HAPPINESS, ENTHUSIASM, ANXIETY, OR EVEN HATRED?:

**Self-Portraits as a Means of Exploring Young Students´
Emotions towards Learning EFL**

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Emootiot eli tunteet ovat osa ihmisten jokapäiväistä käyttäytymistä ja siten myös oppimista. Erityisesti vieraan kielen oppiminen voi herättää oppijassa monenlaisia emootioita, jotka voivat vaikuttaa myös oppimismotivaatioon, asenteisiin kielen oppimista kohtaan sekä lopulta myös oppimistuloksiin. Yleensä positiivisten emootioiden on ajateltu vaikuttavan myönteisesti oppimiseen, kun taas negatiivisten emootioiden on nähty häiritsevän oppimista.

Tämän pääasiassa laadullisen proseminaaritutkielman tarkoituksena oli tutkia kahden keskisuomalaisen alakoululuokan oppilaiden emootioita englannin oppimista kohtaan. Emootioita on tutkittu kielen oppimisen ja opettamisen alalla jo jonkin verran, mutta tämä tutkimus tarkasteli niitä nimenomaan oppilaiden näkökulmasta heidän omakuviensa kautta, joita ei vielä juurikaan ole osattu hyödyntää vieraan kielen oppimisen tutkimuksessa. Aineisto (N=30) kerättiin pyytämällä alakoulun neljännen ja viidennen luokan oppilaita piirtämään kuva itsestään englannin oppijoina. Analyysi- ja käsittelyosuudessa oppilaiden omakuvia tarkasteltiin ennen kaikkea emootioiden valossa, ja lisäksi ne luokiteltiin kolmeen eri kategoriaan: positiiviseen, neutraaliin tai negatiiviseen. Lisäksi vertailtiin omakuvien tapahtumapaikkoja eli erilaisia ympäristöjä, joihin oppilaat piirsivät itsensä englannin oppijoina.

Tutkimustulosten perusteella vaikuttaa siltä, että suurimmalla osalla tutkimukseen osallistuneista oppilaista emootiot englannin oppimista kohtaan olivat itse asiassa erittäin positiivisia (keskimäärin noin 86,6 %:lla oppilaista positiivisia emootioita). Oppilaat näkivät itsensä piirroksissa oppimassa englantia paitsi perinteisesti luokkahuoneessa, myös sen ulkopuolella harrastusten parissa sekä kotona erilaisten medioiden ympäröimänä. Sukupuolten välillä ei näyttänyt olevan merkittäviä eroja. Aineiston rajallisuuden vuoksi tulosten perusteella ei kuitenkaan voi tehdä laajempia johtopäätöksiä, ja jatkotutkimusta tarvitaan edelleen muun muassa selvittämään millaiset tekijät vaikuttavat oppilaiden positiivisiin ja negatiivisiin emootioihin. Mielestäni myös kieltenopettajien olisi hyvä olla tietoisia oppilaiden emootioiden vaikutuksista oppimiseen, sillä heillä on keskeinen rooli paitsi oppilaidensa ohjaajina, myös tukijoina ja kannustajina oppimisprosessin eri vaiheissa.

Asiasanat – Keywords emotions, English as a Foreign Language, self-portrait

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1   INTRODUCTION

> "Languages not only inspire loyalty, they also provoke fear, hatred, resentment,
> jealousy, love, euphoria – the entire gamut of human emotion."
>
> (Pérez Firmat 2003: 3, as cited in Pavlenko 2005: 22)

Emotions are constantly present in our everyday behavior, interaction with other people, as well as in learning. Indeed, learning a foreign language unquestionably provokes a variety of emotions in the learner. Furthermore, emotions have a significant role in foreign language learning and particularly in classroom learning, and they can influence the learner´s motivation to learn, his or her attitudes, and eventually the learning outcomes. Regardless of the importance of emotions, it is only recently that researchers have begun to realize that the topic of emotions deserves more attention in the field of language learning and teaching.

The field of the present study is language learning and teaching, and more closely learning *English as a Foreign Language* (EFL). The objective of the paper was to examine what kinds of *emotions* young students have towards learning EFL, that is, how they feel about learning it. In the present study, this was explored by asking elementary school students to draw a picture of themselves as learners of English, in other words, *self-portraits* were utilized. Further, I was also interested in finding out what kinds of settings the students drew themselves in, for instance whether they depicted themselves at school or in spare time while learning English.

Self-portraits are a part of a research that focuses on narratives of learning and teaching, and more closely on autobiographical research, that is, research that is interested in learners and their own learning experiences. Indeed, self-portraits were chosen as the method of collecting the data of the present study as they allow young students to express their emotions in a more natural way as they might not even have the vocabulary to describe them, or they might not even be conscious of all of them. Put differently, self-portraits loose them from the need to articulate their emotions. Nonetheless, Kalaja et al. (2008) point out that drawings have seldom been used as a research tool in the study of language learning and teaching. The purpose of the present study is to provide information for language teachers and teachers-to-be. However, it is to be noted that the purpose is not to generalize the observations made based on the students´ drawings as the sample was relatively small, that is, 30 participants altogether. Hence, more participants would be needed if the

aim was to make generalizations.

The research paper is organized in the following manner. First, the theoretical framework of emotions and language learning will be discussed. Second, I will move on to present narratives of learning, and particularly self-portraits, as well as some previous studies on self-portraits will be introduced. In this context, I will also elucidate the ways of reading images. In Chapter 4, I will proceed to the present study by introducing my research questions, data collection and the methods of analysis. Chapter 5 focuses on the results of the present study. Further, in Chapter 6, the results will be discussed and speculated more thoroughly. Finally, there is a conclusion where I briefly summarize the research and its major findings, and make some further study suggestions.

2   EMOTIONS AND LANGUAGE LEARNING

Particularly in the past two decades, according to Pavlenko (2005: 3), the relationship between language and emotions has been a topic of increasing interest. While motivation has been widely studied in the field of language learning and teaching, not many studies have taken into consideration, or have underestimated, the affective factors behind motivation. However, emotions have an impact on language learning, especially on motivation to learn and attitudes towards learning. The main focus of this chapter is to introduce the reader some key concepts of *emotion* and theories as far as learning with emotions is concerned. Finally, the relation between emotions and facial expressions will be addressed.

2.1   The concept of *emotion*

The variables that contribute to individual differences are generally divided into cognitive, affective, and personality variables. Further, emotions are typically classified under *affective variables* which include for instance motivation, attitudes, and a variety of emotions such as anxiety, empathy, and self-esteem. (Johnson 2008: 113; So and Dominguez 2005: 44.) In order to comprehend the phenomenon of emotions better, I will first provide some key concepts of *emotion*.

