Strategies to Reduce Foreign Language Anxiety in Adult EFL Students of the European Union

Kathleen Hershner
University of San Francisco, khershner@dons.usfca.edu

Follow this and additional works at: https://repository.usfca.edu/capstone

Part of the Bilingual, Multilingual, and Multicultural Education Commons, Educational Psychology Commons, Language and Literacy Education Commons, and the Teacher Education and Professional Development Commons

Recommended Citation
https://repository.usfca.edu/capstone/483

This Project/Capstone is brought to you for free and open access by the Theses, Dissertations, Capstones and Projects at USF Scholarship: a digital repository @ Gleeson Library | Geschke Center. It has been accepted for inclusion in Master's Projects and Capstones by an authorized administrator of USF Scholarship: a digital repository @ Gleeson Library | Geschke Center. For more information, please contact repository@usfca.edu.
Strategies to Reduce Foreign Language Anxiety in Adult EFL Students of the European Union

A Field Project Presented to
The Faculty of the School of Education
International and Multicultural Education Department

In Partial Fulfillment
Of the Requirements for the Degree
Masters of Arts in Teaching English as a Second Language

By
Kathleen Hershner
December 2016
Strategies to Reduce Foreign Language Anxiety in Adult EFL Students of the European Union

In Partial Fulfillment of the Requirements of the Degree

MASTERS OF ARTS

in

TEACHING ENGLISH AS A SECOND LANGUAGE

by

Kathleen Hershner
December 2016

UNIVERSITY OF SAN FRANCISCO

Under the guidance and approval of the committee, and approval by all the members, this field project has been accepted in partial fulfillment of the requirements for the degree.

Approved:

Dr. Onllwyn C. Dixon
Instructor/Chairperson

December 17, 2016
Date
# TABLE OF CONTENTS

Chapter I - Introduction ........................................................................................................ 1
  Statement of the Problem .................................................................................................. 1
  Historical Background ...................................................................................................... 2
  Purpose of the Project ....................................................................................................... 4
  Theoretical Framework ..................................................................................................... 4
  Significance of the Project ............................................................................................... 8

Chapter II - Review of the Literature ..................................................................................... 9
  Introduction ......................................................................................................................... 9
  Types of Language Learning Anxiety .............................................................................. 9
  Facilitative Anxiety ......................................................................................................... 11
  Language Teaching Methods .......................................................................................... 12
  Characteristics of Effective Foreign Language Learners .............................................. 14
  Summary ......................................................................................................................... 17

Chapter III - The Project and Its Development .................................................................... 18
  Description of the Project ............................................................................................... 18
  Development of the Project ........................................................................................... 18
  The Project ..................................................................................................................... 21

Chapter IV - Conclusions and Recommendations ................................................................. 51
  Conclusions ..................................................................................................................... 51
  Recommendations ......................................................................................................... 52

References .......................................................................................................................... 53
CHAPTER I
INTRODUCTION

Statement of the Problem

One the paradoxes in adult language learning is that learners must communicate in the very language they may be struggling to acquire. They are put in the uncomfortable position of needing to use underdeveloped, deficient or non-existent skills in a new, second language to express themselves and are subjected to a familiar scenario: minds going blank, freezing when spoken to, hoping to avoid being called on in class. The old proverb warning not to go in the water until one knows how to swim applies to many adult second language speakers’ (L2) hesitation to attempt to use their second language until they achieve a desirable level of competence because they are more vulnerable to judgement and criticism. Another confounding factor for adult learners are difficulties they may face because of age. Children acquire language easier during what is referred to as the critical period of language acquisition when their language development is fueled by hormones and biological factors, and they are less susceptible to affective variables which are “those emotionally relevant characteristics of the individual that influence how they will respond to any situation” (Gardner & MacIntyre, 1993, p. 1). Thus, they tend to be more willing to try various approaches and strategies. Minimizing or lowering the response to affective variables, according to linguist Stephen Krashen (1982), should be a major goal in second language instruction. MacIntyre and Legatto (2010) refer to language learners’ intention to speak or to remain silent as willingness to communicate (WTC). They theorize WTC is the most immediate determinant of L2 usage, reflecting proximal influences such as state anxiety, perceived communication competence, and personality traits such as extraversion or introversion. Adults, in contrast, are subject to the complex psychological and emotional factors that have long been associated with language learning. However, second language acquisition
also involves cultural, political, social, identity, motivational, pedagogical, and other issues that learners must negotiate (MacIntyre & Legatto, 2010). Adults typically approach learning new languages with a level of control over themselves and the environment and can become frustrated when their motivation to use their L2 does not correspond to their proficiency level. Furthermore, “learners approach L2 communication with a wide range of WTC, and this willingness is re-evaluated on an ongoing basis, even as the language is being used. Speakers monitor their own speech and the reaction of their interlocutor(s)” (MacIntyre & Legatto, 2010, p. 150). Occasionally, speakers may avoid or abandon communication after making a mistake or when they experience communication apprehension. Subsequently, learners’ anxiety levels may increase, hindering the learning process. Horwitz (2000) states, “Countless language learners and teachers across the world identify with the experience of foreign language anxiety and the potential of anxiety to interfere with learning and performance is one of the most accepted phenomena in psychology and education” (p. 125). This self-awareness can ignite a linguistic identity crisis for learners because they suspect that they are not being perceived in the same way they perceive themselves.

**Historical Background**

English is now firmly positioned as the lingua franca in the European Union (EU). To illustrate, the 1975 death Generalissimo Ferdinand Franco, who allowed only French to be taught as the official foreign language in Spain, marked the beginning of the spread of English as a foreign language (EFL) in the country. By the 1990s, English language teaching (ELT) in Spain was undergoing a dramatic transformation. Schools were moving away from traditional EFL lessons (most often taught by non-native English speakers), and offering a variety of alternatives from English language camps to state-sponsored adult education programs. International schools
like the American School of Madrid, The International School, King’s College, and The British School of Barcelona increased enrollment by offering classes in English and private secondary institutions like Sotogrande International School opened their enrollment to students eager to gain advantage in an increasingly competitive economy. Learning English was viewed as a social endeavor rather than simply an individualistic cognitive process.

