Enjoyment and Anxiety: Poetry and Digital Multimodal Compositions in Spanish as a Foreign Language Teaching

Ángel De la Torre Sánchez
Università degli Studi di Macerata, Italia

Abstract This article presents an empirical study exploring the impact of positive psychology incorporation in Spanish as a Foreign Language (SFL) classrooms, focusing on haiku and digital multimodal composition. The research investigates whether teaching experiences based on digital multimodal compositions and poetic skills enhance students' enjoyment in the SFL classroom. The study used an online questionnaire with quantitative and qualitative data collection methods. It highlights the potential of literature teaching, digital multimodal composition, and positive psychology in SFL classrooms, offering valuable insights for further exploration to enhance students' enjoyment and learning experiences.

Keywords Positive psychology. Spanish as a Foreign Language (SFL). Poetry. Digital Multimodal Composition. Enjoyment.

Summary 1 Introduction. – 2 Literature and Emotion in the Foreign Language Classroom. – 3 Objectives. – 4 Methodology. – 5 Data Analysis. – 6 Discussion and Conclusion. – 7 Limitations and Directions for Future Research.

1 Introduction

This article aims to demonstrate the outcomes that teaching experiences grounded in literature can yield on the positive psychology of Spanish as a Foreign Language (SFL) students. Within language classrooms, there is a notable emphasis on a distinctive and concise poetic form – the haiku. This pedagogical approach is gaining momentum not only in Spanish as a First Language (Lara Cantizani 2004; Lorente 2020; Rodríguez Cabrera 2020) but also in SFL (López-Toscano 2015; Sanz Juez 2008) and English as a foreign language (Iida 2010; 2012; 2017). Moreover, in the past two decades, there has been a rising inclination toward integrating creative writing and diverse linguistic activities into language classrooms (Hanauer 2010; Acquaroni 2008; Díaz Salas 2008). These endeavours are underpinned by research advocating for the integration of digital technologies in language teaching, for both communication and creative production (Román-Mendoza 2018). A specific focus lies on poetic education in digital environments, where it is underscored that images often carry more expressiveness than words, particularly in digital reading, marked by its discontinuity and inequality (Mora 2021). Furthermore, access to reading materials has evolved, favouring internet-based accessibility, notably through mobile devices, at the expense of traditional media.

Recent research demonstrates the influence of motivation, emotions, and affectivity in language teaching.[1] According to the *Diccionario de Términos Clave en ELE*, the term *variable afectiva* (affective variable, in English) encompasses the learner's feelings, experiences, and emotions (Martín Peris et al. 2008). In this sense, since the 1970s, cognition and emotion have been equated to understand the differences in learners' interlingua (Chastain 1975). Furthermore, in the field of SFL, different researchers have shown, as pointed out by Arnold and Brown (2000), that success in learning depends to a lesser extent on materials, techniques, and linguistic analysis, and more on what happens within and between individuals in the classroom. These conclusions are supported by research in the field of neurolinguistics, which reiterates the importance of emotion as a foundation for effective teaching (Mora 2019). Finally, in recent years, experiments and teaching experiences have shed light on the importance of positive psychology in language classrooms (Dewaele, Li 2021; Sato, Csizér 2021). In short, positive emotions can make foreign language learning more enjoyable and personally meaningful, and they

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[1] See Dornyei, Ryan 2015, for an overview of the concept's evolution and Dörnyei, Hadfield 2013; Ávila 2015; Manzanares Triquet, Guijarro Ojeda 2023 for practical implementations.

can also help both teachers and students become more resilient when facing challenges in the teaching context.

Therefore, this experience aims to introduce the haiku genre through digital technologies and subsequently carry out an analysis of the perception of enjoyment and anxiety that this type of activity generates in the classroom. This approach is innovative for its integration of literature, language teaching, and positive psychology, particularly in SFL. Incorporating haiku poetry and digital technologies engages students creatively while emphasizing the importance of emotions in learning. This blend promises transformative outcomes, making language education more enjoyable, meaningful, and resilient.