Occasionally, the term `emotion` is used as a synonym for the terms such as `feeling` or `affect`. Some researchers think that emotions are biological and feelings are personal interpretation

although the distinction between these two terms is not always clear even to experts in the area (Shelton and Stern 2004: 8). In the present study, however, the term `emotion` will be generally used, and therefore a couple of definitions from two different dictionaries will be provided. On one hand, Macmillan Dictionary (2010) gives a definition of `emotion` as follows: "a feeling that you experience, for example love, fear, or anger". Oxford English Dictionary (2010), on the other hand, defines the term `emotion` in the following way: "a mental 'feeling' or 'affection' (*e.g.* of pleasure or pain, desire or aversion, surprise, hope or fear, etc.), as distinguished from cognitive or volitional states of consciousness". These definitions may seem somewhat simple, but what is surprising, it seems that among theoretical explanations, there is no single definition that covers all the perspectives concerning *emotion*. As Pavlenko (2005: 78, 86) points out, there is no consensus in emotion research on emotion concepts, lexicon, and on methods of selection and analysis of emotion terms, even though the emotion lexicon has received a great deal of attention in the study of language and emotions.

Parkinson (1995: 4) in turn explains that "emotion is a concept, a social practice, a way of being-in-the-world." He also adds that people from different cultures and different eras may have varied conceptions of emotions (Parkinson 1995: 8). In science, emotions have been depicted for instance through various charts such as Common-sense chart (Fehr and Russell 1984, quoted in Parkinson 1995) and Psychologists´ chart (Ortony and Turner 1990, quoted in Parkinson 1995). Furthermore, Parkinson (1995) points out that there is a difference between common-sense and scientific understanding of emotion. To be more specific, he shows that, on one hand, the Common-sense chart which was based on free listings of emotion names by 200 subjects, included emotion names such as happiness, sadness, love, and hate. On the other hand, the Psychologists´ chart collected by Ortony and Turner, which included fourteen representative basic emotions experts, contained emotion names such as fear, anger, surprise, and interest. Unfortunately, it is not possible to make oneself more familiar with the charts mentioned above considering the limitations of the present study, but the purpose of them was to show that there are different conceptions as far as emotions are concerned. To sum up, these answers will be demonstrated in the Table 1 below. Numbers in parentheses reflect number of selections of the emotion names by members of relevant group of contributors. (Parkinson 1995: 4-11.)

Table 1. Two `top tens` of representative emotions (Parkinson 1995: 11)

Common-sense chart	Psychologists´ chart
1) Happiness (152)	1) Fear (9)
2) Anger (149)	2) Anger (7)
3) Sadness (136)	3) Disgust (6)
4) Love (124)	4) Sadness (5)
5) Fear (96)	5) Joy (5)
6) Hate (89)	6) Surprise (5)
7) Joy (82)	7) Rage (4)
8) Excitement (53)	8) Love (3)
9) Anxiety (50)	9) Happiness (3)
10) Depression (42)	10) Interest (3)

Berkowitz (2000: 11) indicates that most psychologists perceive `emotion` as "a complex sequence of responses to a personally relevant stimulus." Furthermore, according to Berkowitz (2000: 11), psychologists typically see emotions having a certain object or issue: for instance one is happy about something or afraid of something, etc. As observed by So and Dominguez (2005: 43), the concept of emotion could be defined as "the psychological outcome of dynamic interactions between different layers of internal and external systems – physiological, cognitive, behavioral, and social." Moreover, So and Dominguez (2005: 44) acknowledge that as the nature of emotion is somewhat complex, it might be better captured by focusing on people´s subjective experiences. This is exactly what was done in the present study in the form of self-portraits which will be discussed in more detail later.

Ultimately, I will provide an example of a study that had a broader aspect on emotions which was conducted by Pavlenko (2005) who made comparisons between different cultures, and how they talk about emotions and feelings. Consequently, Pavlenko (2005: 86-87) concluded that in Western languages emotions are conceptualized as *individual phenomena*, arising in the individual, whereas in many non-Western languages they are seen as *relational phenomena*, arising in social situations and taking place between people rather than within their bodies and minds. One can go as far as to say that in case the present study was conducted in another country or culture, the findings could

have been quite different. Although it could have been fascinating to compare emotions between different cultures or languages, it was not possible in the framework of the present study.

2.2   Learning with emotions

Emotions are present not only in our everyday life, but also in learning a FL. As Pavlenko (2005: 215) argues, language learning most often provokes ambivalent or contradictory feelings which may be positive or negative depending on the situation. According to Greenhalgh (1994), emotions have an essential role in the development of learning. Further, he continues that in order to be open to learning, and to be able to learn effectively, one needs to feel safe and accepted (Greenhalgh 1994: 28). Moreover, it could be assumed that positive experiences in learning a FL will arouse positive emotions in the learner. According to MacIntyre (2002: 49), these positive experiences will tend to improve not only objective language proficiency, but also increase motivation and positive attitudes. Furthermore, he argues that the relationship between motivation and emotion is close in spite of the fact that the motivational properties of emotion have been underestimated in the language learning literature (MacIntyre 2002: 61). Shelton and Stern (2004: V) agree with MacIntyre in the relationship between motivation and emotion, stating that an emotional connection to a subject can actually be a powerful motivator for performance. Besides, they continue that unexpressed emotions can lead to irritation and distraction, and conflicting emotions can prevent us from being able to pay close attention to our work (Shelton and Stern 2004: V). In addition to the previous points, MacIntyre (2002: 63) proposes that the difference between the engaged and unengaged learner lies in the emotions experienced during language learning. He also points out that attitudes alone are not sufficient to support motivation (MacIntyre 2002: 63). Even though motivation is not the focus of the present study, I think it was helpful to take a brief look at it as well along with emotion as the link between these affective variables is rather obvious.

In terms of negative emotions in FL learning, anxiety will be briefly elucidated since it has gained more attention than other emotions in the language learning and teaching literature. Research has defined *foreign language learning anxiety* as "the feeling of tension and apprehension specifically associated with second language contexts, including speaking, listening, and learning" (MacIntyre and Gardner 1994: 284). As Pavlenko (2005: 33) explains that this kind of a feeling can result from perceived threats to the student´s sense of security or self-esteem, and from fear of failure, fear of negative evaluation, and finally apprehensions about communicating in a language in which one

may seem incompetent or even ridiculous. Furthermore, MacIntyre and Gardner (1994) provide an explanation of how anxiety functions at different stages in the learning process: a) at the beginning or *input stage*, anxiety may have harmful effects on language processing, b) at *the processing stage* it may negatively impact memory and thus internalization of new grammar rules or vocabulary, and c) at *the output stage* it may negatively affect retrieval and thus L2 (FL) production. However, researchers have not agreed on whether anxiety is the cause (see e.g. MacIntyre and Gardner 1994) or rather the outcome of learning (see e.g. Sparks and Ganshow 2001, quoted in Pavlenko 2005: 34). In any case, SLA (Second Language Acquisition) scholars have even developed a variety of scales to measure FL anxieties, e.g. the Foreign Language Classroom Anxiety Scale (see e.g. Horwitz & Cope 1986, quoted in Pavlenko 2005: 33), the Spanish Use Anxiety Scale (see e.g. Muchnick & Wolfe 1982, quoted in Pavlenko 2005: 33), or the French Class Anxiety Scale (see e.g. Gardner 1985, quoted in Pavlenko 2005: 33). As a result, several studies adopting these scales actually elicited correlations between students´ anxiety levels and achievement (see e.g. Gardner & MacIntyre 1993; Horwitz 2001, quoted in Pavlenko 2005: 33). (Pavlenko 2005: 32-35.)

