

Emotional Studies of Second Language Writing: Focusing and TAE Methods

Yutaka Fujieda

Keywords

Focusing, felt sense, TAE (thinking At the Edge), emotions, L2 writing

Abstract

Emotions regarding second language (L2) writing have been examined using qualitative methods. Current research has explored how L2 learners present emotions about experiences and specific events through writing using qualitative approaches. However, such investigations have only explored the learners' emotions through the lens of the textual level. Emotions involve complex feelings and sense, and equally, the writers have unspeakable feelings. To better understand the feelings that can be difficult to articulate, the Focusing (Gendlin, 1978) and Thinking At the Edge (TAE) (Gendlin & Hendricks, 2004) methods can be applied to emotional studies of L2 writing as an innovative tool. This paper focuses primarily on emotional studies of L2 writers. It reviews the author's pilot study of Japanese EFL (English as a foreign language) writers, and their felt sense of writing in English employing TAE methods. Finally, this paper provides research implications for emotions in L2 writing.

Introduction

Emotions of writing in a second language (L2) have gained attention in the field of L2 writing. Most studies have examined how L2 writers feel while writing in a different language, and how writers' emotions affect their performance and achievement in writing in L2 from the perspectives of second language acquisition (SLA). Emotions of writing have been considered as an affective issue. Studies were conducted to examine the psychological anxiety of writing in L2, and investigated how affective factors have an impact on a writer's performance and accuracy (Fartoukh, Chanquory, & Piolat, 2012; Gabryś-Barker & Bielska, 2013; Han & Hiver, 2018; Toyama & Yamazaki, 2018). Other studies have guided L2 learners' poetry and autobiographical narratives towards a specific topic to present their emotions in English (Chamcharatsri, 2013; Hanauer, 2004, 2010; Iida, 2016; Pavlenko, 2005; Prior, 2016). Exploring more

complicated emotions helps to elicit the writer's self-expression about a particular genre and to promote a better understanding of linguistic and cultural use of the language.

Previous research regarding emotions in L2 writing has provided valuable insight into exploring the insider's view of the writer towards the genre and sought alternative approaches to teaching writing. However, such investigations have explored the learners' emotions only through the lens of the textual level. Emotions involve complex feelings and sense beyond textual descriptions. As such, the unspeakable feelings of the L2 writers have been sparsely examined. To delve into the indescribable sense of feelings, Focusing and Thinking At the Edge (TAE) methods (Gendlin, 1978; Gendlin & Hendricks, 2004) can be applied in a holistic and innovative way as a qualitative approach. The TAE approach contributes to verbalizing the writers' emotions that are difficult to articulate, but are instead felt, which is also known as felt sense. The TAE approach can thus also be used to construct the meaning of a writer's felt sense.

To stimulate inventive research on emotional studies of L2 writing, this paper discusses emotional studies of L2 writers and demonstrates a showcase of two Japanese English as a foreign language (EFL) writers' felt sense of writing in English, utilizing TAE methods. The purpose of this paper is to promote a more open discussion and outlook on the studies of emotions of L2 writers by implementing the TAE approach.

This paper begins with a brief overview of emotional studies of L2 writing and introduces the Focusing and TAE approaches. This paper then demonstrates a showcase of the pilot study of emotions of writing in English by two Japanese EFL undergraduate students using the TAE method (Fujieda, 2018, 2019). Finally, research implications for emotions in L2 writing are discussed.

1. A Historical Sketch of Studies of Emotions in L2 Writing

Many studies of emotions indicate that a learner's acquisition and performance are influenced by negative psychological affects (Chen; 2004; Han & Hiver, 2018; Matsuda & Gobel, 2004; Toyama & Yamazaki, 2018). In particular, research on emotion of L2 writing stems from issues of language anxiety from the perspectives of SLA. Language anxiety is defined as a worry which provokes an emotional reaction to using and learning an L2 (MacIntyre, 1998). In SLA, language anxiety has been seen as a key barrier towards learning and developing a target language.

Previous studies of emotions in writing were conducted, adapting three major scales: The Writing Apprehension Test (WAT) (Daly & Miller, 1975), the Foreign Language Classroom Anxiety Scale (FLCAS) (Horwitz, Horwitz, & Cope, 1986), and the Second Language Writing Anxiety Inventory (SLWAI) (Chen, 2004). These specific

frameworks can be assessed for students' academic performance and psychometric characteristic traits. FLCAS sees three aspects of anxiety: communication understanding, fear of negative assessment, and test, while the SLWAI examines an anxiety scale with regard to writing in English.