In 2006, English was identified as the most commonly spoken foreign language in 19 out of the 25 EU countries, excluding the U.K. and Ireland. English remains the most widely spoken foreign language throughout Europe. It was the most widely used language apart from mother tongues (European Commission, 2006). Six years later, the five most spoken official foreign languages in the EU had not changed. English was the most widely spoken followed by French, German, Spanish, and Russian (European Commission, 2012). Phillipson (2007) identifies the reason for the rise of English as a lingua franca in Europe stating, “Until recently, English was a foreign language. Its increasing use in public, professional and private life, and in education means that for some it fulfills more the role of a second language” (p. 124). In Norway and Sweden, for instance, English is rapidly displacing the national languages as the medium of teaching and learning in science and engineering. English has also become the language of higher education. Academics and researchers in almost every field of study are expected to publish in English and are increasingly required to teach in English. Nevertheless, there are concerns English is becoming the de facto official language of Europe (Crystal, 2003; Cummins & Davison 2007) as market forces favoring a monolingual marketplace create a higher demand for English instruction (Phillips 2007). As the various constituents in the EU debate the role of English, I suggest there is an opportunity to focus on the process of interviewing to provide
resources to EFL teachers to identify affective factors at work in English language learners and to better understand foreign language anxiety.

**Purpose of the Project**

The primary purpose of this project is to provide resources on interviewing strategies to help EFL teachers to address foreign language anxiety. Examining how anxiety can inhibit the willingness to speak helps demystify the subject and equips teachers and students with new strategies and tools to address the, sometimes, debilitating impact of anxiety for language learners. Strategies, including links to videos and other authentic interview materials, are offered to assist teachers and students. The goal is to expand their ability to facility conversational English. The ultimate objective is for L2s to:

- Integrate into an English-speaking environment with greater ease;
- Increase their enjoyment when learning and communicating in English; and
- Develop supportive relationships in the community and culture of their L2.

**Theoretical Framework**

The theoretical framework for this project is based comprised of three specific theories. The theories are Lev Vygotsky’s zone of proximal development, Stephen Krashen’s theory of second language acquisition, specifically the input hypothesis and affective filter hypothesis, and Merrill Swain’s comprehensible output hypothesis. ZPD is the difference between what a learner can accomplish with help and what they can accomplish without help. Krashen’s theory of second language acquisition is comprised of five hypotheses: input hypothesis, acquisition hypothesis, monitor hypothesis, natural order hypothesis, and affective filter hypothesis. Swain’s comprehensible output hypothesis states learning occurs when a learner encounters a gap in their linguistic knowledge of the L2. The following section provides a brief overview of each of the elements of the theoretical framework.
Vygotsky’s Zone of Proximal Development

Russian psychologist Lev Vygotsky introduced but did not fully develop the concept of the zone of proximal development (ZPD) in the 1930s to describe the area where instruction is most beneficial for each student, the point when students are challenged beyond their current level of independent capability and need assistance (scaffolding). Daniels (2003) writes, “The ZPD provides the setting in which the social and the individual are brought together. It is in the ZPD that the so-called “psychological tools” (particularly speech) and signs have a mediational function” (p. 6). Vygotsky’s work provides the foundation for understanding the social nature of learning with the primary assumption that “speech plays an essential role in the organization of higher psychological functions” (Vygotsky, 1978, p. 23). His social constructivist view suggests as teachers scaffold student learning they develop the capacity to articulate their ideas to one another using both inner and public speech to acquire new knowledge.

Instruction focused on each student’s ZPD should, therefore, not be too challenging or too easy but challenging enough to help them develop new skills that are built on those they have already acquired. Students are most amenable to instruction within their ZPD because it represents a logical step in their continuing skill development. By considering the ZPD in communicative settings, foreign language learning can be enhanced through collaboration between teachers and students as well as students, motivating students to attempt new learning.

Krashen’s Input Hypothesis and Affective Filter Hypothesis

Stephen Krashen, an American linguist, developed a theory of second language acquisition that has become widely accepted by scholars and ESL and EFL teachers. His theory, also called the monitor model, includes five hypotheses and over the past few decades has become the basis for teaching methodologies in ESL and EFL education. For the purposes of this
project, I focused on two of the most relevant hypotheses: input hypothesis and affective filter hypothesis.

The input hypothesis explains how second language acquisition occurs. Krashen (1985) theorizes, the learner improves and progresses when he or she obtains second language input that is one step beyond their current stage of linguistic competence. In other words, if a learner is at level i, acquisition takes place when they are exposed to comprehensible input that is characterized as level i + 1. Comprehensible input is a necessary step along the development continuum because the goal is to assist the learner to progress in obtaining communicative competence. Therefore, it is essential for language teachers to provide the learner with comprehensible input (written or spoken language). With the input hypothesis, Krashen (1985) asserts that the source of effective second language acquisition is comprehensible input and takes place when the learner comprehends input language that is slightly beyond their current level (McCarthy & Slade, 2007). Moreover, Comprehensible input is a sufficient condition for language acquisition to take place and is a natural part of learners’ cognitive processes (Krashen, 1985).

The affective filter hypothesis suggests an influence of affective (emotional) factors on second language acquisition. Affective factors refer to non-linguistic variables such as motivation, self-confidence, and anxiety. Affective variables can act like a screen, impacting the acquisition of a second language by preventing information about the second language from reaching the language areas of the mind (Krashen, 1985). Affective filters limit how much input an individual student is aware of and how much of that input they process and acquire. Krashen (1985) contends learners receive comprehensible input when they feel confident or relaxed. On the other hand, students with little self-confidence or high anxiety have high affective filters and,
consequently, receive less input. Krashen suggests teachers should make an effort to keep the filter low so students acquire language more easily with fewer setbacks.

**Merrill Swain’s Comprehensible Output Hypothesis**

Merrill Swain is a professor emerita of second-language education at the Ontario Institute for Studies in Education, University of Toronto. Swain (1985) developed the comprehensible output hypothesis to explain what occurs when a learner encounters a gap in their L2 linguistic knowledge. Swain (1985) theorizes learners acquire language when they endeavor to transmit a message but fail and must try again. Her output hypothesis, as its name suggests, was initially formulated as a “reaction to the inadequacy of the input hypothesis (Krashen’s) in explaining the effects of immersion education” (Nation, 2009, p. 5). Swain’s (1985) comprehensible output hypothesis has three main tenets:

1. **Noticing/triggering function**: Learners realize on their own that they have some linguistics problems they need to manage, and this gap ‘pushes’ them to look for adequate knowledge to complete the task;

2. **Hypothesis-testing function**: This function suggests learners may use trial and error to test their language production, expecting to receive feedback. This feedback can be attained by negotiating meaning with other learners or asking for clarification from the teacher. Making mistakes can help learners to obtain language proficiency; and

3. **Metalinguistic (reflexive) function**: Language is a tool conducive to reflection on the language used by the teacher, peers, and learners themselves. Learners reflect on the language they’ve learned and the output production within the group enables them to control and internalize linguistic knowledge. This can empower the learner to develop
personal strategies and tactics to overcome mental blocks and divert anxiety-producing stressors (Nation 2009).