I will now provide another approach on FL learning and emotions that takes into consideration also the anxiety discussed above. This relatively influential hypothesis concerning language acquisition and emotions was developed by Krashen (1985) who named it *The Affective Filter Hypothesis*. Briefly, this hypothesis assumes that as comprehensible input as possible is essential for acquisition, moreover, the acquirer should be `open` to the input. In case the acquirer cannot completely make use of the comprehensible input he or she has received for language acquisition, there might be a mental block, that is, the `affective filter`. For instance, when one is unmotivated or even anxious, one might feel that the language class is a discouraging place where one might be embarrassed in front of everybody. Put differently, according to Krashen (1985: 3), in this kind of a situation the filter is `up` and the input will not reach the acquirer, that is, language acquisition suffers. In contrast, when the filter is `down`, the acquirer is not worried about possible failure in language acquisition. To sum up, Krashen (ibid.: 4) suggests that the filter is the lowest in a situation where the acquirer is so involved in the message that he or she temporarily `forgets` that he or she is using another language. (Krashen 1985: 3-4.) The present study, however, will not elaborate Krashen´s hypothesis mentioned above as it is beyond the scope of the present study but it was provided as an example of how emotional factors, such as anxiety, can actually hinder FL learning.

Moreover, in my view, a FL classroom should not be a place where a learner feels anxious or

intimidated. For this reason, a positive and supportive atmosphere in the classroom could help learners to feel more comfortable and self-confident. Indeed, in the present study, I am interested in eliciting, based on the data, what kinds of emotions young students have towards learning EFL, and further what kind of a setting they draw around themselves if they draw it at all. These questions will be discussed in more detail in Chapter 4 and onwards.

2.3   Emotions and facial expressions

According to Sarles (1985: 200), *facial expression* and body movement are *communicative*, just as language. Some studies have been carried out as far as facial expressions are concerned. For instance, Ekman et al. (1969, quoted in Sarles 1985: 206) examined facial photographs across cultures to see whether different peoples label them `identically`. As a result, they concluded that a number of facial expressions are universally `recognized` (Ekman et al. 1969, quoted in Sarles 1985: 206.) Here, I will focus on children´s facial expressions as the participants of the present study were still young students. To be more specific, the emphasis will be on how facial expressions can actually reflect how one feels.

Doherty-Sneddon (2003: 9) points out that as children lack the language skills to express their knowledge and understanding, adults generally underestimate their abilities. As far as emotions are concerned, Doherty-Sneddon (2003: 139) argues that faces are especially important for the expression of emotions. It is only recently that researchers have begun to understand the issue better. Moreover, she adds that babies and young children are not very good at hiding their feelings as it is a skill learned during childhood. In addition, she categorizes facial expressions into two main types: a) *spontaneous* (involuntary) *expressions*, and b) *posed* (deliberate) *expressions*. On one hand, these deliberate facial expressions do not necessarily reflect how one feels, but instead are what one wants to tell the outside world one feels. On the other hand, spontaneous facial expressions occur as a direct consequence of an emotional experience or feeling. To be more specific, they are called spontaneous since they occur automatically with no voluntary attempt to produce them. As a result, when one feels happy or sad, one´s face mirrors this emotion. (Doherty-Sneddon 2003: 139-140.)

Furthermore, in regard to face, and eyes in particular, Doherty-Sneddon (2003: 97) explains that eye gaze serves many functions in human communication and social relationships, ranging from the

social and emotional to the intellectual. For instance, eyes can send messages such as love, hate, dominance, empathy, and even whether one is concentrating. More generally speaking, there are six types of expressions that seem to occur universally across societies: happiness, sadness, surprise, fear, anger, and disgust. Doherty-Sneddon concludes that one is born with the potential to produce these six basic emotional expressions spontaneously and there is no need to learn them. (Doherty-Sneddon 2003: 97, 139-146.)

3   NARRATIVES OF LEARNING

In this section, narratives of learning will be explored, even though the emphasis is on self-narratives, and self-portraits in particular. In addition, a couple of previous studies on self-portraits will be presented as the data of the present study was collected in the form of self-portraits, and for this reason it may be beneficial to take a look at them as well. Finally, I will introduce how images can communicate meaning, an idea developed by Kress and van Leeuwen (1996).

3.1   Narrative research

As explained by Benson (2005), there has been a shift from language-focused to learner-focused research in the field of linguistics. Indeed, learner diversity has gained more attention in language education since the late twentieth century. One way of studying learners´ viewpoints is *autobiographies*. Benson (2005: 17) goes on explaining that autobiographical research first appeared in the second language learning literature in the form of ´introspective diary studies` where diaries or journals were analyzed from a variety of perspectives. Furthermore, Kalaja et al. (2008: 186) suggest that *life stories* have become increasingly popular in research in contexts of English as a Second Language (ESL), and more recently in contexts of English as a Foreign Language (EFL) (see e.g. Pavlenko 2004; Benson and Nunan 2005, quoted in Kalaja et al. 2008: 186). Benson (2005: 17) describes *self-narratives* or *life histories* (LHs) to be: "based upon first-person accounts of relatively long-term processes of learning and... focused on learners and their experiences rather than the learning activities or situations in which they participate". This observation has also been made by Menesez (2008) who accounts that *language learning histories* (LLHs) can give voice to learners who generally talk about their learning experiences in different contexts rather than in the traditional classrooms. Moreover, with the help of LLHs, the narrators, on one hand, have the opportunity to give their own explanations on how they learn, and on the

other hand, they enable us to understand a variety of aspects of learning, for instance fear, anxiety, family influence, etc. which are not necessarily easily reached by other means of research. (Menezes 2008: 199-216.)

With respect to narratives of learning and teaching, Kalaja et al. (2008) present quite a few forms of narratives such as *written narratives*, *self-narratives*, *oral narratives*, and also *multimodal narratives*. Here, I will focus on self-narratives, and self-portraits (a form of a *visual narrative*) in particular, as they were used in the present study. To begin with, Kalaja et al. (2008: 187) point out that even though drawings have been made use of for instance in psychology, art therapy and education where they have been used to investigate the skills, abilities or emotions of an individual in many ways, nevertheless, drawings have seldom been used as a research tool in the study of language learning and teaching.

Greenhalgh (1994: 139) proposes that "work with image provides opportunities for children to express inner, subjective meanings *symbolically* through metaphor, and to explore and reformulate these meanings by working within the metaphor." He also observes that children might not be able to articulate difficult feelings verbally for several reasons. First, they might not have a sufficiently large or adequate vocabulary, second, they might not be conscious of the feeling, and third, the feeling might be too frightening. Furthermore, he adds that since the feelings are expressed symbolically through image, there is a sense of distance and safety from the disturbing nature of the feelings. Similarly, when working with art for therapeutic purposes, the goal is not to get beautiful works of art but, above all, as was the case in the present study, to allow the participants to draw spontaneously, exploring their own emotions when learning English. Indeed, there was no one `right` way of doing it but all the participants created their own self-portraits which visualized their emotions towards EFL. (Greenhalgh 1994: 139-143.)