Negari and Rezaabadi (2012) investigated 27 Iranian English major students to assess their writing anxiety during a writing performance test by using the SLWAI scale and conducting a questionnaire. The results indicate that the participants did not show high-level anxiety when their writing was not evaluated with a score. They suggest that a teacher's facilitative assistance is a key in reducing students' writing anxiety. Aloairdhi (2019) examined the writing anxiety of Saudi students (N=104) at several universities. The results show that most research participants felt insecure about their writing at a certain level. The qualitative coding data based on the participants' responses to the questionnaire reveal that evaluation is the major factor in generating anxiety, in addition to grammar, time pressure for writing, and lack of confidence in English writing also contribute.

While quantitative studies of emotions of writing in L2 have become predominant, the line of current research has explored how L2 learners present their emotions about experiences and specific events through writing in qualitative approaches. One study has examined L2 learners' personal narratives as a favorable research tool (Pavlenko, 2005). This type of research helps learners develop not only language proficiency but also increase awareness of language differences to best suit their emotions. Another groundbreaking case has looked at L2 poetry writing (Chamcharatsri, 2013; Hanauer, 2004, 2010; Iida, 2016). Chamcharatsri (2013) examined how Thai students expressed love in poetry writing in Thai and English. His research findings show that the Thai students faced challenges when presenting love in English. However, the participants raised awareness of differences in language use and nuanced emotions of love between the two languages, and developed a familiarity of poetry through English poems. Iida (2016) illustrated haiku (Japanese poetry form) writing by Japanese students about the tragic 2011 Great East Japan Earthquake. His study reveals that the Japanese writers clearly presented a sensitive and even traumatic event using emotional words and a unique way of writing, known as the Japanese rhetorical mode.

L2 learners have difficulty in presenting their emotions in English because languages have various ways of expressing emotions and using them (Dewaele, 2010; Pavlenko & Driagina, 2007). However, such emotional research on L2 writers in qualitative approaches has illuminated not merely psychological issues but their expressions of inner feelings. Though there have been inquiries into the emotions of L2

writers, several critical questions remain. First, it is insufficient to examine the writer's emotions solely from negative and positive perspectives, since emotions are complex and dynamic systems that encompass multifaceted components. Exploring the meaning of a writer's feelings and sense must go beyond positive and negative feelings (Gkonou, Daubney, & Dewaele, 2017; MacIntyre, Gregersen, & Mercer, 2016). Second, humans sometimes have feelings that are difficult to articulate. Elaborating on the writer's hidden meanings and truth provides new insights into the development of emotional research.

To gauge and interpret such un-verbalized and murky emotions, the Focusing and Thinking At the Edge (TAE) (Gendlin, 1978; Gendlin & Hendricks, 2004) methods can be conceived as an alternative and innovative approach to promoting innovative emotional studies. Several studies using a TAE approach in Japanese education indicate that TAE elicits complex but accurate responses by reflecting learners' social and cultural backgrounds, experiences, and practices (Fujieda, 2019, 2018; 得丸, 2019; 得丸 & 清水, 2018). For instance, 得丸 (2019) investigated one Korean students' self-study of the Japanese language. The data derived from the TAE approach illustrated that the student's learning practice helped to develop his language skills, and that his learning beliefs contributed to motivating his goal of language achievement.

The next section provides general descriptions of the Focusing and TAE approaches, which have guided the author's approach to the pilot study of emotions that Japanese EFL writers have towards writing in English.

2. Focusing and Thinking At the Edge

2-1. Focusing

Focusing is a psychotherapy and counseling approach proposed by Eugene Gendlin (1978). This approach is experiential and is employed to bring mind and healing with one's body during the counseling. Gendlin has discovered that one cannot necessarily articulate precisely what he/she wants and feels. However, one feels an inexpressible sense or something, which is called "felt sense." Gendlin has identified Focusing as a process to grasp the meaning of felt sense, and has provided therapy by introducing the Focusing approach to patients. Thus, the Focusing approach is an initial step to elicit the person's unspeakable feelings (i.e., felt sense) in words, step by step, even if they are fuzzy, blurred, and abstract.

Focusing is a way to deal with "how to let a felt sense come, and how to work from it" (Gendlin, 1996, p. 69). Gendlin (1978) suggests six steps to engender one's felt sense by employing the Focusing approach: (1) clearing a space, (2) felt sense, (3)

handle, (4) resonating, (5) asking, and (6) receiving. Brief reviews of each step of Focusing are summarized below.