Significance of the Project

In the U.S., a substantial amount of research has been conducted about L2 language learning anxiety with respect to the challenges of immigrants learning English and college students taking requisite foreign language courses. However, there has been more limited focus on the anxiety levels of students learning English in non-English speaking European countries. Why is the focus of this project beneficial for teachers and learners?

For EFL teachers, it provides resources to equip them to have a more in-depth understanding of the underlying affective factors that may impact learning and, by extension, their teaching effectiveness. The project also suggests how a communicative language teaching approach can help language learners to improve their communicative competence by facilitating congenial and supportive learning environments. There are also potential benefits for learners. The anxiety-reducing techniques outlined in the project can help EFL learners realize that some level of facilitative anxiety can be beneficial. In addition, learners can be helped to focus less on making mistakes and more on improving their communicative competence.
CHAPTER II
REVIEW OF THE LITERATURE

Introduction

A certain amount of anxiety can facilitate completion of tasks. However, too much anxiety may significantly impede the process. Language learning is inherently stressful for many. Addressing language learning anxiety is the focus of this project. Thus, it is appropriate to explore anxiety, as well as other areas. The literature review is comprised of a variety of themes. Section one focuses on types of anxiety related to language learning and the importance of facilitative anxiety. Section two outlines language teaching methods. Section three delves into characteristics of effective foreign language learners. Section four summarizes the main points from the previous sections and their connection to my project.

Types of Language Learning Anxiety

Foreign language learning can sometimes be a traumatic experience for some learners. Anxiety is one of the most widely discussed psychological factors impacting foreign language learning. There are a variety of definitions of anxiety. For example, Spielberger (1983) defined it as an unpleasant emotional condition characterized by feelings of tension and apprehension. Anxiety can be separated into three general categories: trait anxiety, situational anxiety, and state anxiety. Differences in anxiety can generally be recognized on a “continuum ranging from stability to transience, with trait anxiety related to a generally stable predisposition to be nervous in a wide range of situations on one end, and a moment-to-moment experience of transient emotional state on the other” (Zheng, 2008, p. 2). Foreign language anxiety (FLA) is a specific kind of anxiety that can be evident in the lives of learners.

Brown (2000) described anxiety as a state of mind connected with feelings of uneasiness, frustration, self-doubt, or worry. MacIntyre and Gardner (1994) defined it as “the subjective
feeling of tension and apprehension specifically associated with second language contexts, including speaking, listening and learning” (p. 284). Horwitz, Horwitz, and Cope (1986) defined foreign language anxiety as “a distinct complex of self-perceptions, feelings and behaviors related to classroom language learning arising from the uniqueness of the language learning process” (p. 127). Anxiety is generally considered to be either a trait or a state, trait being one of innate character/personality and state being caused by external forces. MacIntyre (1998) suggested language anxiety is a kind of situation-specific anxiety. He conceived of language anxiety as apprehension and negative emotional reactions that occur when learning or using a second language. Similarly, Horwitz, Horwitz, and Cope (1986) also theorized language anxiety is a situation-specific anxiety construct that is chiefly independent of the other types of anxiety. MacIntyre and Gardner (1991) identified two types of FLA: Trait anxiety, a general predisposition to feeling anxious, and state anxiety, responses to a external situations or stressors.

FLA exists as a separate construct from what is known as trait anxiety. In other words, relatively confident, self-assured speakers in their native languages can encounter state anxiety when confronted with feelings of uncertainty that are unavoidable in the language learning process. This can result in negative views about making mistakes despite the generally accepted view that making mistakes can facilitate communicative competence if learners are helped to recognize and learn from their mistakes. Of the many personality variables that are factors in language learning (e.g. empathy, self-esteem, extroversion/introversion, risk-taking mentality, etc.), anxiety has been one of the most often studied by researchers.

FLA is attributable to different sources. The primary sources, as suggested by Horwitz et al. (1986), are communication apprehension, fear of negative evaluation, and test anxiety. Language anxiety is a persistent phenomenon for many foreign language learners. Therefore, it is
imperative to address it from a variety of angles. The concept of facilitative anxiety represents one way to accomplish this task.

**Facilitative Anxiety**

While language anxiety is often regarded as a negative factor that should be avoided, it is possible to conceptualize it, per some scholars, as a potentially beneficial to language learners. Horowitz (1990) suggested in the language learning environment there is no such thing as facilitative anxiety and that all anxiety is debilitative. However, Brown (2000) countered this perspective by proposing some degree of anxiety can be facilitative. Bailey (1983), based upon her study on competitiveness and anxiety in second language learning, indicated facilitative anxiety was a key element of success for language learners. This perspective has also been suggested by Ehrman and Oxford (1995). Students who can tolerate ambiguity and minimize their intolerance stressors are more likely to persist in language learning than students who cannot (Chapell, 1983). In this instance, some anxiety in language learning could be considered facilitative rather than debilitative.

Saglamel and Kayaoglu (2013) conducted a study to identify the language anxiety level of students studying at a Turkish state university. The researchers administered a version of the Foreign Language Classroom Anxiety Scale (FLCAS) to 565 students. Next, a one-group pre-test/post-test study was conducted with 22 randomly selected students. They attended a 6-week creative drama program administered by a researcher who received 123 hours of training in creative drama and leadership. The adapted version of the FLCAS was administered at the beginning and end of the study. Saglamel and Kayaoglu analyzed the questionnaires using SPSS (Statistical Package for the Social Sciences) 16.0 software. The researchers observed a
statistically significant decrease in the language anxiety levels of students who participated in the creative drama program.

Saglamel and Kayaoglu’s study highlights the positive role a certain amount of anxiety can have in English learning. What does this mean with respect to the role of teachers? Teachers can focus on creating a warm and friendly classroom environment, providing positive encouragement to their students. Teachers can also try to reduce anxiety by discussing its nature and reinforcing the ways it can become a source for growth. Furthermore, they can proactively work to reduce adverse competition among the students, instead focusing on cooperation. Much of this can be accomplished by implementing various teaching methods.