Before proceeding to some previous studies on self-portraits, it is worth noting that while working with self-portraits, as Menezes (2008) argues that the aim is to change *the etic perspective* from which language learners have commonly been seen, into *an emic perspective*. To clarify, the former (`etic`) refers to the external researcher´s interpretation of learners´ learning experience, while the latter (`emic`), vice versa, signifies the learners´ interpretation of their own learning experience (Menezes 2008: 199-216). To sum up, this was a major idea when I decided to use learners´ own self-portraits in the present study since I aimed at examining young learners´ emotions towards

learning EFL from their own perspectives.

3.2   Previous studies on self-portraits

I will now move on to introduce one of the most recent studies concerning more specifically to the present study, that is, self-portraits of EFL learners, that was conducted in Finland in 2005 and 2006 by Kalaja et al. The study (N = 110) was a part of a longitudinal research project called *From Novice to Expert*, based in the Department of Languages and the Centre for Applied Languages Studies of the University of Jyväskylä, Finland and commenced in 2005. In their study, Kalaja et al. (2008) used drawings to examine the L2 (Second Language) learning process and to identify the mediational means (the objects, events, or persons) that students consider important in relation to themselves as language learners. The objective of the project was to trace the development of beliefs about language and language learning and teaching held by two groups of students; teacher trainees and non-trainees. The study concerning self-portraits was actually among the first ones to utilize visual narratives in accounting for experiences of EFL learning in a specific context, that is to say, Finland. In their study, Kalaja et al. (2008) asked the learners to draw a self-portrait of themselves as learners of English, and also to give their own interpretation of their drawings. The findings of their study indicated that EFL learners see themselves alone in the learning process. In addition, books were also essential artifacts in the drawings. This was explained by the idea that learners see themselves as individuals who rely on their own internal intellectual capability when learning a new language. (Kalaja et al. 2008: 189-198.)

Nikula (2000) also used drawings in her educational project in which she asked first-year university students of EFL to draw their conceptualizations of grammar. Moreover, she had the goal of improving the atmosphere in the class by changing the conventions of working more student-centered and more communicative. Her experience was that the method of drawing helped the students to reflect on things more in the perspective of the learner. Furthermore, Nikula made a comparison between the student group who drew and her previous student group who did not draw during the course but instead had a discussion on the same topic. She noticed that these drawings revealed more positive features compared to the discussions without any drawings. Besides, one of her reasons to use drawings was also to arouse awareness of a variety of conceptions of grammar and learning. She concluded that the method of drawing allowed the students to express such things that would not necessarily have been facile to articulate. (Nikula 2000: 129-140.)

This was the idea when I considered different methods of collecting my data, and drew the conclusion that considering emotions, drawing could be a highly productive way of exploring young students´ emotions. In the present study, the same method of collecting data was used, that is, visual narratives or self-portraits more closely. However, no students´ interpretations of the drawings were asked. The following subsection will introduce the reader some approaches concerning reading images, developed by Kress and van Leeuwen (1996).

3.3   Reading images

Among others, Kress and van Leeuwen (1996) have examined the ways in which images communicate meaning. Next, the topic in question will be looked at more closely: first, the producers and viewers of images, and second, social distance in images.

To begin with, Kress and van Leeuwen (1996: 119) suggest that images involve two kinds of participants: *represented participants* and *interactive participants*, the former referring to the people, the places and things depicted in images, and the latter referring to the people who communicate with each other through images, i.e. *the producers* and *viewers of images*. In addition, according to Kress and van Leeuwen (ibid.: 119), images also involve three kinds of relations: 1) relations between represented participants, 2) relations between interactive and represented participants, and 3) relations between interactive participants (the things interactive participants do to or for each other through images). In addition to the previous points, Kress and van Leeuwen (1996: 119) continue arguing that these interactive participants, referring to real people, who produce and make sense of images in the context of social institutions which, to different degrees and in different ways, regulate what may be `said` with images, and how it should be said, and finally, how images should be interpreted. On one hand, the interaction can be direct and immediate, for instance when the producer and the viewer know each other and are involved in face-to-face interaction. On the other hand, there may not be direct or immediate interaction, that is, the producer is absent for the viewer, and the viewer is absent for the producer. Nevertheless, the producer and the viewer have something in common, that is, the image itself, and a knowledge of the communicative resources that allow its articulation and understanding, a knowledge of the way social interactions and social relations can be encoded in images. One can go as far as to say that the producer is mostly considered to be active in a sense that he/she allows the `sending` as well as the `receiving` of `messages`. The viewer, for his/her part, is characteristically seen passive, allowing

only the `receiving` of `messages`. In other words, producers are able to `write` as well as `read`, viewers are able only to `read`. (Kress and van Leeuwen 1996: 119-120.)

Kress and van Leeuwen (1996) observe some further aspects with regarding images. Indeed, images can reveal different representations of social distance. To illustrate this briefly, there are six fields of vision. First, in case one can see the face or head only, this is typically called as *intimate distance* (i.e. the very close shot or `extreme close-up`, `big close-up`). Second, at *close personal distance*, we can see the head and the shoulders (i.e. the close shot or `close-up`). Third, at *far personal distance*, we only see the other person from the waist up (i.e. the medium close shot). Fourth, at *close social distance*, we are able to see the whole figure (i.e. the medium long shot). Finally, at *far social distance*, we may see the whole figure `with space around it` (i.e. the (very) long shot). Addedly, there might also be the torso of at least four or five people, this is referred as *public distance*. (Kress and van Leeuwen 1996: 130-131.)

To summarize this section about reading images, Kress and van Leeuwen (1996: 132) remind us that the relation between the human participants represented in images and the viewer is, after all, an imaginary relation. People are typically portrayed as though they are friends, or as though they are strangers. Thus, images allow us to imaginarily come as close to public figures as if they were our friends and neighbors – or to look at people like ourselves as strangers, `others`. Considering the limitations of the scope of the present study, it is possible to present only few ideas about reading images as presented above. Next, I will move on to present the research questions, data collection and methods of analysis of the present study.

4   THE PRESENT STUDY

In this chapter, I will first present the goals of the present study. Second, the research questions will be introduced, and third, the data collection will be explicated. Finally, I will take a look at the methods of analysis of the present study.

4.1   Research questions

The objective of the present study was to examine what kinds of emotions young students have towards learning EFL, that is, how they feel about learning EFL. The data was collected in the form

of self-portraits in order to get students´ points of view, in other words, the emic perspective. Furthermore, one interest was also to discover what kinds of settings the students drew themselves in, for instance at school or possibly in spare time. Finally, the self-portraits were also compared in case some gender differences in the issue were to occur.

The research questions the present study aimed to answer were as follows:

1)   What kinds of emotions towards learning EFL do young students have?
2)   What are the settings like in which the students depict themselves?
3)   Are there any gender differences regarding self-portraits?