2 Literature and Emotion in the Foreign Language Classroom

The integration of literature into foreign language learning (FLL), particularly in Spanish as a foreign language instruction, reflects a nuanced understanding of literacy as a cognitive process deeply intertwined with societal practices (Reyes-Torres, Bird 2015; Reyes-Torres 2018). This approach emphasizes the multifaceted nature of literacy, encompassing critical evaluation, collaborative problem-solving, and the synthesis of knowledge across disciplines and real-life contexts. By fostering creative thinking and facilitating the production of new meanings, literary education in the language classroom bridges the gap between language and thought, stimulating reflection, and promoting both intellectual and emotional growth. However, challenges such as text complexity and time constraints have historically hindered the incorporation of literary study in FLL contexts, overshadowing its potential to enhance language fluency and foster a deeper cultural understanding (Khatib et al. 2011).

Yet, recent empirical research underscores the transformative impact of literary engagement on language learning, advocating for its integration into language classrooms (Iida 2012; Paran 2008). Beyond linguistic benefits, literature cultivates cultural awareness (Hanauer 2001; Wang 2009; Zapata 2005), critical thinking (Vandrick 2003), and personal growth among language learners (Hanauer 2010). Through imaginative engagement with literary texts, students transcend mechanical language acquisition, shifting their focus towards deeper comprehension and interpretation. This evolving discourse highlights literature not merely as a tool for language acquisition but as a catalyst for meaningful engagement, motivating students to explore, reflect, and articulate their experiences within the target language (Hall 2015).

In contemporary educational discourse, the importance of multimodality for the creation of literature, as highlighted by Sowell (2022) following seminal works by the New London Group (1996)

and subsequent scholars such as Serafini (2014), is increasingly recognized. Digital resources hold particular significance in fostering effective communication skills and media literacy among students (Elola, Oskoz 2017). This approach not only enables learners to express themselves across diverse contexts but also facilitates the development of essential digital competencies, aligning with the evolving demands of the digital era.

Furthermore, the importance of positive emotions in the process of learning and teaching FL has been emphasized since the late 1990s by authors like Dörnyei (1994), and Arnold (1999). Subsequently, the phenomenon has been studied in SFL contexts by Arnold, Brown (2000), and later, by Arnold, Fonseca Mora (2011) and Ávila (2015). However, recently, with the emergence and rapid development of positive psychology in education in general, there has been a surge in the field of language teaching (Wang et al. 2021). This change has led researchers and language teaching professionals worldwide to shift their focus from studying negative emotions such as anxiety (Marcos-Llinás, Garau 2009), boredom (Pawlak et al. 2020), and burnout (Vaezi, Fallah 2011), to investigate both negative and positive factors involved in the process of language teaching and learning (Chaffee et al. 2014; Dewaele, MacIntyre 2014).

As highlighted by Wang et al. (2021, 2), unlike the 'broaden-and-build' theory, which disapproves of negative emotions and separates them from their positive counterparts, positive psychology applied in FL education questions the credibility of the negative-positive polarity of emotions and argues that negative and positive emotions cannot be easily separated and, in many instances, complement each other (MacIntyre, Gregersen 2012). Positive emotions can make FL instruction and learning more enjoyable and personally meaningful, as well as help instructors and students become more resilient in the educational context (Gregersen 2013). Subsequently, numerous empirical studies have demonstrated the importance of positive psychology in language teaching. According to MacIntyre (2016), there are four major contributions that research in positive psychology applied to FL has brought to light. The first notable contribution is the focus on negative and positive emotions and their role in the educational outcomes of teachers and students. The second contribution is the character strengths model, which shows how teachers and students can thrive and develop personally by enhancing their strengths. It is, therefore, very important to experience positive emotions, to be actively engaged in tasks, to have meaningful relationships, to find a sense of purpose in life, and to achieve goals. However, the EMPATHICS model further expands this approach by including nine additional components, such as emotion and empathy, perseverance, agency, and autonomy, among others (Oxford 2016). These components provide a more comprehensive framework for understanding

well-being in the context of language education and offer new perspectives for both research and pedagogical practice.