**Language Teaching Methods**

Language teaching methods have changed over several decades. In the 19th century, language teaching methods mirrored those used in the instruction of classical Latin and Greek, involving copious amounts of readings, translation, and vocabulary drills. The grammar translation method, which emphasized learning grammar rules, lists of vocabulary, and sentences for translation, was widely used in Western countries. However, it had little connection to helping students learning a foreign language engage in oral practice. In time, there was recognition by scholars and practitioners it was necessary to develop new teaching methods. By the early 20th century, there was more emphasis on communicative approaches. For example, the direct method of teaching, also referred to as the natural method, was adopted in teaching foreign languages. It had its roots in Germany and France around 1900. The direct method involved using the target language in language classrooms, eschewing students native languages and the grammar translation method. Critics argued use of the method was inherently problematic because it required teachers to possess native-like fluency (Richards & Rodgers, 2014). Thus,
language learners would not have sufficient opportunities to develop language knowledge unless native-like proficiency was obtained by the teachers.

By the 1960s and 1970s, scholars like Noam Chomsky, Dell Hymes, Michael Halliday, Williams Labov, and others challenged assumptions about language learning. They theorized language was a creative endeavor and could be effectively learned or used by repetition and imitation. Therefore, the purpose of language teaching should be communicative competence, a concept originally developed by Dell Hymes in the 1970s, a knowledge and ability learners should possess to communicate competently. In the wake of a more explicit focus on communicative competence in language teacher, several theorists proposed a variety of methods. Canale and Swain highlighted four components of communicative competence:

1. grammatical competence: words and rules;
2. sociolinguistic competence: appropriateness;
3. discourse competence: cohesion and coherence; and
4. strategic competence: appropriate use of communication strategies. (as cited in Sreehari, 2012, p. 88)

Some of the methods developed at the time included the audio-lingual method (Leonard Bloomfield), total physical response (James Asher), and the Silent Way (Caleb Gettegno). In 1991, Nunan identified five elements of communicative language teaching (CLT):

1. An emphasis on learning to communicate through interaction in the target language;
2. The introduction of authentic texts into the learning situation;
3. The provision of opportunities for learners to focus, not only on language but also on the learning process itself;
4. An enhancement of the learner’s own personal experiences as important contributing elements to classroom learning; and

5. An attempt to link classroom language learning with language activities outside the classroom. (as cited in Sreehari, 2012, p. 88)

Teachers who adopt the communicative approach to teaching language incorporate a variety of activities like games, quizzes, problem-solving tasks, pair or group work, discussions, etc. (Sreehari, 2012).

The activities can be distinguished as two major types: functional communication activities and social interaction activities. Teachers are positioned as facilitators of language learning rather than the source of it and use authentic materials to expose learners to real life situations. These can be culled from a wide variety of sources and include audio, audiovisual, and printed materials. When teachers view themselves as facilitators, the language classroom shifts from being teacher-centered to student-centered. Consequently, learners are able to experience the feel of the language as a real language used for real life.

**Characteristics of Effective Foreign Language Learners**

Motivation, intrinsic and extrinsic, are significant factors in the learning process of language learners. Intrinsic motivation is the extent to which students pursue learning a language because of desire and feel a sense of satisfaction completing associated activities. Extrinsic motivation, on the other hand, is the extent to which students associate learning with external rewards such as grades or praise (C. Ng & P. Ng, 2015). Ehrman and Oxford (1995) suggested successful language learners tend to display intrinsic and extrinsic motivation, using a variety of learning strategies to develop proficiency and, in turn, communicative competence. The linguist
H. Douglas Brown (1987) referred to successful language learners as risk-takers analyze situations to determine whether their assumptions correct. Brown (2007) also noted that the native language, when entangled with the second language, can generate a sense of fragility, engender defensiveness, and raise inhibitions.

The complexities surrounding foreign language acquisition and its multitude of theories and methods are subject to debate and conflicting interpretations about how psychological and personality characteristics and teaching and learning styles help or hinder an individual’s cognitive aptitude for learning. Factors such as intensity of motivation, necessity, and language ego attitudes towards English, as well as levels of instructional exposure, are elements to consider. Brown (2007) theorized human beings, as they acquire a second language, develop a new style of thinking, feeling, and acting. In other words, they develop a new language identity. However, formation of this new language identity can be fraught with anxiety.

Woodrow (2006) attempted to shed light on the subject. The researcher used a 75-item questionnaire to evaluate variables of motivation, self-efficacy, anxiety, and language learning strategies. The sample was comprised of 275 advanced learners studying English for academic purposes before studying at Australian universities. Most participants hailed from Asian countries: 40.8% (n = 149) were from Korea, Japan, and China. The gender of participants was almost evenly split: n = 139 (male) and n = 136 (female). Woodrow’s goal was to provide evidence to support a hypothesized model of adaptive learning comprised of motivation, affect, and learning strategies. Moreover, the researcher endeavored provide evidence for the applicability of goal orientation and self-efficacy concepts for language learners. Woodrow analyzed the data using variable- and person-centered approaches. The variable-centered approaches involved correlational analysis and structural equation modeling, and the person-
centered approaches included cluster analysis and profile analysis using multidimensional scaling (PAMS).

Woodrow (2006) ascertained the results of the study supported the hypothesized model of adaptive language learning with a distinct separation between students who complied with the model of adaptive learning and those who do not. Successful learners displayed a task goal orientation and positive affect. They were also more likely to use metacognitive language learning strategies than their counterparts. In contrast, Woodrow found less successful learners were more likely to display a performance avoid orientation and displayed negative affect. The current research has provided preliminary evidence of a model of adaptive learning that is relevant to language learners. The results of the study provided preliminary evidence that a model of adaptive learning is relevant to language learners. Woodrow concluded adaptive language learners display a task goal orientation, possess high self-efficacy and low second language anxiety, and use metacognitive language learning strategies. Nevertheless, Woodrow indicated additional research was necessary to assess which specific methods were most advantageous for enhancing adaptive practices and supporting learners to develop self-regulation.