4.2   Data collection

The first step in collecting the data was to contact a couple of principals of elementary schools, and to find at least one English teacher who taught English to elementary school students, and who was willing to take part in the present study. First, I searched for principals´ e-mail addresses with the help of the Internet, more specifically, the home pages of a couple of elementary schools, and sent e-mails to the principals in January 2010 asking for a permission to gather the data in the particular schools. After having found an appropriate teacher, I also needed to ask for the students´ guardians´ permission as the subjects were under-aged, in order to use the self-portraits they would produce during an English lesson. This was done by giving out forms that the students were to return signed to the teacher. There were some students who did not get their guardians´ permission, and some students were absent, so obviously they were not involved in the present study.

The participants (N=30) of the present study were students from Grades 4 and 5 from two different elementary school classes in Central Finland. The study was conducted in March 2010. I visited two English lessons: both of 4th graders and 5th graders. Class A, that is Grade 4, consisted of 16 subjects, and Class B, that is Grade 5, had 14 of them. There were both boys and girls from both classes included in the study; 16 boys and 14 girls. The participants were between 10 and 13 years old. The age distribution was as follows: 13 of them were 10 years old (43.3 %), 13 were 11 years old (43.3 %), 3 were 12 years old (10 %), and finally one of them was 13 years old (3.3 %). Consequently, the majority of the participants were between 10 and 11 years old.

The 4th graders had studied English for about two years, and the 5th graders for about three years. I chose this particular age group since I wanted to find out how young students experience learning English as a Foreign Language. Indeed, according to Doherty-Sneddon (2003: 159), the ways that children cover up their emotions change as they get older. Furthermore, older children are more likely to try more elaborate strategies, for instance they may try to change the emotion they feel (Harris, Olthof and Terwogt 1981, as quoted by Doherty-Sneddon 2003: 159). This is like method acting, nonetheless, children on average do not use it until they are in their teens (Doherty-Sneddon 2003: 159). I could hypothesize that learners of EFL at this point of their English studies could have quite positive emotions towards learning EFL since they have studied it for three years maximum, and they can still feel it as a novelty. In case the subjects of the present study were already middle school students, the results could have been somewhat different. At any rate, I could also assume that the way one feels early towards learning a specific subject, that is English in this case, can have an effect on how one feels towards learning it later as well. For this reason, I personally think that it is important to allow students positive learning experiences which very likely arouse positive emotions towards learning the subject in question, and further these experiences could support their development as enthusiastic and independent foreign language learners since an early stage of their language studies.

I chose to collect the data by asking students to draw a picture of themselves as a learner of English (see Appendix I). In the field of language learning and teaching, this method of collecting the data is still quite fresh and innovative. I chose this method as I considered it to be a more natural way for young learners to express their emotions by drawing for many children enjoy drawing. Besides, at that period of their emotional and psychological development it may not be simple or straightforward to them to answer direct questions about emotions, or they may not be able to recognize them. Ultimately, I wanted to allow the participants the freedom to express their emotions in their drawings, and not to guide them to a certain way of thinking or drawing. Nonetheless, I attempted to formulate the instructions of the drawing task as clear and simple as possible for these young learners to avoid misunderstandings and confusion. Regarding other methods of gathering data, I decided not to collect the data by using a questionnaire as the subjects of the present study were relatively young, and thus, the questions should have been quite short and easy-to-understand. Besides, I considered a questionnaire to be the kind of a form that would not suit to a study that has the aim of discovering young learners´ emotions. As Hirsjärvi et al. (2008: 190) point out, the results gathered by means of a questionnaire can be rather superficial and not rich in terms of

theories. Alternatively, I did not interview the participants either since it would have taken too much time and resources as there were 30 of them altogether. In all, I believed that by using drawings, the emotions of the participants could be more naturally conveyed.

In practice, each participant was provided with an A4 sheet of paper and there were some colored pencils for them in the classroom. The sheet had short and clear instructions in Finnish and I gave them also orally at the beginning of the class before starting the task. Briefly, the instructions asked the participants to draw a picture of themselves as a learner of English. Some background factors, such as the gender and age of the participants, were also requested as I also had the aim of examining whether there were some differences between the genders and age groups in these self-portraits. Moreover, the subjects had 30 minutes to complete the task. Some of them were ready in approximately five minutes, and others needed close to thirty minutes. In every case, it was worthwhile that they had a good amount of time to complete the task.

4.3   Methods of analysis

In terms of methods of analysis, the research frame of the present study was mainly qualitative as the aim was to explore the participants´ emotions towards EFL by using their self-portraits. Indeed, there are only a couple of tables demonstrating the participants´ distribution of emotions. The sample was relatively small, that is 30 subjects, since I wanted to focus on a small group of students and examine their emotions towards EFL rather than make generalizations regarding all the students of this particular age group in Finland.

First, the visual data was analyzed by examining and comparing the participants´ self-portraits, and second, some categories were attempted to find in order to classify them in a reasonable and clear way. Obviously, the first classification made based on the self-portraits was the one grounded in the class level, i.e. Grade 4 or 5. Nevertheless, this classification was not exceedingly fundamental as the purpose of the present study was not to make comparisons between these classes in the first place but to discover young students´ emotions towards EFL. If the goal was to compare two different classes, I might not have chosen the particular classes in the present study as there was no major difference in participants´ ages and levels of the studies. Additionally, the second fairly apparent classification was premised on the gender, i.e. whether the subject was a boy or a girl. Likewise, the age of the subject was taken into consideration as it varied from 10 to 13 years old.

With regard to emotions towards learning EFL, I attempted to categorize them into three different groups: a) positive, b) neutral, and c) negative. This was realized on the basis of the characters in the self-portraits, and more closely of their facial expressions and body language. Briefly, the characters of the self-portraits with happy faces were grouped into the positive group, and those with sad or worried faces, on the contrary, were grouped into the negative group. Addedly, also the speech bubbles were taken into account as far as they revealed something meaningful about emotions. Further, the characters with not particularly happy or sad facial expressions were grouped into the neutral group. In case the emotion was obscure or vague in terms of interpretation, it was also grouped into the neutral group. Exclusively emotions which could be clearly interpreted as positive or negative were categorized into these groups.

Considering studying facial expressions, it took me a while to find a solution how to analyze them in the pictures before I ended up to the one mentioned above. According to Doherty-Sneddon (2003: 147-148), there are methods of doing this such as to get the opinion of a number of people about what a particular facial expression means, and in case there is enough agreement one could be quite sure that the interpretation is correct. At any rate, within the limitations of the present study, this method was not possible to put into practice. Another way of describing facial expressions, suggested by Doherty-Sneddon (2003: 148), is to characterize them in terms of the muscle movements involved in producing them. In fact, Ekman and Friesen (1978, quoted in Doherty-Sneddon 2003: 148) have developed a muscle-based way of coding (or describing) facial expressions, that is, The Facial Affect Coding Scheme (FACS) (Doherty-Sneddon 2003: 148). The disadvantage of this method in the present study was that it is carried out by doing frame-by-frame video analysis of people performing facial expressions. In other words, video analysis did not seem appropriate in terms of analyzing pictures. Finally, Doherty-Sneddon (2003: 150) suggests that facial expressions could be examined with the help of electromagnetic measurements of muscle activity, but obviously this works better with real people rather than pictures. As a conclusion, I decided to utilize some ways of analyzing images developed by Kress and van Leeuwen (1996), such as social distance in the picture.