The third highlighted contribution is the concept of 'flow' (Csíkszentmihályi 1990; Dewaele, MacIntyre 2022), which is a central idea in positive psychology. According to the flow theory, people experience a state of positive well-being when they are fully immersed in an activity that challenges them but also aligns with their abilities. During this state of flow, individuals feel completely absorbed in the task and lose track of time. Although flow hasn't been profusely looked into in the context of language learning, it is considered a promising area for future research, as the experience of flow can directly influence the learning and success of students. In that sense, exploring how to foster flow in the context of language teaching and learning can have significant implications for improving students' motivation and performance. Within these theories, we have decided to utilize two concepts: 'enjoyment' and 'anxiety'. The first can be defined as a positive emotional state characterized by the fulfilment of psychological needs and the experience of desirable outcomes related to personal success and interpersonal relatedness (Dewaele, MacIntyre 2014, 242). It is a key component of Csikszentmihalyi's (1990) concept of flow, wherein challenges and skills are aligned well, leading to a sense of concentration, clear goals, and immediate feedback. Enjoyment, therefore, arises from completing tasks, making progress toward goals, and engaging in interpersonal relationships, particularly in the context of language learning activities and courses. Csikszentmihalyi also suggests that enjoyment emerges when skills match the level of challenge, whereas apathy and boredom may result if skill far exceeds the challenge. Therefore, assessing students' enjoyment levels is crucial in understanding their engagement and satisfaction with language learning experiences. Anxiety, on the other hand, is a very well-studied phenomenon within the negative face of emotion (Dewaele, MacIntyre 2014, 238). According to MacIntyre (1999, 27), it can be defined as "the worry and negative emotional reaction aroused when learning or using a second language".

In this regard, in the field of SFL, Díaz Martínez (2012, 21) found that having a group with close relationships between students and teachers and a relaxed, anxiety-free atmosphere is essential for motivation. As Arnold (2018) points out, teaching approaches in SFL that focus on using the language for communication indicate that students can react in three ways when asked to speak in a FL: 1) refuse to do it, 2) do it out of obligation to the teacher, or 3) speak because they want to. Therefore, the first requirement for FL interaction is that the student is willing to communicate, but they often lack the motivation to take that necessary step.

3   Objectives

The present research arises as a consequence of a teaching experience carried out at university level. The teacher in charge of the subject in which the teaching experience took place, noticed an increase in positive emotions when recalling the experience during subsequent classes and in informal interviews with the students.

The teaching experience aimed to introduce different aspects related to communicative, literary, and digital competences. Firstly, it was framed within the thematic content related to the new university life and its new routines. Secondly, literature was approached from both receptive and productive perspectives, allowing students to engage actively with Hispanic literature while also fostering creativity and personal creative expression. Finally, poetic creations were developed as the final task through graphic design and image editing platforms.

The workshop began with an observation task involving evocative images, where students had to describe in phrases what they saw. Subsequently, the concept of haiku was introduced, presenting translated examples from Japanese poets and contextualizing the genre within the Hispanic context. An activity to reconstruct poems written by the Mexican poet José Juan Tablada was carried out, followed by an exploration of illustrated poetry and other poetic initiatives on social media. In the second session, students were asked to take spontaneous photographs at a specific moment of the day, avoiding elements that were inappropriate for the academic context such as human faces. In the third session, we presented haikus written by authors from the Spanish-speaking literary tradition (Jorge Luis Borges, Mario Benedetti, Andrés Neuman, Benjamín Prado, and Josep M. Rodríguez), along with their production period. Afterward, the class was divided into groups to create illustrations based on the poems. Then, the students presented their photographs and reduced the images to key elements from which they created their haikus.[2] As the final task, the students used the Canva platform to create visual haikus, combining the students' creative texts with the photographs. This activity integrated the linguistic and extra-linguistic elements worked on in the classroom, promoting communication and digital skills.

