task in general.	I think the questions got easier. <b>(Kathy: Week 6 Final review)</b>
	Clarity of expectations	Clearness of instructions and application of listening text content.	Maybe because sometimes when I don't know exactly what we're going to be doing with the text, I get a little more anxious <b>(Alanna: Week 1 Read aloud)</b>
	Participation / being called on	Requirement to share responses for participation points, or the anticipation of being called on.	In general, I'm more anxious after (the listening text). Because that's when I'm actually called on, or I'm expected to understand what just happened. <b>(Mary: Week 2 individual presentations/group discussions)</b>
	Evaluation following listening text	Assessment in the form of comprehension questions, true/false statements, or questions posed to the speaker.	Not so much, I mean a little bit just from you know. knowing we were going to answer questions afterwards. <b>(Laura: Week 1 Read aloud)</b>
	Predictability	Ability to anticipate task content and expectations.	But for the projects we also have no idea what they're going to say until they start handing out the papers. So, I'm more on edge because of that. <b>(Kathy: Week 2 Individual presentations)</b>
<b>Personal factors</b>			
	Confidence in comprehension & performance	Perceived ability to comprehend input and complete the listening task.	Then it started to go back up, because he was going to call on people to answer questions and I was like,

			"Oh my gosh, do I really understand this, or is it just <i>my</i> comprehension of it? Is it right?" <b>(Mary: Week 1 Read aloud)</b>
	Preparation	Feeling prepared to carry out the listening task based on prior knowledge, revision of content ahead of task, or personal need to feel prepared.	I went into that class pretty stressed out, and I don't know why I don't feel reviewed enough for the final yet. <b>(Laura: Week 6 Final review)</b>
	External to the activity	Factors unrelated to the listening task or input at hand (i.e., having a presentation following the activity) or outside of the class (i.e., lack of sleep).	I was EXTREMELY nervous about the presentation. So, I felt like I was going to throw up even after I finished the presentation. Because right after that, I went into an exam And that heat was not helping. <b>(Alanna: Week 5 Read aloud 2)</b>
	General anxiety	Feelings of generalized anxiety; one that impacts them both inside and outside of the classroom.	I naturally have anxiety. So that's why sometimes it seems like I always start like a 5 or 4, because that's like, just like, I guess, like kind of how I am. I genuinely look at the paper and I'm like, "alright, how do I feel right now?" <b>(Alanna: Week 1 Read aloud 1)</b>
	Anxiety management	Ability to regulate anxiety when it arises.	Because they had done so well, and they had it all mapped out to make it flow. And I was like..." we pulled this together last minute." I was like "this is not going to be as good as theirs", but it ended up being fine. But I think that's why. And then I was like "no we're going to be fine." That's why it was kind of like the 5 I was trying to calm myself down. <b>(Mary: Week 2 Small group discussion)</b>

	Anxiety about future tasks	Fear of an inability to complete future listening tasks deriving from difficulty of present listening anxiety and worry similar or more difficult listening tasks may appear in subsequent classes.	Because in my head I was thinking, “okay, if we're moving on to like listening sections that are more like this, it's going to be more complicated or just harder for me” <b>(Alanna: Week 4 Movie clip)</b>
	Concept of listening comprehension	Participant perception of what a listening comprehension task is and the extent to which the present task aligns with that perception.	For the start- when someone announces a listening activity, I assume it'll be like an audio clip. So those are much more -much worse than just him talking, because we listen to them all the time. So, I'm used to his voice-the pace he talks at-knowing that he was getting him talking, compared to just an audio of someone speaking really fast made me feel less anxious. <b>(Kathy: Week 1 Read aloud 1)</b>
	Save face	Participant fear of embarrassing themselves in front of their peers due to lack of understanding.	I feel like those are all very common, like when you're having a one-on-one conversation. I feel like those are a lot of what things that would happen....and those are the things that in one-on-one conversations really scare me. Yeah, I feel like those are -I don't know it's an embarrassment kind of thing. It's like, “wait, I didn't get it.” <b>(Anna: Final interview)</b>
	Relief	Feelings of relief that the listening activity has concluded.	I think I was mostly nervous for class, because I had my presentation first. So once I was over with, I was like “nothing can be as bad as that.” <b>(Kathy: Week 2 Group discussions/individual presentations)</b>

	Perceived stakes	How participants perceive listening activity's importance in the grand scheme of the class, their grade, etc.	I guess, because I'm not really on the hot seat- it's kind of on them, so I'm fine like I can listen. <b>(Mary: Week 2 individual presentations/group discussions)</b>
	Growth mindset	Participant understanding of the language learning process and purpose.	When he's just talking or doing whatever it's normally at a 2 or lower- because I don't know I'm there to learn, and he knows that too. So, I'm not that anxious. <b>(Mary: Week 2 Group discussions/individual presentations)</b>
	Feelings of inferiority	Participant perception of their peers' skills or performance as being superior to their own.	He was picking partners, and I was like, "oh, my gosh! I'm going to get stuck with someone who actually knows what they're doing." <b>(Mary: Week 6 pair activity)</b>