Moreover, while analyzing the emotions, it became quite clear to me that they could not be separated from the setting in the self-portrait. Thereby, the setting, that is the surroundings or the situation, was also taken into account in the process of analyzing them. Evidently, the data included considerably many items other than emotions, for instance other human figures or even animals,

speech bubbles, colors, objects such as books, radios, computers, blackboards, flags, etc. These items could have been interesting to analyze but within the limitations of the present study, the emphasis was heavily on emotions and to some extent on settings as well although some of the items mentioned above may be viewed in passing. Now, it is time to move on to the results of the present study.

5   RESULTS

In the previous chapter, I introduced the present study in detail covering the research questions, the data collection, and also the methods of analysis. Now, I will move on to present the results of the present study. More precisely, the results are categorized into two main groups: Grade 4: Class A and Grade 5: Class B which will be elaborated below.

5.1   Grade 4: Class A

Class A consisted of 16 subjects: nine girls and seven boys. Most of them were 10 years old. To begin with, some of the participants drew themselves at school, and others at home, and some of them did not draw the setting at all, and consequently it was impossible to say what the setting of the picture was. The characters in general were for example reading books or magazines, writing something, listening to a radio, or they were holding their `Busy Book`, which was their exercise book of English. Those characters which were apparently located at home had many objects or educational artefacts, around them, for instance English books, pens, DVDs, computers or radios. Common for the majority of the subjects was that they drew themselves alone in the picture; normally there were no other pupils or teachers involved in the situation. Many of the subjects (8/16) had speech bubbles such as "Hello", "English is fun", "I like English!", "I love English", and "I´m king!". The significance of the utterances in the speech bubbles is that, nevertheless, they might reveal something meaningful about students´ emotional reactions towards learning EFL.

As mentioned above, emotions represented in the self-portraits were categorized into a) positive, b) neutral, and c) negative. In Class A, and especially among girls, the emotions towards learning EFL were mostly categorized into the positive group (14/16 or 87.5 %). Only a couple of boys´ self-portraits were grouped into the neutral group (2/16 or 12.5 %) as they were slightly vague as for interpretation. Nonetheless, it is to be noted that none of the self-portraits in Class A were grouped

into the negative group (0/16 or 0 %).

Table 2 below shows the distribution of emotions in Class A.

Table 2. Emotions towards learning EFL in Class A

	Positive	Neutral	Negative
Girls	9	-	-
Boys	5	2	-
Total	14	2	0

With respect to emotions towards learning EFL, I will now provide some examples from the data for demonstration. From now on the first example of a student´s self-portrait will be referred as `Student A`, the second example as `Student B`, et cetera. Unfortunately, it is not possible to comment on all of them considering the limitations of the present study. For this reason I have attempted to select clear and illustrative examples from the data. All of the examples discussed below will be found in the Appendices.

To begin with, the first example of the positive group is a self-portrait with a particularly cheerful character which was drawn by Student A, i.e. a 10-year-old girl (see Appendix II). In the self-portrait, there is a black-haired character in a red dress facing the viewer approximately in the middle of the picture. In addition, there is a speech bubble with a heart saying "I love English". Applying the theories of reading images, developed by Kress and van Leeuwen (1996), Student A´s self-portrait could be analyzed as the (very) long shot, having a far social distance since one can see the whole figure with space around it. In the picture, the are no other human figures, yet, it is interesting to see that Student A depicted herself as if inside a large bubble where one can also find a great pink heart and presumably a table where one can see an English book on it. The setting does not seem like a traditional classroom, but rather a visional one. It almost seems like the student is happily in her own world. Above the bubble, the sun is also shining. As for colors, she has used mostly red. As far as emotions are concerned, Student A seems cheerful, and even the speech bubble reveals visibly that she loves English. In addition, also the hearts may symbolize positive emotions towards learning EFL.

Another interesting character of a self-portrait that caught my attention was drawn by Student B, i.e.

an 11-year-old boy (see Appendix III). He depicted himself smiling with both Finnish and British flags in his hands. Moreover, he also has a British flag on his colorful sweater. The character is facing the viewer, and referring to Kress and van Leeuwen (1996), the picture could be classified as a (very) long shot showing far social distance. Furthermore, compared to Student A´s picture, Student B did not depict the setting at all. Consequently, it is not possible to say whether Student B is at school, at home or somewhere else. Yet, Student B also has a speech bubble saying "Hello!" and a thought stating "I love English and finish". As a result, it seems that Student B has positive emotions towards learning English. Moreover, he states that he loves both English and Finnish. Perhaps he sees English and Finnish somehow side by side or perhaps he likes both of them equally as he has both flags in his hands. On a concrete level, he has gained some cultural knowledge about Great Britain as was demonstrated by the British flag. Perhaps he is keen on learning more about Great Britain. He has also learned how to greet in English, and he greets the viewer smiling which creates a positive relation between the interactive and represented participants.

Moving on to the next example, to Student C who is an 11-year-old girl who drafted herself apparently in a school class, in front of a blackboard which has various types of English writing (see Appendix IV). Referring to Kress and van Leeuwen (1996), the picture could be analyzed as a (very) long shot, showing far social distance once again. Looking at the details, in the blackboard, there are some countable nouns such as `a dog` and `an aple`, expressions of time and weather such as `It´s Monday` and `It´s cold and windy`, clearly some notes that the teacher of the class could have written during a lesson such as `When you are ready: BB 127`. Further, in the lower right corner of the blackboard, there is also a text saying "I love England". Personally, I find it as a sign of courage when a participant has made the effort in writing so many words and expressions in English even though it was not required of him or her. Student C has an enthusiastic expression on her face, and she seems eager to learn English with her hands up in the air. Based on the self-portrait, it seems that Student C has favorable emotions such as enthusiasm, joy, and courage towards learning EFL.

5.2   Grade 5: Class B

Class B consisted of 14 subjects: five girls and nine boys. Most of them were 11 years old. Likewise in Class A, also in Class B some of the participants drew themselves at school, and others at home, and some of them did not draw the setting at all, and consequently it was impossible to say what the

setting of the picture was. Commonly, the characters were reading books, sitting in a classroom, listening to music, holding British flags, or they were out in the nature. In Class B, every single participant drew him/herself alone, in other words, there were no other pupils or teachers involved in the picture. There were also some speech bubbles (3/14) in the pictures such as "My name is X", "I need english everywhere" and "I´m in Spain and I speak English in here". It was notable that in Class B the amount of speech bubbles was smaller compared to Class A.

The same principles and means of classification of the emotions were used with Class B as above with Class A. Briefly, the emotions were categorized into a) positive, b) neutral, and c) negative. As a result, in Class B, the emotions were predominantly grouped into the positive group (12/14 or 85.7 %), with only two exceptions; the first one was grouped into the neutral group (1/14 or 7.1 %) and the second into the negative group (1/14 or 7.1 %).

Table 3 below shows the distribution of emotions in Class B.