These reflections, combined with observations and informal comments exchanged with participants in similar sessions, were what encouraged the creation of the present research. Setting aside issues related to linguistic-literary evaluation and curriculum suitability,

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2   Some examples: "El gato negro / tumbado sobre las neveras. / No tengo frío"; "Pequeños aviones / flotan en la calle / colgados de un hilo"; "El atardecer. / Los palacios antiguos. / Un paseo con amigos"; "Todo lo que necesito / para ser feliz. / Un paisaje soleado"; "El gato. / Los ojos azules. / El corazón que se derrite".

the article fundamentally poses a research question: does the use of teaching experiences based on digital resources and poetic reception and production activities lead to an increase in students' enjoyment levels in the SFL classroom?

4 Methodology

The teaching experience in which the present research was framed took place at the Università degli Studi di Urbino "Carlo Bo" during the academic year 2022-23, within the subject Spanish Language I. This subject is part of the Bachelor's Degree in Modern Languages, Cultures, which offers different specializations such as literature, business, or tourism. The subject in question is part of the literary curriculum and is divided into a practical and a theoretical section. In this case, the teaching experience was set within the practical section. The main objective of this practical part, which lasts for one year, is for students to learn and practice the language, starting from level A1 and reaching level B1 of the CEFR by the end of the course.

The teaching sessions were carried out after several weeks of classes, when the students had already surpassed level A2. It took place in three sessions, each lasting one and a half hours, with the participation of 15 female students, who produced about twenty texts. However, the research we are currently concerned with involved ten participants, who were the ones who agreed to answer the questionnaire. Despite the limitations of such a small sample, we considered it pertinent to conduct the research due to the scarcity of works in the field of emotion and literature in FL. The personal background of the participants is similar, female university students aged between 18 and 20 years old, so we did not consider these variables when analysing the results.

The method followed was both quantitative and qualitative. Empirical studies in this domain have mostly been quantitative, typically using closed questionnaires to obtain individuals' perceptions and attitudes regarding specific variables under investigation (e.g., Derakhshan 2021; Khajavy 2021). However, some works have employed instruments for collecting qualitative data (Dewaele, Pavelescu 2021). Nevertheless, intending to collect different types of data and enrich our understanding of the phenomena in question, we chose to avoid conducting a purely quantitative study limited to closed questionnaires in favour of a mixed method (Wang et al. 2021).

To carry out the research, the students were invited to fill out an online questionnaire after signing a consent form. The language used was Spanish, except for certain terms that would not be present in their lexicon given the linguistic level of the participants. The questionnaires consisted of 27 questions, 19 of which were related to enjoyment and 8 to anxiety in the SFL classroom. The response

was based on a 5-point rating scale (1 = totally disagree / 5 = totally agree). For the preparation of this questionnaire, we followed several models from research related to positive psychology and language teaching. For the items related to enjoyment, we adapted the model by Dewaele, McIntyre (2014), which consists of 21 questions. The reason for the adaptation was the redundancy of some questions for our intended goals. As for the questionnaire related to anxiety, we considered the model by Horwitz et al. (1986). Following that model, two questions were formulated to indicate low anxiety, and the remaining 6 questions were formulated to reflect high anxiety. Finally, we considered it useful to propose a series of open-ended questions in which the students could express their feelings related to enjoyment and anxiety in the teaching experience dedicated to haiku, on the one hand, and in the rest of the classes, on the other. From the four questions that were formulated, the first two asked about moments in which the students had experienced a feeling of enjoyment in the sessions dedicated to haiku and, on the other hand, in the regular sessions. The last two questions had the same objective but, in this case, related to anxiety.
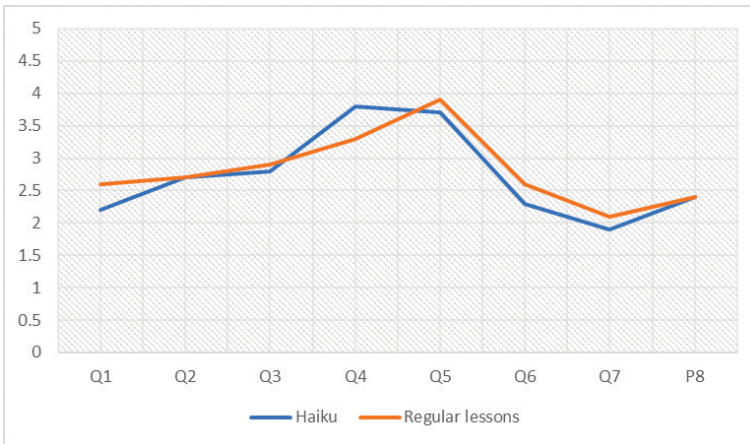
5 Data Analysis