Moyer (2004) explored various factors related to affective factors in foreign language learning in another study. The participants involved were immigrant learners/acquirers of German in Berlin (n = 25) from a variety of cultural and linguistic backgrounds. The researcher used background survey to collect quantitative data. Various statistical methods (i.e. ANOVA, correlation, and multiple regression) were utilized to analyze the data. The data was verified with qualitative data acquired through interviews.
Moyer discovered instructional and psychological factors correlated significantly to language attainment. More specifically, she found age co-varied with non-biological factors. She theorized socio-psychological, experiential, and instructional variables ultimately contributed to language attainment independently of learners’ age. However, the limited number of participants in the study may limit the conclusions that can be drawn from the results. The qualitative aspects of the study, arguably, offered the most significant insights. Narratives shared by study participants provided insights into the impact of their socio-psychological orientation, sense of belonging, and associated access to opportunities for interaction with native speakers. They highlighted the variety of conscious strategies they have used to gain develop greater proficiency in their new language. Communicative activities can serve to enhance students’ listening, reading, and writing skills in the target language. In turn, they will be better prepared and more confident to use the target language in real life situations.

**Summary**

Language anxiety stems from both external and internal forces. Societal pressure, personality traits, attitudes of educators, and destructive rather than instructive methodologies can all have an impact on learners. The theme of language anxiety has been studied extensively by educators and researcher and this literature review presents their findings in three themes: facilitative versus debilitative anxiety, methodologies that can lessen anxiety, and characteristics of successful language learners. Current methods have been shown to have a positive effect on students susceptible to anxiety. When teachers become facilitators of various communicative activities their students can assume more control over anxiety-producing environmental and internal factors.
CHAPTER III
THE PROJECT AND ITS DEVELOPMENT

Description of the Project

The project is a series of strategies designed primarily for use by an English language teachers. However, some English language learners may also find some of the videos and other components to be useful resources. The strategies that comprise this project have been divided into five specific sections. Section one provides videos from my language-based show, *My Living Room with Kathleen Herschner*. Section two focuses on tips on interviewing from media professionals. Section three highlights tips for guided meditation. Section four is a transcript from an ethnographic interview conducted with Joyce Zwager Lashbrook. Section five is an original skit I developed for English language learners.

Development of the Project

I traveled to Spain in January 2003 to volunteer for a new English language immersion program. Pueblo Ingles, “English Town” recruited and united so-called ‘Anglo’ volunteers (native or near-native English speakers) with paying Spanish clients for a fortnight in a remote, 4-star rural hotel far from the clients’ offices and family responsibilities. The objective was for the *angloparlantes* (English speakers) to engage the Spanish clients in one-on-one conversations followed by communal meals and entertainment programs in the evening replete with skits, theater, monologues and musical numbers prepared by English and Spanish speakers for mutual enjoyment. The evening program was critical to the success of one-on-one conversations because clients could synthesize what they had learned and identify how they could apply it in an enjoyable, stress-free environment. The program has received rave reviews from various media
outlets over the years. At the time, it was one of the first of its kind and has since spawned several spinoffs (Novick, 2012).

I relocated to Spain for the next decade, first teaching public speaking and presentations skills and later developing and hosting my own radio program, an English language radio station for Spanish learners of English, entitled On the Rise. Next, I created and hosted a television program called My Living Room that ran for two seasons on Aprende Ingles TV. These radio and TV channels were the first of their kind in Spain, offering 24-hour programming for Spanish English learners. While hosting radio and TV programs, I interviewed close to a thousand adult learners over an 8-year period. I soon discovered how necessary it was to help interviewees decrease their anxiety in order to have successful interviews. The level of their proficiency in English was a secondary concern. Brown (2008), based on results from their study, determined many learners studying foreign language suffered language anxiety regardless of their level of second language proficiency.

Through my discussions with students and colleagues about anxiety issues and by observing Spaniards in the classroom and the studio, there were three factors I suspected were the root cause of the anxiety adult learners I interacted with were experiencing:

1. Late-onset of learning: adults having had substandard English instruction in high school, combined with work and family stresses now had the additional task of revisiting the very basic English they learned in grammar school, trying to correct fossilized mistakes and attain some level of functionality;

2. English as the lingua franca: multinational companies were increasing in prominence due to the economic boom and requiring a certain level of English proficiency in a relatively short period; and
3. Ineffective English language instruction in primary and secondary schools: mostly taught by non-native speakers who discouraged speaking and oral presentation and encouraged rote memorization of verb conjugations, rewarding proper grammar over verbal acuity with mostly non-oral examinations.

There are three specific factors that contributed to the development of my project: experiences interviewing English language learners and teaching English in Spain, personal reflections about the nature of teaching English, and my coursework in the TESOL program at the University of San Francisco. All three of these provided invaluable resources towards developing the strategies and content in this project.
The Project
Tips on Interviewing From Media Professionals

The best way to sharpen and hone your interviewing skills is by conducting actual interviews. Many, if not most English language teachers aren’t media professionals with a degree in broadcast or print journalism, or professional talk-show hosts who teach ESL on the side. Learning from the pros is a great place to start which is as easy as observing great interviewers at work by listening to popular podcasts (Marc Maron, Alec Baldwin, Terry Gross), or any number of talented TV talkshow interviewers. The legendary Johnny Carson, charming Jimmy Fallon, Dick Cavett, Conan O’Brien and Ellen DeGeneres are among the most skilled in easing anxieties of guests and creating a nurturing environment conducive to a relaxed atmosphere.

Jerry Seinfeld talking with his guest Lorne Michaels in S8, E5 of “Comedians in Cars Getting Coffee”, (Crackle: http://comediansincarsgettingcoffee.com/lorne-michaels-everybody-likes-to-see-the-monkeys) on the subject of job interviewing for SNL actors. In this particular case he’s discussing Jimmy Fallon’s attributes as an ideal talk show host:

Seinfeld: “How did you see, in Jimmy Fallon, that there was a talk show host in there? Where did you see that?”

Michaels: 7:30: “He’s truly funny and incredibly talented, obviously, but he also is generous, so he can let somebody else talk. He also has, for me, enormous empathy. He gets beat up sometimes for being overly nice. There’s a thing I used to say: It’s just as hard to make a bad show as it is to make a good show. So if the movie isn’t good he can prove his intelligence by pointing it out, but he knows that they still have to be up there trying to get people into the theater because that’s part of the job, too. So he’s enthusiastic, and he’s on their side, and I think that makes people relaxed and I think you get the best out of people when they’re relaxed.