## APPENDIX I

### OBSERVATIONS CODEBOOK

Code name	Subcodes	Definition	Example from transcript
Social, emotional, and environmental features of the classroom climate			
	Sense of community	<p>The classroom is characterized by positive peer dynamics, mutual acceptance and a willingness to share personal or potentially vulnerable information. This also includes the instructor's efforts to foster personal connections with students and a shared sense of humor amongst learners and the instructor.</p> <p>Together, students and the instructor demonstrate comradery, creating an environment where all are free to participate and share ideas or express themselves information without judgement.</p>	<p>Shannon, dijiste que estás estresada también.            Shannon: Sí.            John: ¿Por qué estás estresada?            Shannon: No estoy lista para mi presentación.            John: ¿Quieres esperar un día más?            Shannon: No.            John: Tenemos muchas actividades que hacer. Si quieres esperar un día más, no me da problema. Yo estoy estresado porque tengo muchas actividades y no hay mucho tiempo. Si quieres esperar, está bien, pero no te preocupes. Nosotros somos un grupo de apoyo emocional. Somos muy simpáticos.  <i>(Conversation between instructor &amp; student, class 4)</i></p>
	Recognition of anxiety & adverse feelings	<p>Professor acknowledges or discusses feelings of anxiety that he experiences personally or witnesses in the classroom, typically with the intention of alleviating said anxiety.</p>	<p>John: Laura, ¿cómo estás?            Laura: Bien.            John: No estés nerviosa, no es necesario.  <i>(Conversation between instructor &amp; student, class 3)</i></p>
	Strengths based reframing	<p>Professor intentionally avoids pushing students past their capabilities and instead encourages them to focus on the skills they already possess. They also reassure students that instantaneous mastery of material or</p>	<p>I think you guys are doing a great job, and if you see people who you perceive to be stronger than you or whatever, that's not a big deal. You belong here too, and the fact that you're maybe struggling a little</p>

		understanding is unnecessary as said skills develop over time. This approach redirects students' attention from perceived deficiencies and emphasizes their existing strengths.	bit to try to think of how you say it, that skill is what's so important and one of the values of learning a second language, on top of whatever proficiency you may have. <i>(Instructor, class 2)</i>
Instructional support for comprehension & communication			
	Listening task preparation	The professor provides students with thorough and targeted preparation to support successful completion of listening tasks. This includes reviewing key vocabulary, grammatical structures, comprehension questions and relevant content from the listening text both prior to listening and between text repetitions.	Primero, vamos a contestar esta pregunta, ¿qué actividad o actividades le mantienen el bienestar? ¿A qué se refiere? ¿"Le" se refiere a qué? ¿Comprenden "Se refiere"? ¿Me refiere a mí? ¿Qué actividades hace John para mantener su bienestar? ¿Están hablando de mí? No. ¿A qué se refiere "Le"? ¿Se refiere a las actividades? ¿Se refiere a Joel? <i>(Instructor, class 6)</i>
	Comprehensible input strategies	Professor deploys pedagogical strategies associated with comprehensible input such as: gesturing, repetition, visuals, modified speech, etc.	John begins the class by explaining the verb "extrañar" to express that he missed them while away at a conference. <b>Initially, it's clear students are not necessarily familiar with the verb. Thus, after repeating it several times and acting it out,</b> he asks the class if there is anyone in their lives that they miss... He then brings it back to himself, again emphasizing the direct object saying, " <b>Yo LOS extrañaba.</b> " <b>He then starts pretending to cry, asking "ahh mis estudiantes. ¿Dónde están?"</b> <i>(Fieldnotes, class 2)</i>
	Use of L1	Professor switches from target language to English to	Remember, preterit foreground, imperfect

		ensure understanding of instructions or content, to clarify grammatical or vocabulary concepts, to provide a translation, or to praise or provide encouragement for learners.	background. Everything, if it's in the past, is completed. If you say, "Was it completed in the past?". Well, it all was completed in the past. It's not terribly helpful. That's a question of managing the attentional focus and it is a little fuzzy. I understand. Basically, you're not going to lose anything unless it just sets up something that doesn't quite make sense. <i>(Instructor, class 7)</i>
	Individualized support	Professor assists individual students either voluntarily or upon request when they appear to be struggling to express themselves or comprehending input.	Mary: Por ejemplo, las obras de Gurría se destruyen y no "taken care of." John: "No las cuidan". Mary: No las cuidan. John: Cuidar es, "to take care of". So, they don't take care of, "No los cuidan" <i>(Conversation between instructor &amp; student, class 1)</i>