5.1 Quantitative Data

Firstly, we calculated the average of the results for the questionnaires related to enjoyment. As mentioned before, the number of participants for both the haiku questionnaire and the regular class questionnaire was 10. For the haiku questionnaire, the mean rating was 4.44, with a standard deviation of 0.44. On the other hand, the regular class questionnaire obtained a mean of 4.3, with a standard deviation of 0.46. To evaluate the internal consistency of the questionnaires, we calculated Cronbach's alpha coefficient (Agbo 2010). In the first case, the coefficient was 0.89, and in the second case, it was 0.94, suggesting that the items on both scales are highly correlated with each other and consistently measure the same construct. As shown in graph 1, all the questions in the questionnaire scored at least the same or higher in the haiku class compared to the regular classes, except for question 6 and question 11 **[graph 1]**. In the sixth question, students were asked about improvement in the development of oral expression skills during those sessions, while in question 11, they were asked about their opinion on the value of making mistakes for their language development. We hypothesize that the students attribute higher importance to accuracy and error correction in their conception of language learning than to creative expression, hence the discordant results in those two questions.
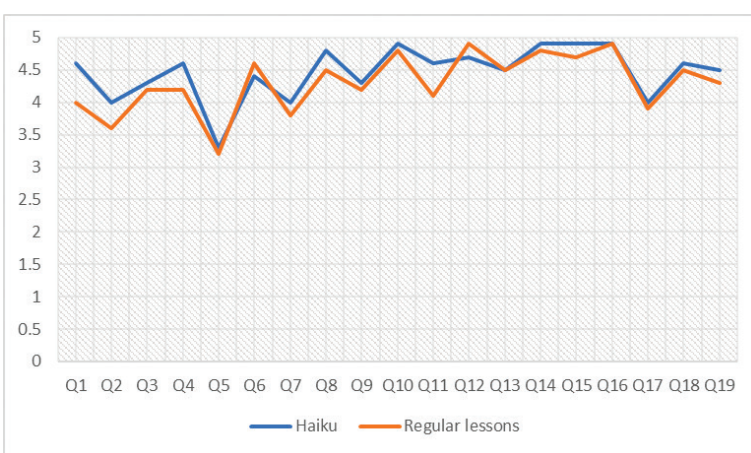
Graph 1 Value distribution in the questionnaire about enjoyment

Next, we analysed the questionnaire related to anxiety. In this case, the data showed an average of 2.72 for the sessions dedicated to haiku with a standard deviation of 0.69. Again, to assess internal consistency, Cronbach's alpha coefficient was calculated, yielding a result of 0.69. Regarding the questionnaire about regular classes, the mean was 2.78, the standard deviation was 0.57, and the Cronbach's alpha coefficient was 0.65. As shown in graph 2, the students experienced less anxiety during the sessions dedicated to haiku (Q1), less worry about making mistakes (Q4), and less fear of speaking in public (Q7). On the other hand, some data related to issues like feeling confident or ashamed yielded similar values or were very close, which doesn't allow us to draw significant conclusions [graph 2].