Table 3. Emotions towards learning EFL in Class B

	Positive	Neutral	Negative
Girls	4	1	-
Boys	8	-	1
Total	12	1	1

Again, some examples from the data will be provided. To start with, Student D, i.e. an 11-year-old girl, is an example of a student who seems to enjoy learning EFL (see Appendix V). Indeed, she has depicted herself listening to music with the help of a headset and probably an MP3 player. She has also written some words that she hears coming from the player: "You listen rock". In the self-portrait, she has her eyes closed as if she is concentrating on listening to the music, presumably in English. Further, she seems calm and relaxed in her picture. It is not clear if she is at home or perhaps at school as the setting is not really depicted. Again, there are no other people in the situation. Using the ways of analyzing images by Kress and van Leeuwen (1996), Student D´s self-portrait could be analyzed once again as a (very) long shot showing far social distance.

One self-portrait which was drawn by Student E, i.e. an 11-year-old boy, showed, on the contrary, different kinds of emotions towards learning EFL (see Appendix VI). This self-portrait could not be classified with others that showed clearly positive emotions but rather worried emotions towards

learning EFL. In the picture, the character is standing alone as if in front of a blackboard pointing to it with his eyes puzzled and the whole character somewhat stiff and worried. Besides, his corner of the mouth is downwards which commonly signifies that the person is not happy. In the blackboard, there are a couple of words such as `Lion` and probably `Elephant` which partly disappeared behind the character. Presumably he is learning some names of animals in English during an English lesson. Ultimately, Student E also has a cap with Finnish flag on it. This time, one can see only the Finnish flag but no British flag as was the case in the previous pictures. Could the student feel that English is somehow threatening his Finnish identity? Or does he feel that learning English is difficult?

The last example of a self-portrait is the one drawn by Student F, i.e. an 11-year-old boy (see Appendix VII). He drew himself clearly not inside a classroom but out in the nature as the sun is shining in the picture. The character is facing the viewer smiling widely his hands in the air. He has not used many colors, but mainly black. Again, this self-portrait is no exception as far as other human figures in the picture are concerned. There is also a speech bubble saying "I´m in Spain and I speak English in here!". For this reason, one is able to draw a conclusion that Student F is using English abroad in the picture. He seems glad and enthusiastic in using (or learning) English. Personally, I think that one needs to be brave in order to use English abroad with people that one does not even know. It seems that Student F is brave to use English outside classroom, and even away from his home country at such a young age.

5.3 Differences between the genders

As the majority of the participants in both Class A and B were grouped into the positive group based on their emotions towards learning EFL, no outstanding differences between the genders were found in the self-portraits. However, generally speaking, one difference that caught my attention when comparing the self-portraits between the genders was that it seemed to be more typical of boys to draw themselves in a form of stick figures (5/30). In contrast to boys, none of the girls sketched themselves as a stick figure. In general, girls tended to draw themselves a somewhat smaller size compared to boys who in turn were possibly more courageous to use the space for their character in the self-portrait. Apropos the use of colors, both genders used them, indeed, not a single self-portrait was black-and-white but had several colors. Nonetheless, it seemed that boys preferred using black and blue more, as girls instead seemed to utilize red and yellow more.

6   DISCUSSION

After presenting the results of the present study, I will first summarize them briefly and proceed to discuss them more.

The data of the present study revealed that the majority of these young students had highly positive emotions towards learning EFL. To be more specific, 87.5 % of the students in Class A and 85.7 % of the students in Class B had positive emotions towards learning EFL. These emotions seemed to include for instance love, enthusiasm, joy, and courage. In addition, the settings in the self-portraits varied from inside a classroom to outside of it. It was intriguing to see the variety of the settings in which the participants drew themselves, considering the instructions of the task which did not ask them to draw themselves in any setting, though it was not forbidden either. All in all, there were no significant differences between Class A and B or the genders.

However, most students drew themselves alone in the self-portraits which can be quite predictable as the instructions asked the subjects to draw themselves as learners of English (see Appendix I). Nonetheless, this finding seems to support the study by Kalaja et al. (2008) who found out based on their drawings that EFL learners usually depict themselves alone. As a matter of fact, Kalaja et al. (2008: 196) also reported in their analysis of the drawings that there were some positive feelings involved in learning or using the language even though they did not focus on feelings in their study. Consequently, as far as emotions are concerned, the results of the present study were comparable to those of the study conducted by Kalaja et al. (2008). Another distinctive feature rising from the data of the present study was the presence of educational artefacts such as books, pens, etc. which also seems to support the study conducted by Kalaja et al. (2008). As emotions were the focus of the present study, and consequently, rather positive emotions were explored based on the data. Kress and van Leeuwen (1996: 122-123) provide an explanation for smiling in pictures: "the viewer is asked to enter into a relation of social affinity with them...". Furthermore, they continue that images want something from the viewers, that is to say, want them to do something (for instance to come closer or to stay at a distance) or to form a pseudo-social bond of a particular kind with the represented participant (Kress and van Leeuwen 1996: 123).

In regard to anxiety in foreign language learning which was introduced in Chapter 2.2, based on the data of the present study, it did not emerge virtually at all as there was clearly one example out of

thirty participants. One can draw a conclusion that the participants of the present study were motivated to learn English, and it seemed that they did not consider the language classroom a discouraging place. In the words of Krashen, it could be said that the participants´ filters were `down`, in other words, they were not anxious or worried about failures in foreign language learning. Indeed, this enables them to actually concentrate on learning, and thus, they are more likely to achieve higher learning outcomes.

I think that foreign language teaching should provide students with both language skills and knowledge about the target language and culture. Yet, I think that teachers have a major role in supporting students´ learning. Indeed, many students are afraid of making mistakes in the language classroom in front of the teacher and other students, and that is why they may not want to participate in the teaching situation. In my view, mistakes happen and that is a part of the learning process. Personally I question how students could be able to use the foreign language outside classroom with people from other cultures they do not necessarily know if they are afraid of using it in a familiar situation, that is classroom, with people they are acquainted with. I suppose different fears or anxiety concerning learning EFL can result from various factors such as previous poor experiences while learning English, low motivation towards learning English, school bullying, problems with self-confidence or self-esteem, frightening or non-supportive teachers, unsuitable methods of teaching or learning, family circumstances, etc. Indeed, I think that a teacher that makes students to feel good about learning the language is supportive, knows how to motivate students, and before all, pays regard to different learners as all of them have their own weaknesses but also strengths. In my opinion, a foreign language classroom should not be a place where a student needs to feel worried, anxious or even apprehensive. Moreover, I think it is up to the teacher and the students in question to create a positive atmosphere in the classroom and to support each other in the learning situation. In case students feel calm and happy in the classroom, it might be more likely that they will feel the same way also outside the classroom while interacting with unfamiliar people. Ultimately, I think that learning EFL can be fun and agreeable, even enjoyable and in case this is made possible, students could be more confident in using English with different people and in many kinds of situations which could be a major advantage for them in a more international world.

7   CONCLUSION

In this final chapter, the aim and major results of the present study are first summarized briefly. Next, some limitations of the present study will be presented, and finally, some suggestions for further studies, on the basis of the present one, are made.