## APPENDIX J

### SAMPLE MEMO: CLASS 1 OBSERVATION (PHASE 1)

<b>Provides assistance</b>
John does not like to observe students struggling during activities. He gives them a moment to collect their thoughts and organize what they'd like to say, but after several seconds will jump in to provide support. This does not just happen in low-stakes activities. When he notices students struggling during their presentations, he does not hesitate to throw them a line.
<b>Reassurance</b>
He also takes every opportunity to remind students to focus on what they know and what they can do, even adding in more direct statements such as "stick within your range." John doesn't seem to do this to deter students from challenging themselves (he does that too...as we will see in future classes when he sees students getting too comfortable), he simply wants them to focus more on what they do know rather than becoming consumed by what they don't know.
<b>Humor</b>
John genuinely cares about the students and their feelings, which is why I think he's so quick to help them or reassure them of their self-doubt. He uses his humor to break the tension in potentially stressful situations. For example, in this class, before Laura began her individual presentation, he started jokingly asking her about her computer background and if she and her boyfriend were in love.
<b>Accountability</b>
As what I interpret as a sign of respect for the students, John also takes full accountability when things do not go according to plan or when he causes some sort of confusion. In this class, he poked fun at himself (again, using humor) for not managing his time properly.
<b>Sense of community/ Sharing personal information</b>
Furthermore, he tried to build a sense of community in the classroom. For the listening text, the instructor discussed being unfairly treated by his grandmother. He concludes the text by explaining that once he came out to his family, said grandmother became his strongest supporter. I remember during the second week of group discussions, some group members shared similarly vulnerable experiences with their own families. I wonder if his willingness to invite vulnerability into the classroom helped with this.
<b>Peer relationships</b>
The students seem to really enjoy each other's company; greeting each other excitedly upon entering the class and complimenting each other. The discussion at the beginning of class was very lively with everyone laughing and most willingly participating.

### **Listening text supports**

When it comes to the listening activity, John pulled out all the stops to make the text more accessible. There were several aspects of the listening activity which may have mitigated listening anxiety. Efforts to facilitate comprehension:

- Use of the transcript; with targeted verb tenses and vocabulary highlighted
- Acting out the text; changes voices to fit the tones/personalities
- Hand gestures
- Adlibbing to elaborate on key ideas
- Text repetition

## APPENDIX K

### SAMPLE MEMO: CLASS 1 OBSERVATION (PHASE 2)

	Before	During	After
<b>Classroom environment</b>			
Class structure			
Community	3	1	
Humor	3		4
Positive peer dynamics	3		
<b>Instructional support to ensure comprehension and communication</b>			
Comprehension checks	4	2	2
Use of L1	2	5	3
Comprehensible input instructional practices	3	1	
Provide individual support		2	2
Meet where they are		1	
<b>Listening activity</b>			
Grammar review	1		
Review comprehension questions		3	
<b>Rapport building</b>			
Accountability			2
Create safe environment		2	
Foster personal connections	1	1	
Praise		1	
<p>Overall, participants experienced low listening anxiety during the read aloud exercise with some fluctuation, as standard deviations ranged from 0.6-1.7. Despite some instances of more moderate individual Anxometer scores, evidence from observations during the class session may potentially help explain the overall low listening anxiety.</p>			
<p><b>Before</b>            Prior to the start of the listening exercise, several positive themes emerged from the classroom environment, indicating a climate of community, positive peer dynamics and that promotes a sense of humor. For example, an excerpt fieldnotes describing the warm-up activity highlights students' enjoyment working together, Students break into pairs to talk about their spring break. Most of them are speaking in Spanish and laughing about their plans. I can hear the students sitting immediately to my left the best, and they joke about how much they love working together and all the things they did over the break. Furthermore, when the class transitions to a large group discussion to continue the conversation on spring break, the instructor engages them by integrating light-hearted jokes throughout the discussion, such as in this exchange with Anna,            Anna: [ríe] Fui a la playa.            John: A la playa. En Filadelfia.            Anna: No. [ríe]</p>			

John: ¿No fuiste a la playa en Filadelfia? En Nueva Jersey.

Here, the instructor jokingly asks if she went to the beach in Philadelphia not only to provide humor, but also to elicit further information from Anna about her trip.

Moreover, also prior to the listening activity, the instructor made several efforts to increase comprehension. Throughout the beginning of class, the instructor paused for comprehension checks (e.g., ¿Comprenden esta pregunta?) and even switched to English to ensure clarity. For example, during the warm-up discussion, the instructor ensured students understood one of the key structures to describe their vacations, me fueron bien, by providing the translation "they went well for me." The warm-up activity also centered on past tense verbs, serving as a grammar review for the listening activity.