5.2 Qualitative data

Unfortunately, half of the ten participants who took part in the sample decided to leave the open-ended questions blank. In the questions dedicated to the haiku sessions and enjoyment, concepts such as sharing and working collaboratively appeared ("Working together, reasoning, combining our ideas; getting to know my colleagues better; sharing things with my colleagues; curious to see pictures of my classmates"),[3] having fun ("Learning Spanish in a fun way; laughing among ourselves about how poetic we became"),[4] as well as the possibility of creating their own content ("I really enjoyed composing our haikus; it was possible to understand what I wanted to express; I liked it a lot when we invented a haiku").[5] Some of these concepts reappeared in the questionnaire dedicated to regular classes, although in this case, the students positively valued other aspects such as the teacher's kindness, the atmosphere of the classes, and the friendships that were born ("The teacher has always been kind and ready to help us and meet us at our level; when I returned after some illnesses, I was glad to see that nothing had changed, everyone still cared for me in the same way, and my teacher did not accuse or attack me

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3 "Trabajar juntos, razonar, unir nuestras ideas; conocer más a mis compañeras; compartir cosas con mis compañeras; curiosa de ver las fotos de mis compañeros".

4 "Aprender español de una manera divertida; reírnos entre compañeras sobre lo poético [sic] que nos poníamos".

5 "Me gustó mucho componer nuestros haikus; se pudo comprender lo que quería expresar; me gustó mucho cuando inventamos un haiku".

in any way; it's good to get involved; many friendships were born").[6]

In the open-ended questionnaire focused on anxiety during the haiku sessions, anxiety about having to write their own text appeared frequently ("I felt a bit anxious about the assignment where we had to write our own haiku; the idea of composing my own haiku gave me a bit of anxiety").[7] However, the students balanced this with reflections on the calm and enjoyable atmosphere that had been created ("When I saw the calm and fun atmosphere of the class, I felt reassured; I actually always have anxiety about everything, but in these classes, I always felt comfortable").[8] In regular class sessions, the activities that generated the most anxiety were responding to questions spontaneously, speaking in public, and fear of making mistakes, among others ("Sometimes, answering questions gives me anxiety; I always get nervous when I have to speak in public; perhaps a bit of anxiety when I had to speak").[9] Nevertheless, the students expressed that a balance was achieved, which helped them manage their anxiety ("Throughout the classes, I learned to manage my anxiety; perhaps I had a bit of anxiety when I had to speak, but then it quickly went away; I learned to manage my anxiety thanks to the small number of people in the class and the relaxed and calm atmosphere").[10]

To conduct a more detailed study of the themes that emerged in the surveys, we carried out a categorization and frequency analysis. After reading the responses provided by the students and comparing them with those found in qualitative research (Dewaele, McIntyre 2014; Dewaele, Pavelescu 2021), we identified six outstanding categories that generated notable emotions:

- Authentic use of the target language.
- Activities carried out in class.
- Sharing and recognition of peers' work.
- Recognition of personal development.
- Skills and recognition of the teacher.
- Other categories are not assignable to any of the aforementioned.

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6 "El profe ha sido siempre amable y listo en ayudarnos y ponerse a nuestro nivel; cuando regresé después de algunas enfermedades me alegré al ver que nada había cambiado, todos me querían de la misma manera y también mi profesor no me acusó o atacó de alcuna [sic] manera; es bueno involucrarse; nacieron muchas amistades".

7 "Me ha dado un poco de ansiedad la tarea donde teníamos que escribir nosotros un haiku; la idea de componer mi proprio [sic] haiku me dio un poco de ansiedad".

8 "Cuando vi la atmósfera tranquila y divertida de la clase me tranquilicé; en realidad yo tengo siempre ansiedad para todo, pero en estas clases siempre me sentí a gusto".