Table 1

Instructions for Focusing (Gendlin, 1996, p. 43-45)

Instructions	Procedures
1. <i>Clearing a space</i>	To pay attention inwardly, in your body, perhaps in your stomach, or chest. Sense within your body. Let the answers come slowly from this sensing.
2. <i>Felt sense</i>	From among what came, select one personal problem to focus on.
3. <i>Handle</i>	Let a word, a phrase, or an image come up from the felt sense itself.
4. <i>Resonating</i>	Go back and forth between the felt sense and the word (phrase, or image). Check how they resonate with each other.
5. <i>Asking</i>	Now ask: What is it, about this whole problem, that makes this quality (which you have just named or pictured)?
6. <i>Receiving</i>	Receive whatever comes with a shift in a friendly way. Stay with it a while, even if it is only a slight release.

2-2. TAE (Thinking At the Edge)

TAE is a thinking method of theory-construction and is also a step-by-step concept-formation created by Gendlin and Hendricks (2004). The TAE model is a structured method to verbalize vague sensed and bodily sensed with explicit words. Gendlin and Hendricks (2004) argue that bodily sense is characterized as an implicit understanding of the body and experience intelligence, which is still difficult to express with words logically. The TAE method can be divided into three stages, each of which includes four or five phases (a total of 14 steps). Such a method encourages one to focus on felt sense and implicit understanding and to verbalize and theorize both through the procedures.

Gendlin and Hendricks (2004) has proposed a clear guide for the TAE approach, which is divided into three phases. The TAE approach begins with a short sentence concerning an unclear sense of feelings. Ultimately, the TAE approach facilitates one to elucidate unspeakable feelings using clear sentences.

The aim of the first stage of the approach, which includes five steps, is to briefly illuminate one's ideas. As Gendlin suggests, all humans have difficulty

articulating feelings that their bodies are able to sense. The first activity entails writing down some words about the topic at hand, even if they are ambiguous, awkward, and hazy. After that, the subjects are asked to describe their definition of the words that they have used. By using their own terms, one tries to make a short sentence expressing their general thoughts about the theme that they have identified. As an alternative approach, Tokumaru (2008) encourages one to write short poems to illustrate an abstract image of their felt sense.

The second phase emphasizes the explicit descriptions of the felt sense to find patterns. Initially, the writer should try to identify and describe three “facets” that relate to the felt sense. Then, the writer needs to “allow the facets to contribute detailed structure” (Gendlin, 2004, p. 16). Gendlin proposes that the felt sense should be related to one’s experiences.

4. A Showcase of Research on Emotions of Writing in English

This section illustrates the snapshots of two pilot studies that were conducted on two Japanese EFL undergraduate students using TAE methods. The investigations are an ongoing project supported by Grant-in-aid JSPS KAKENHI in 2018. As previously mentioned, one of the purposes of this paper is to demonstrate a case of incorporating the TAE approach into research on emotions of L2 writing. Thus, this section reviews the author’s showcase (Fujieda, 2018, 2019) of how Japanese EFL writers feel about writing in English in conformity with the research framework for TAE approaches by Gendlin and Hendricks (2004) and Tokumaru (2008, 2011).

To conduct the pilot study, a thematic analysis was employed using a coding system (Boyatzis, 1998). Data sources included the participants’ autobiography of learning English, TAE worksheets, and an individual interview. The data were coded and revisited discursively to evaluate the reliability of the coding and to ensure the credibility of the findings (Yin, 2018).

The findings of the first study showed that the participant, Mayu (pseudonym), had difficulty in expressing herself clearly in English. According to Mayu, English writing requires skills to write and paraphrase, which caused her to produce awkward sentences and to feel insecure in English writing. Through her experiences of writing in English in several courses, Mayu articulated the significance of writing proficiency. Moreover, her TAE worksheet clearly demonstrated that she struggled to write in English, but her practicing writing promoted her confidence in writing, mentioning as “Writing is striving with difficulties, but it makes me strong and provides a chance to gain confidence (Worksheet #5)” (Fujieda, 2019, p. 8).