David Steinberg talking with Conan O’Brien during an episode of “Inside Comedy” (Showtime, S4, E6: http://www.showtimeanytime.com/#play/3412573)

Steinberg: 18:00: “When you’re hosting shows now, and you’ve done so many, do you feel that you’re so much fun to talk to, your guests aren’t as funny as you are, almost all the time, maybe half the time because you never know, you have to connect with someone, do you feel a little sort of ‘cut off’ from yourself, somehow?”
O’Brien: “I think there are times where there are two different jobs, the hosting job where you’re the host and I think that’s something I always try and keep in mind, which is, I need to bring out the best in other people. When they are strong, my job is to get out of the way and facilitate, and if can help make something funny or be the straight man, do that. When they’re weak, I expand and I start talking more. One of the most frustrating experiences I’ve had is occasionally we’ll get someone on who’s young, and they’ve had no life experience, they won a genetic lottery so they’re on TV or the movies and they’re a big star. They come out, they sit down, and they don’t have much to say, so I say a LOT. And I’m talking and talking and they’re reacting and laughing and I’m bobbing and weaving and they’re laughing and then I say ‘Well, it’s been a delight talking to you, you’ve been fantastic, you know, look for that new movie “Death Comes Before Us”, we’ll take a break. We’ll be right back after this.” And after the show, my producers will say ‘She was good’. And I’ll say, what do you mean she was good? And they’ll say, ‘lotta laughs, lotta laughs!’.”
Notes on a Few of the Interviewees on ‘My Living Room’

My Living Room With Kathleen Hershner Interviews, Seasons 1 and 2
Aprende Ingles TV 2008 and 2012

Selected episodes uploaded to the YouTube page include various levels of foreign language anxiety. Most people who agree to be on a television program to speak in their second language have a lower degree of foreign language anxiety, but there were exceptions when taping ‘My Living Room With Kathleen Hershner’. The experience of being in front of cameras in a studio setting often exposed anxiety that surprised guests who had an advanced level of English. All episodes can be seen on my YouTube page: https://www.youtube.com/user/khershner/videos
Notes on a Few of the Interviewees on ‘My Living Room’

**Violeta Enciso**  
Spanish, English teacher, advanced level, very relaxed

**Andrés Simon**  
Spanish, primary school teacher (English language), advanced level, I talk too much

**Tamara Lopez**  
Spanish, karate teacher for kids, advanced level, good example of a standard, workaday interview

**Emilio Barberan**  
Spanish, military, intermediate level, nervous but eventually calms himself

**Annette Kleine**  
Native German/native Spanish (Argentina), example of a boring interview, relaxed, self-conscious

**Mamen Ramos**  
Spanish, Vaughan radio regular guest, advanced level, “I’m a little nervous’ 1:13

**Silvia Fresno**  
Spanish, personal friend, high-intermediate speaker with advanced listening comprehension, Example of concealed nervousness

**Cristina Marinero**  
Spanish, journalist, Flamenco dancer, advanced level

**Pedro Valcarcel**  
Spanish, salesman, intermediate level, strong accent, example of a boring topic made more interesting by chemistry

**Estera Forman**  
Romanian, polyglot, advanced level, I talk too much because she was an excellent listener

**Victor Cruzate**  
Argentinian, bar owner, high level, very relaxed and confident

**Francisco Blasco**  
Spanish, student of Vaughan Systems, high level, athletic, martial arts athlete, very relaxed

**Oihana Maritorena**  
Spanish, from the Basque country, advanced English, clever and charming

**Nacho Arias**  
Spanish, professional photographer, high intermediate, nervous and a little bit shy

**Alberto Guñiñas**  
Spanish, scientific writer, advanced level, introverted, intellectual, thoughtful and bold

**Aninka Miller**  
Spanish fashion designer, entrepreneur, high intermediate English, confident and charming

**Olga Jans**  
Spanish/Belgian, polyglot, advanced English, yoga instructor, relaxed and vivacious

**José Luis Nicolas**  
Spanish, amateur artist, example of good comprehension, lower speaking ability, nervous

**Castor Rodriguez**  
Spanish, fireman, intermediate level, nervous but extroverted, expressive and bold
Guided Meditation
Mental & Physical Awareness Warm-up Session
For ESL/EFL students start with a simple guided meditation using vocabulary students already know, for instance body-parts and simple prepositions of place (in, on, under, over, etc..). If students have a higher level of English there are other free meditations available to try at the end of this module, courtesy of the-guided-meditation-site.com/

Body Awareness Meditation by Jon Rhodes (UK)

http://www.the-guided-meditation-site.com/body-awareness-meditation.html

Begin this body awareness meditation by assuming your usual position for meditation. This could be either seated or laid down, whichever you prefer. Once you are settled and comfortable close your eyes and take a few deep breaths in through your nose, and out through your mouth.

Focus on the sensations that the breathing offers. The way the air feels cool as you inhale and warm as you exhale, how your stomach expands as it draws in oxygen, the energy that this oxygen provides your body.

If you find your mind wandering at any time away from your focus do not worry, just allow yourself to refocus on your breathing.

When you feel ready begin to shift your focus from your breathing to your body in general. If you feel any aches, pains or stiffness loosen these parts of your body until you feel as comfortable and natural as possible.

Now it is time to start focusing on individual parts of the body, beginning with the feet. As you focus on specific parts of your body you may find that they begin to feel warmer and more relaxed. Imagine that your feet are the roots of your body, drawing awareness up from the ground up into the rest of the body.

Allow this awareness to spread up through your feet to your ankles and lower legs. Enjoy the relaxed warm feeling. Experience how your lower legs seem to feel much heavier and looser than normal. Now allow this awareness to spread to your knee joints. If you have problems with your knees (or any other part of your body) you may use this time meditation
to visualize your body healing itself as you go from point to point. Body Awareness Meditation

Slowly let your awareness spread further up to the upper legs, hips, buttock and genitals. Many people find that they hold much of their tension in these areas so spend a little extra time allowing these parts of your body to relax and loosen, letting the energy and awareness course through.

When it feels right draw this energy and awareness to the base of your spine. It is important to take your time or you may find your muscles will tense up a little.

Focus this awareness up through the curvature of your spine to the tip of the spine which is about an inch below the knuckle-like bump in the back of your skull. Relax and ease the muscles around this point, this will include loosening your jaw if you haven’t already done so.