9 "A veces me da ansiedad responder a las preguntas; me pongo siempre nerviosa cuando tengo que hablar en público; quizá un poco de ansiedad cuando tenía que hablar".

10 "Con el pasar [sic] de las clases aprendí a gestionar mi ansiedad; quizá un poco de ansiedad la tuve cuando tenía que hablar, pero luego se fue en seguida [sic]; aprendí a gestionar mi ansiedad gracias a las pocas que estábamos en clase y gracias a la atmósfera relajada y tranquila que había".

A total of 42 episodes were counted, 31 related to the concept of enjoyment, and 11 related to the concept of anxiety. The tables presented below show the data obtained for each of the categories for the haiku sessions and regular class sessions, separately, in terms of the percentage within the concept of enjoyment and the concept of anxiety.

Table 1   Main themes and frequency under the notion of enjoyment

Theme	Frequency (haiku)	Percentage	Frequency (regular lessons)	Percentage
Authentic use of the target language	2	6.4%	2	6.4%
Activities carried out in class	7	22.5%	4	12.9%
Sharing and recognition of peer work	5	16.1%	2	6.4%
Recognition of personal development	3	9.6%	3	9.6%
Skills and recognition of the teacher	0	-	3	9.6%
Other	0	-	0	-

Table 2   Main themes and frequency under the notion of anxiety

Theme	Frequency (haiku)	Percentage	Frequency (regular lessons)	Percentage
Authentic use of the target language	2	18.1%	5	45%
Activities carried out in class	2	18.1%	1	9%
Sharing and recognition of peer work	0	-	0	-
Recognition of personal development	0	-	0	-
Skills and recognition of the teacher	0	-	0	-
Other	1	9%	0	-

Different conclusions can be drawn from the analysis of the themes. Firstly, in Table 1, the percentage that stands out most noticeably is the one related to activities carried out in class, which has almost twice as many mentions from the students, as well as the percentage related to sharing and recognition of peers' work **[tab 1]**. In this case, the students have positively valued the originality and creative possibilities of the activities that were proposed, which has led to a higher level of enjoyment. Additionally, the activities, which included literary elements, have created a collaborative environment that contributed to recognizing the work of their peers and increased sharing. On the other hand, it is noteworthy to mention that some aspects did not lead to significant improvements in the perception of enjoyment, such as authentic use of the target language, which the students mentioned at the same rate, as well as recognition of personal development. In contrast, it is worth mentioning the last data point, that is, the one dedicated to skills and recognition of the teacher, as it was not mentioned at all during the haiku sessions, while it received several mentions in the regular classes. Therefore, the students considered that the teacher did not have a significant impact in increasing enjoyment during the haiku sessions, whereas the teacher's impact was noted during the regular classes.

On the other hand, in Table 2, the most notable data is the higher level of anxiety caused by the need to use the target language authentically, despite that being the main objective of the course **[tab. 2]**. It is an interesting finding as it may suggest that using the target language in a context like creative writing, where correctness is not the main focus, generates less anxiety than in regular classes, where correctness is a determining factor for achieving objectives.

6 Discussion and Conclusion

This article has sought to shed light on the importance of positive emotions and affectivity in language learning. In this regard, following the most recent studies on positive psychology applied to FL teaching, which question the separation between negative and positive emotions, this research has advocated for a complementary approach. The perspective followed emphasizes how positive emotions can make the learning process more meaningful and enjoyable, fostering students' motivation and success. Moreover, the importance of creating a conducive learning environment with close relationships and a stress-free atmosphere is highlighted to increase students' motivation in using the FL.

Our study investigated whether incorporating digital teaching resources and engaging in poetic activities enhances students' enjoyment levels in the SFL classroom. To answer the question, we adopted a

mixed-method approach, combining quantitative and qualitative methods. Specifically, we created an online questionnaire in Spanish, consisting of 27 questions, 19 related to enjoyment, and 8 concerning anxiety in the SFL classroom. Responses were rated on a 5-point scale. The questionnaire was based on research models related to positive psychology and language teaching. Additionally, open-ended questions were included for students to express their feelings about enjoyment and anxiety in the haiku didactic experience and in regular SFL classes.