Another participant, Kanami (pseudonym), also wrote about her difficulty in forming proper sentences in her autobiography, saying, “It was difficult to think about the structures of writing when I was writing a paper” (Kanami’s autobiography). However, Kanami came to feel a “sense of achievement” when writing in L2 by taking part in many activities and assignments in writing classes. One of her TAE worksheets stated, “I feel an achievement of writing when I can write with various structures and words” (Kanami’s Worksheet #8). Although Kanami still left some concerns about her writing, writing in English promoted her language proficiency. She said, “Writing in English gives me a chance to acquire the language, especially I can understand what I learned by reflecting myself and my written papers” (Kanami’s Worksheet #10).

Through the two cases of the pilot study, the TAE approach was successful in allowing writers to express feelings about writing in L2. The rationale for incorporating the TAE method into research on emotions of English writing is to draw clear responses from writers, and to articulate the hidden meaning from the writers. By following the TAE steps (Tokumaru, 2008), writers can better understand their feelings about writing in English, and articulate their felt sense through (1) verbalizing their subtle and complex feelings, (2) generalizing their felt sense, and structuralizing and theorizing their felt sense. Even though the cases of the two studies followed the general five steps, the participants expressed their meanings and sense of writing in English. For example, Mayu indicated that the frustration that she held stemmed from her insecurity of writing in English due to some differences in writing between Japanese and English and difficulty in creating accurate texts. At the same time, Mayu realized that practicing writing in English encouraged her to develop her writing skills, which led to increased confidence towards writing in a different language.

A line of research with the TAE approach is necessary to delve into L2 writers’ emotions of writing, how they feel about writing in L2, what felt sense of English writing they have, and what the meanings of their felt sense can be interpreted. Such a research approach provides valuable insight into exploring the psychological aspects of writing in L2 and understanding verbalized sense.

5. Discussion and Summary

This paper discusses the study of the emotions of L2 writers, by suggesting Focusing and TAE as alternative and innovative approaches to understanding this topic. To apply these approaches to research, this paper presents two cases of Japanese EFL writers expressing felt sense in writing using TAE methods. The primary goal of this paper is to initiate the prospects of emotional research on L2 writers by applying the

TAE approach.

Past inquiries into emotional studies have measured L2 writers' performance and achievement through quantitative methods, assessing anxiety scales through tests such as the Writing Apprehension Test, the Foreign Language Classroom Anxiety Scale, and the Second Language Writing Anxiety Inventory as a mainstream research framework (Chen, 2004; Negari & Rezaabadi, 2012; Han & Hiver, 2018; Toyama & Yamazaki, 2018). These investigations analyzed the impact of anxiety on students' writing ability and achievement. These studies may be helpful when considering the role of writing instructions to lessening the anxiety levels of L2 writers when writing in English (Negari & Rezaabadi, 2012).

Whereas quantitative studies of L2 writer's emotion from SLA perspectives are prevalent, qualitative approaches (e.g., narratives and poetry writing) are more commonly focused on L2 writing scholarships (Chamcharatsri, 2013; Hanauer, 2004; Iida, 2016). Such studies indicate that L2 writers present emotions with their cultural values in a different language. Qualitative approaches on this topic bring into question how to examine a persons' unspeakable feelings and felt sense. To elucidate their felt sense, the Focusing (Gendlin, 1978) and TAE (Gendlin & Hendricks, 2004) methods can be a plausible and alternative qualitative research approach. Therefore, this paper revisits the author's showcase of his pilot study, exploring how Japanese EFL undergraduate students felt towards writing in English using a TAE method (Fujieda, 2018, 2019).

The case study reveals that using the TAE approach helped to elicit students' emotions of writing in English. By following the TAE method and using TAE reflective worksheets (Tokumaru, 2008), the writers uncovered their struggles, anxiety, and engagement around writing in English. First, Mayu struggled to express herself in English, but her felt sense pointed to her understanding of the significance of having a strong proficiency in written English. It also included the expectation that she should improve her writing skills and confidence in English to the university level. Another participant, Kanami, reflected on her anxiety about producing English sentences due to the structural differences between Japanese and English. However, her felt sense TAE worksheets illustrated that writing provided her with a chance to improve her language skills. These studies utilizing the TAE approaches resulted in understanding the deeper feelings and felt sense of L2 learners, even though a similar type of research has been almost nonexistent. Other studies that have focused on in-service and pre-service language teachers validate the effectiveness of exploring their feelings and beliefs about teaching from their felt sense (Nagamine, Fujieda, & Iida, 2018; 末武, 2017; 得丸 &

清水, 2018). The pilot study of emotions of writing in L2 contributes to a better understanding of felt sense as a way of deeply understanding indescribable feelings of L2 writers.