Once you have a feel for this top point of your spine keep it in your mind whilst also focusing on the base of your spine. Imagine a warm ball of light at both the top and bottom of your spine. The light at the base of your spine is slowly drawn down into the ground below you like a loving anchor. The light at the top of your spine is slowly moving up towards the heavens. You will find that the muscles that hold your spine begin to loosen and each vertebra of your spine create a little extra space in between each other.

When your spine is fully relaxed shift your focus to you shoulders. You may find that you need to now readjust the position of your shoulders to remain comfortable now that your spine is so well relaxed. Experiment with moving them gently into different positions until they feel in synch with the rest of your posture. Draw this awareness down your arms and into the fingers. Notice the very slight movements they are making all on their own.

Move your awareness back up to your throat and release any tension that you may be holding there before moving further up to your face. Feel the warmth of your awareness relax every facial muscle. Notice how sensitive your face is, how the air feels against it.

Finally shift your awareness to your brain. Become aware of just how amazing and powerful your brain is. Your brain is capable of regulating your entire body. Your brain houses your mind which allows you to think, feel and create.

When you feel ready open your eyes and return to waking consciousness.
Ohmmmm, Ahhhhhhhh. Relaxed and ready to learn.

Teachers! Share Your Own Guided Meditation Script:

http://www.the-guided-meditation-site.com/guided-meditation-script.html

Do you have a relaxation script or meditation script that you’d like to share with the world? The purpose of this area of the website is for meditation teachers, therapists and personal development consultants of all types to share their creativity and handiwork with others. Please click http://www.the-guided-meditation-site.com/guided-meditation-script.html#share if you have a guided meditation script to share.
Ethnographic Interview
Joyce Zwager Lashbrook, The Netherlands

Part 1 and Part 2, each approximately 30 minutes, were recorded on a Sony micro-cassette player at Pancho Villa Mexican Restaurant, Fairfax, California on October 19th, 2000. I conducted the interview as part of a project for a class at U.C. Berkeley called “Cross Cultural Communication” taught by Rhoda Curtis on the TESOL certification program’s teaching staff. The sound quality is poor, but the transcription beginning on page 3 is very accurate and is included to assist the listener. The link is publicly available on my SoundCloud page. https://soundcloud.com/khershner/sets/ethnographic-interview-of-joyce-lashbrook-oct-2000
Forward

I first met Joyce when I moved to San Anselmo, California in 1991 and our first meeting is very fresh in my memory. I stopped into her tack store in Fairfax, California, Marin Tack and Feed, and was immediately taken with her charm, wit, and gregarious nature. We hit it off instantly and have been close friends ever since that fortuitous day. While long periods of time have passed when we haven’t been able to spend time together, whenever we get together it’s as if no time has passed. This connection is a component of true, long-lasting friendship.

Joyce’s past and present is revealed in this interview, which is an ‘ethnographic interview’, a type of qualitative research that combines immersive observation and directed one-on-one interviews. In anthropology, ethnographic researchers can spend many years living immersed in the cultures they study in order to more fully understand the behaviors and social rituals of an entire culture. In sociology, an ethnographic interview can serve to observe certain behaviors within a specific sector of society, which in this case is the moderately diverse ethnic and socioeconomic population in Marin County. I’m an Anglo-Irish 3rd generation American and Joyce is a Dutch-born citizen who married an American and moved to California in the 1960s.

While transcribing the interview I noticed some unusual words in our conversation that I didn’t notice during the interview because I had never focused intently on Joyce’s Dutch accent or her mispronunciations of words. Recently she used ‘praised’ in a sentence when asking whether someone had decided on the value of an item in her tack store, when the word she meant was ‘appraised’. On another occasion she said “It’s like that old adagio…” when she meant ‘adage’. She uses ‘aerobatics’ when she means ‘acrobatics’; I rarely correct her because I find her creative syntax so endearing and delightful.

Joyce’s assimilation into the American culture was a positive experience for her, characterized by three stages: as a foreign exchange student attending the University of Texas at Austin, then as a new bride forced to return to live in Amsterdam until her scholarship requirements were fulfilled, and finally as an American citizen immersed in the typical Bay Area lifestyle.

Interview

“I couldn’t become an airline stewardess with KLM because of my crooked arm.” Joyce raises her bony elbow up off the bar then stretches out her forearm for effect; it has a 5 degree variance and is anything but a straight line.
Instead of traveling the world as a flight attendant, she settled for working as a substitute teacher in Amsterdam for K-6 grade in the 1950s. She rode her bicycle to schools, one of which was an old schoolhouse where she had to escort the children to the bathhouse once a week because people didn’t have bath tubs in their old Dutch canal houses.

She took them in a groups and they would have to pass the baker, butcher and various shopkeepers who would taunt her by calling out “I’d like to have a bath, too! Would you take us, Missy?” Joyce shot back “Come on! I’ll take you to the bathhouse and scrub you up, too!” She said that was how it was in those days when lighthearted joking around between the sexes in Holland was nothing unusual.

“The little kids were hosed off with warm water by attendants - big ladies who looked formidable. And they would take the little kids and scrub them because they were full of flea bites. I remember that!”

Joyce was in her early twenties at this point and had just returned from the U.S. where she attended the University of Texas in Austin for two years on a scholarship. It had only been awarded for the first year, but she ‘knitted on’ another year in a plot to avoid going home. She had already gone to college in Holland for two years and received her teaching certification but had never used it. When she was a freshman student at U.T. she felt confident enough to take junior level courses due to the accelerated level of study common in European schools.

I asked her about how she found out about the opportunity to study abroad and her choice of U.T. “Well, all of my friends when I went in high school went to America…well the ones that had little ‘oomphs’ anyway. It was considered the ‘in’ thing to do. You weren’t educated, you hadn’t lived until you went to the United States. Two of my friends went with the American Field Service to Michigan and places like that and lived with an American family and I was already too old for that. But, I made the best of it and I thought by myself, ‘You know what? It’s actually more fun to go to a college than it is to go to high school because you’re on your own, you’re your own person.’ And so I did my darnedest, I worked very hard for this scholarship because you had to do a lot of interviews and a lot of writing, you had to do that. But, they picked me and thirty other people out of a whole bunch of people so I was so thrilled!”

K: I never knew that you’d been a teacher, that you’d gone to the University of Texas.