The aim of the present study was to find out what kinds of emotions young students have towards learning EFL. The study also had an interest in examining what kinds of settings the subjects depicted themselves in, and finally if there were some differences between the genders. The study was conducted in the form of learners´ drawings. The major results of the present study were that young students had principally positive emotions towards learning EFL such as love, enthusiasm, joy, and courage. On average, they depicted themselves either inside a classroom or at at home. Ultimately, there were no remarkable differences between the genders.

It is to be noted that the present study was a small scale study and therefore the results should not be generalized for a number of reasons. First, the present study had only a small number of participants, that is 30 of them, so they cannot reliably represent other students of around the same age and level of the studies. Another limitation was that there were also fewer girls (14/30) than boys (16/30), even if the the difference was not remarkable. Third, the method of collecting the data, that is the self-portraits, is not the only way of exploring young students´ emotions as there are other methods as well which can be more appropriate depending on the focus of the study. Concerning visual data, that is self-portraits in this study, it is to be noted that there are numerous ways of analyzing them and by using other methods one could get possibly different results. Indeed, I would like to emphasize that this was only one of exploring the issue. Moreover, as far as the self-portraits are concerned, it was not possible to examine all the objects presented in them. Further, the topic of the present study, that is emotions, is a kind of a nature that does not necessarily stay the same over time. In other words, the results of the present study could have been different if the study was conducted in different circumstances, for instance after the subjects getting exam results back and finding out if they succeeded or failed. Hence, the results should not be viewed separately from their context. Finally, within the scope of the present study it was not possible to examine all the feasible variables that can have an impact on emotions towards learning EFL.

Due to the reasons mentioned above, further study is needed in investigating emotions in foreign language learning, for instance a variety of factors affecting students´ positive and negative emotions such as the role of the teacher, different teaching methods, the classroom atmosphere or even the schoolbooks used in FL learning. Alternatively, it could be interesting to see whether there are differences in emotions towards different languages. What is more, a longitudinal research could give relevant information about how emotions towards learning a foreign language may change as students grow and their language skills develop.

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APPENDIX I: Drawing task

MINÄ ENGLANNIN OPPIJANA

Hei X koulun oppilas,

Teen tutkimusta oppilaiden tunteista englannin oppimista kohtaan. Pyytäisin sinua

piirtämään kuvan itsestäsi englannin kielen oppijana. Sinulla on puoli tuntia aikaa

piirtää. Älä katso muiden piirroksia vaan keskity omaan työhösi. Piirräthän paperin

toiselle puolelle, kiitos.

Kiitos sinulle!

Annikka Hautamäki
Jyväskylän yliopisto, Kielten laitos

YMPYRÖI OIKEA VAIHTOEHTO:

OLEN:

       TYTTÖ

       POIKA
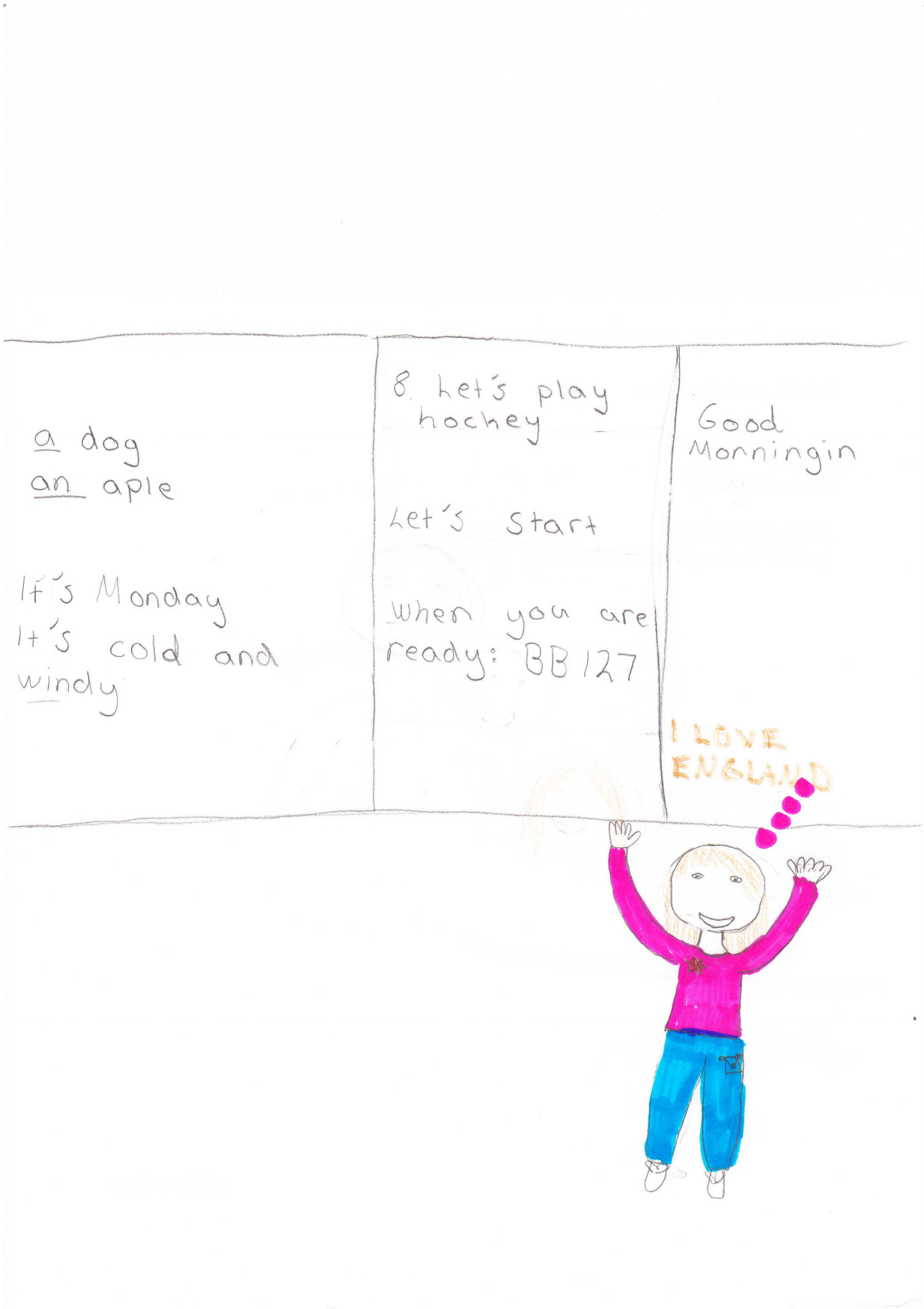
IKÄ: _____

APPENDIX II: Sample 1

APPENDIX III: Sample 2

APPENDIX IV: Sample 3

<u>a</u> dog
<u>an</u> aple

It's Monday
It's cold and
<u>win</u>dy

8. Let's play
hochey

Let's start

When you are
ready: BB127

Good
Morningin

I LOVE
ENGLAND

APPENDIX V: Sample 4

APPENDIX VI: Sample 5

APPENDIX VII: Sample 6