However, several concerns raised by the Focusing and TAE research methods should be discussed. First, such psychological approaches have yet to be widely accepted in applied linguistics and L2 teaching. Focusing and TAE are methods used in counseling to elucidate a patient's feelings (Rome, 2014). To verbalize ambiguous feelings clearly, such methods have been significant and valuable in the field of psychology. On the other hand, research of these methods in L2 writing studies has not been undertaken. Thus, it is important to offer substantive evidence and extend studies on the emotions of L2 writers using the Focusing and TAE methods, which leads to discussing what research ramifications of applying TAE into the inquiry can be appropriate.

Furthermore, this type of research requires holistic and profound analysis since the TAE method involves complex procedures. The case study shown in this paper focused on the limited data (the TAE worksheets and an individual interview), following the general five steps proposed by Tokumaru (2008). Although it takes time to completely understand a felt sense, it is necessary to "elucidate the exact nature of the learners' use of emotional words" (Fujieda, 2019, p. 10). In so doing, an L2 writer is better able to unpack their felt sense through emotional words and conduct cross-analyses between feelings and experiences, and theorize (clarify) the meaning of the un-verbalized feelings.

Emotional studies using the Focusing and TAE methods are challenging. However, they provide an innovative means of exploring L2 writers' emotions towards writing in a different language. Such research may also inform teaching methods to both lower students' anxiety around writing, and to improve the writing skills of L2 students.

Acknowledgement

This work was supported by JSPS KAKENHI, Grant-in Aid for Scientific Research (C), (Grant Number 18K00877).

References

- Aloairdh, N. M. (2019). Writing anxiety among Saudi female learners at some Saudi universities. *English Language Teaching*, 12(9), 55-65. <https://doi.org/10.5539/let.v12n9p55>

- Boystzis, R. E. (1998). *Transforming qualitative information: Thematic analysis and code development*. Sage.
- Chamcharatsri, P. B. (2013). Emotionality and second language writers: Expressing fear through narrative in Thai and in English. *International Journal of Innovation in English Language*, 2(2), 141-157.
- Chen, Y. S. (2004). A measure of second language writing anxiety: Scale development and preliminary validation. *Journal of Second Language Writing*, 13(4), 313-335. <https://doi.org/10.1016/j.jslw.2004.07.001>
- Daly, J. A., & Miller, M. D. (1975). The empirical development of an instrument of writing apprehension. *Research in the Teaching of English*, 9, 242-249.
- Dewaele, J. (2010). *Emotions in multiple languages*. Palgrave Macmillan.
- Fartoukh, M., Chanquory, L., & Piolat, A. (2012). Effects on emotion on writing process in children. *Written Communication*, 29(4), 391-411. <https://doi.org/10.1177/0741088312458640>
- Fujieda, Y. (2019). A pilot study of emotions of writing in L2: Unpacking the felt sense of an EFL writer. *Kyoai Gakuen Journal*, 19, 1-18.
- Fujieda, Y. (2018, October 13-14). *How do learners' emotions affect their writing?* [Paper Presentation]. The 26th Korea TESOL International Conference, Seoul, Korea.
- Gabryś-Barker, D., & Bielska, J. (Eds.). (2013). *The affective dimension in second language acquisition*. Multilingual Matters.
- Gendlin, E. (1978). *Focusing: How to gain direct access to your body's knowledge*. Bantam Books.
- Gendlin, E. (1996). *Focusing-oriented psychotherapy*. The Guilford Press.
- Gendlin, E., & Hendricks, M. (2004). Thinking At the Edge (TAE) steps. *The Folio*, 19(1), 12-24.
- Gkonou, C., Daubney, M., & Dewaele, J. (Eds.). (2017). *New insights into language anxiety: Theory, research and educational implications*. Multilingual Matters.
- Han, J., & Hiver, P. (2018). Genre-based L2 writing instruction and writing-specific psychological factors: The dynamics of change. *Journal of Second Language Writing*, 40(1), 44-59. <http://doi.org/10.1016/j.jslw.2018.03.001>
- Hanauer, D. I. (2004). *Poetry and the meaning of life*. Pippin.
- Hanauer, D. I. (2010). *Poetry as research: Exploring second language poetry writing*. John Benjamins.
- Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986). Foreign language classroom anxiety. *The Modern Language Journal*, 70(2), 125-132. <https://doi.org/10.1177/10.2307/327317>