### **During**

Consistent with the activity preceding the listening exercise, during the listening activity, the instructor made efforts to increase comprehension via comprehension checks, use of comprehensible input, providing students with individualized support as needed, use of the L1, and meeting them at their given level. These efforts assured students could participate during each phase of the listening activity, including full class discussion to review comprehension questions. For example, the instructor paused while reading the story to ensure students understood the referent of an indirect object pronoun, "A mi abuela le había construido una casa mi padre. ¿Comprenden el 'Le'? A mi abuela." Before continuing with the text, he clarifies that "le" refers to his grandmother.

Furthermore, throughout the text, the instructor used gesturing and adapted his voice to differentiate between characters and clarify meaning. As highlighted in the fieldnotes, He uses different voices when talking about different characters, at times laughing and acting things out (riding his bike, etc.). When describing the way his grandmother used to speak to him versus his brothers, he emphasizes the sweetness in her voice...In contrast, when listing the adjectives (strict, bossy, etc.) used to describe how she treated him, he changed his voice to be more angry and intimidating. Thus, his gesturing underlines key events in the text, while adapting his voice serves to demonstrate feelings and mood.

The instructor also encourages students to work within their capabilities and interjects to provide assistance when needed. Between readings, the instructor reviews the comprehension questions. Before preceding he tells students to choose between one of two questions, adding, "You can pick whichever one you think is easier. Whichever one comes to mind as you listen." Later in the activity, the class engages in discussion on how the story relates to their own lives. When Alanna struggles to construct the phrase, the instructor interject to provide support,

Alanna: Mi familia no va al colegio.

John: No van a la universidad.

Alanna: Sí. Mi padre no pensó que es importante...

John: Ir a la universidad.

Alanna: Sí.

In essence, the instructor ensures the students are aware that they should focus on what they can do, and they he will provide support if he seems them struggling.

It is also critical to highlight the instructor's efforts to foster personal connections and create a safe environment for students. The nature of the text itself was deeply personal and vulnerable to the instructor, thus creating space for student to share experiences from their own lives. For example, in the excerpt listed above, Alanna expressed her family's conflicting beliefs about pursuing a college education.

### **After**

Following the listening activities, two participants of the present study, Laura and Mary, conducted their individual presentations. During this portion of the class, the instructor made further connections with students by taking accountability for his poor time management, integrating humor, and provided individualized support for the presenters when they encountered difficulty. For instance, immediately following the listening activity, the instructor realized he did not leave enough time for both presentations, and expressed worry that one would need to be postponed. In light of this error, he took responsibility, stating, "Notice that., even though my grandmother like teach me a lesson I did not manage time well." He softens the moment with a joke before apologizing to the presenters. Laura informs him that they did, in fact, have enough time, which causes the instructor to laugh at his mistake. Once the presentations begin, the instructor interjects periodically to assist presenters. At one point, Mary stumbles over a construction,  
Mary: Por ejemplo, las obras de Gurría se destruyen y no taking care of.  
John: "No las cuidan".  
Mary: No las cuidan.  
John: Cuidar es, "to take care of". So, they don't take care of, "No los cuidan"  
When Mary switches to English, signaling she is unsure of how to form the sentence, the instructor helps to complete the phrase and clarify its construction. These moments highlight that the instructor does not create the illusion of perfection. He himself makes mistakes in front of the class, acknowledges them, and asks for forgiveness. Students also seems aware that if they do not know something, even if they are in the middle of a presentation, that they are in a safe space to ask.

## APPENDIX L

### EXAMPLE DISCUSSION WITH CO-RATER

Source	Excerpt	Code	Questions to discuss	Co-rater notes	Resolution
Transcript (3.23 group discussion)	<p>Shannon: Um, Alanna, en vez de la universidad, uh ¿tu familia quería que tú trabajas o algo diferente?</p> <p>Alanna: Sí, mi padre quiere— um-si uh- mi padre quiere que-</p> <p>John: Que yo trabaje.</p> <p>Alanna: Sorry.</p> <p>John: This is subjunctive, we're still a little far from that, "Quiere que yo".</p> <p>Alanna: Quiere que yo-</p> <p>John: Trabaje.</p> <p>Alanna: - trabaje. Sí, él piensa que no-no necesito la universidad para uh tener éxito, uh pero para que yo quiero hacer, yo necesito una título, entonces yo necesito um ir a la escuela. [ríe]</p>	Create safe environment	<p>In this one, one of the students talks about how her dad doesn't approve of her going to college because he thinks it's a waste. I guess I thought of it as her clearly feeling safe to share this information. But, maybe it would be better under "sense of community." Thoughts?</p>	Agree with "sense of community"	Sense of community