Subsequently, a quantitative analysis of the results was conducted, which showed slightly higher scores in the haiku questionnaire, with an average of 4.44 and a standard deviation of 0.44, compared to the regular classes questionnaire, with an average of 4.3 and a standard deviation of 0.46. An equivalent analysis was performed for the anxiety questionnaire, which revealed that students experienced less anxiety during the haiku sessions, as they showed less concern about making mistakes and less fear of speaking in public. Some data related to feelings of security and shame yielded similar values in both questionnaires.

As for the qualitative data, students' responses to the open-ended questions were analysed and categorized. Six relevant categories related to the emotions generated during the sessions were identified: 1) authentic use of the language, 2) activities in the classroom, 3) interaction and recognition among peers, 4) recognition of personal progress, 5) skills and recognition of the teacher, and 6) other emotions. A total of 42 episodes were counted, with 31 related to enjoyment and 11 related to anxiety.

The analysis of both quantitative and qualitative data provides valuable insights into the impact of teaching experiences on students' enjoyment and anxiety levels in SFL classrooms. Firstly, the quantitative analysis revealed higher mean ratings for enjoyment in sessions dedicated to haiku compared to regular classes, indicating a positive impact of multimodal compositions and poetic skills on students' enjoyment. Similarly, the analysis of anxiety levels showed lower average scores for anxiety during haiku sessions, suggesting a potential reduction in anxiety associated with creative writing activities compared to traditional language learning tasks.

Moreover, the qualitative analysis delved into students' perceptions and experiences, highlighting themes such as collaboration, creativity, and personal growth. Students reported enjoying the collaborative nature of haiku sessions, expressing appreciation for the opportunities to share and recognize peers' work. Additionally, students emphasized the creative aspects of haiku composition, indicating a preference for activities that allowed for self-expression and exploration.

However, some aspects did not lead to significant improvements in enjoyment levels, such as the authentic use of the target language and recognition of personal development. Interestingly, the absence of mentions regarding the teacher's impact on enjoyment during haiku

sessions suggests a potential difference in teaching dynamics between haiku sessions and regular classes.

In terms of anxiety, the analysis revealed higher levels of anxiety related to using the target language authentically in regular classes compared to haiku sessions. This finding underscores the potential of multimodal compositions and creative writing activities to mitigate language-related anxiety, providing a supportive and less intimidating environment for language practice.

Overall, the findings suggest that incorporating digital multimodal composition and poetic skills in SFL classrooms can enhance students' enjoyment and alleviate anxiety, offering promising avenues for promoting positive learning experiences and outcomes.

7 Limitations and Directions for Future Research

While this study offers valuable insights into the impact of incorporating positive psychology, haiku sessions, and digital multimodal composition in SFL classrooms, several limitations should be considered. The sample size of ten participants may limit the generalizability of the findings, and the homogeneity of the participants raises concerns about representing diverse learner populations. Moreover, the study's context specificity, conducted within a single university setting during a specific academic year, may restrict the applicability of the results to broader educational contexts.

In considering future directions, expanding the scope of research to include larger and more diverse participant samples across various educational settings could enhance the generalizability of findings. Exploring the intersection of literature teaching, SFL instruction, and positive psychology could benefit from longitudinal studies to assess the sustained impact of interventions over time. Additionally, investigating the efficacy of integrating other creative writing forms beyond haiku, along with diverse digital resources, could offer a broader understanding of their effects on student enjoyment and anxiety levels. Moreover, examining the role of teacher training and pedagogical approaches in optimizing the implementation of these strategies may provide valuable insights for curriculum development and professional development programs. Overall, continued exploration of these areas could further enrich our understanding and practical application of enhancing students' learning experiences in SFL classrooms.

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