- Iida, A. (2016). Exploring earthquake experiences: A study of second language learners' ability to express and communicate deeply traumatic events in poetic form. *System*, 24(4), 120-133. <http://dx.doi.org/10.1016/j.system.2016.02.004>
- MacIntyre, P. D. (1998). A review of the research for language teachers. In D. J. Young (Ed.), *Affect in foreign language and second language learning* (pp. 24-45). McGraw-Hill.
- MacIntyre, P. D., Gregersen, T., & Mercer, S. (Eds.). (2016). *Positive psychology in SLA*. Multilingual Matters.
- Matsuda, S., & Gobel, P. (2004). Anxiety and predictors of performance in the foreign language classroom. *System*, 32(1), 21-36. <https://doi.org/10.106/j.system.2003.08.002>
- Nagamine, T., Fujieda, Y., & Iida, A. (2018). The role of emotions in reflective teaching in second language classrooms: Felt sense, emotionality, and practical knowledge acquisition. In J. de D. Martínez (Ed.), *Emotions in second language teaching: Theory, research and teacher education* (pp. 145-163). Springer.
- Negari, G. M., & Rezaabadi, O. T. (2012). Too nervous to write? The relationship between anxiety and EFL writing. *Theory and Practice in Language Studies*, 2(12), 25768-2586. <https://doi.org/10.4304/tpls.2.12.2578-2586>
- Pavlenko, A. (2005). *Emotions and multilingualism*. Cambridge University Press.
- Pavlenko, A., and Driagina, V. (2007). Russian emotion vocabulary in American learners' narratives. *The Modern Language Journal*, 91(2), 213-234.
- Prior, M. T. (2016). *Emotion and discourse in L2 narrative research*. Multilingual Matters.
- Rome, D. I. (2014). *Your body knows the answer: Using your felt sense to solve problems, effect change & liberate creativity*. Shambhala.
- Tokumaru, S. (2008). *TAE niyoru bunsho hyogen workbook* [TAE-based work for written expressions]. Keisui-sha.
- Tokumaru, S. (2011). *Qualitative research with TAE steps, thinking at the edge: Theory and applications*. Toshobunka.
- Tomoya, M., & Yamazaki, Y. (2018). Exploring the components of the foreign language classroom anxiety scale in the context of Japanese undergraduates. *Asian-Pacific Journal of Second and Foreign Language Education* 3:4. Retrieved from <https://doi.org/10.1186/s40862-018-0045-3>
- Yin, R. K. (2018). *Case study research: Design and methods* (6th ed.). Sage.
- 末武康弘 (2017). フォーカシングと TAE をその他の方法とともに多元的に活用するセラピー

ーのためのガイド作成：多元的フォーカシングセラピー(pluralistic focusing therapy: PFT)のガイド. 『現代福祉研究』17, 7-29.

得丸智子 (2019). 日本語独習者の研究：アニメ視聴から始まった日本語学習. 『開智国際大学紀要』18, 37-56.

得丸智子・清水順子 (2018). TAE による内省プロセスを可視化する：ある日本語教師の教育実践の振り返り－. 『開智国際大学紀要』17, 55-84.

要旨

第二言語ライティング研究分野における情動研究を検証する

フォーカシングと TAE アプローチを用いて

藤枝 豊

第二言語ライティング分野において、情動や感情面に着目した研究は、主に第二言語習得論の観点から議論されている。多くの研究は量的方法で測定尺度を用いて、不安要因の検証と不安がライティング能力の育成にどう影響しているかを調査している。しかしながら、不安は言語学習において自然な過程であると想定され、不安は否定的な要素だけではないことが近年議論されている。人々が抱く情緒は、体では感じているが、言葉では明確にできないケースが存在する。この「体ではわかっている」が言葉では表せない感受概念 (felt sense) に本研究は着目し、Eugene Gendlin が提唱した Focusing と Thinking at the Edge (TAE) 手法について検証し、これらの手法を用いた先行研究を展開する。また本研究は Focusing と TAE 手法を用いた筆者の先行研究を振り返り、これらの研究手法について議論する。第二言語ライティング分野において、Focusing や TAE 手法を用いた検証は皆無に等しい。しかし、様々な質的研究を用いた第二言語学習者のライティング研究が普及している。本論文では、第二言語ライティング研究において、定性研究を用いた情動研究の更なる議論の必要性和研究の重要性を指摘している。