J: Yes, two years. And oh, when I went to the U of T I had a host family before going and the family was in Dallas, Texas, a very wealthy family. They had a huge house in Dallas. Lou and Dan Hughes, sweet people. He has now passed on. I have lost track which is really sad. She might be in her 80s now. She was a real Texas girl. Her father had been a cowboy on the Chisholm Trail. (Joyce pronounced this as CHISS home, two separate words) I went to their family farm and I rode a horse, not only that but I rode a horse in the 4th of July parade with my wooden shoes on.”

K: I know you’re a rider now, but had you been a rider at that point?

J: In Holland, oh yeah.

K: What an American thing to do for a girl from Holland, to come over and ride in a parade on the Chisholm Trail.
J: Yes! And I had a companion, this little girl and I couldn’t understand a word of what she was saying. Her Texas accent was thicker than molasses. And so I would just say ‘Yip, yip, yip, Mary!’

K: Did they laugh at you?

J: Yes, but not in a mean way. They laughed at me because it was all so funny. Texans like to laugh and make jokes. I had a ball there. We would stay in a farmhouse that didn’t have any air conditioner and the windows were open with screens of course because of the bugs and outside you would hear this noise. It would go like this: Chik-ugh, chik-ugh, chic-ugh, like this. You know what this was? Those were oil rigs. They struck oil on that land. They had a bunch of those things and the neighbor was like the Gettys or so - I think Getty had some of that land. That sound had a sort of comforting sound to it because now and then you heard the cattle too, and with the cattle and the oil wells, I mean, I saw that movie (Giant) before I knew there was such a thing.

K: Getting back to your early American experience, did you teach your students English in Amsterdam?

J: Well, I was thinking about become an English teacher but several things happened. I went back to Holland on a boat, mind you all of this was before…you could have flown but the students in those days were on student ships. It was a cheaper way to go and MUCH more fun. There were salt water loves everywhere! And I tell you, it was a lot of partying there. This was not luxurious at all - like troop ships. I went to the U.S. on a big old passenger ship, the ‘Rotterdam’, tourist class, right next to the engine room. It was a big Dutch ship, the Holland American Line. And I went back to Holland on the ‘Statendam’ which was an old troop ship which transported the troops during the war. It was not luxurious at all. [http://worldshipny.com/twostatendams.shtml]
But I had so much fun. By train from California over Chicago to New York where I stayed for awhile and then hopped on that ship to go back to Amsterdam. And when I came back to Holland it had shrunk. It was like a doll’s house. The people were tiny and the little streets and the little people and the little everything..it was choking me. And everybody knew EVERYTHING about everybody and was curious, you know they would lean over the fence and say ‘Did you know mimimimimimimimimi?’ I said not for me! I’m going to Australia. I’m going somewhere, I’m going, I’m going. But you see I’d met this young man at the University of Texas because he’d took a course in German. He still doesn’t speak German but I knew the teacher who was a friend of mine and a bit of a matchmaker. Rudolph was my friend, a German, and right off the bat I had to tell him ‘Look, I’m not for you and you’re not for me because you’re German and you’re small.’ He was a little guy.

K: We might add here that Joyce is a tall and statuesque woman with great beauty! (laughter)

J: Well, thank you, I’m a little bit seasoned right now.

K: No, aged like a fine wine.

J: I’ll drink to that!

J: In those days, I was very leery of marriage because I was going to change the world. It seemed to me that you get married and the doors closed and that’s it. You’re in the kitchen and that’s where you stayed. So I thought, all good and well. It’s nice to be asked but I’m not going to do this because I want to go to Columbia and dig ditches. I wanted to go into the Peace Corps. The Americans were the ones that had the Peace Corps you know, you couldn’t just get in to the Peace Corps by yourself if you were a foreigner.

K: Did you have to have a special letter from a senator since you were a foreigner?

J: I was going to work on that, but I never got that far because I said ‘yes’. I married him after a year. I thought ‘my goodness gracious me. He’s handsome, he’s cute, he loves me and even though I was not like fiery in love I loved him enough to say this is a good man for the rest of my life. And I was married for thirty years, for God’s sake.

The marriage didn’t take place just like that. First of all, I couldn’t come over from Holland. I couldn’t get the right papers because I had in my agreement with the U.S. and the scholarship people promised that would stay in Holland for two years to teach the Dutch what all I learned in Texas which I think was kind of crazy. They wanted to prevent marriages for the sake of being in this country - U.S. citizenship - because that’s what was happening with G.I.s They would say to these G.I.s ‘Marry my daughter, marry my daughter and I’ll give you….whatever.’

For money. And then they split when they were here. Well, they wanted to prevent that and they did that by saying ‘You stay in your country for another two years and then you can become an American immigrant so what I did is I came on a trip, a vacation, and then I got married and then we tried to apply for a visa to stay and the government said no. And I had to go back to Amsterdam for a year, married and all, and Bill stayed here to make money. So we were married and far apart. It was like girls in India that get married and then go back to their parents.
I got married in ’64, went back to Holland in ’65 and I didn’t come back until ’66. It was a full year. I had to write to Robert Kennedy. I think he was the Attorney General, but we weren’t important enough. So we just had to wait. Bill came over to visit me. I actually didn’t mind going back to Holland because I was a little scared to get married. Having digested all of that, I was certain I wanted to come back to the United States.

We moved to Los Angeles and because everybody in this country works or does something I started to work. Not as a schoolteacher, I was a shop lady and sold feathered flowers at Robinson’s Department store in Glendale. They were so ugly, but I tried to sell them by saying, ‘Well, if you don’t like them you can turn them over and dust with them.’ I wasn’t very good as a shop keeper but it was so much fun.

K: In the U.S. we would say that you basically worked retail.

J: We called it Winkeljufrau. That’s ‘Miss of a shop, a shop Miss.’

Joyce goes on to explain how she worked for a year in the rare book room at the Huntington Library in Los Angeles where she enjoyed handling rare and great documents no one else could touch. Being gregarious and charming, she said it was easy for her to meet wonderful and interesting people. From the library, she went on to study art at Huntington State. In 1969, at age 27, she moved up to San Francisco with her husband. She said she really had to work to educate Bill on ‘loosening the grips’ on her as she pursued a career as a travel agent which would require her to go on international ‘fam trips’ (familiarization) several times a year. It took her awhile, but by taking him on a few trips with her she was able to both demystify her adventures and pacify her husband.

J: I went to places I wouldn’t have dreamed of going. I went to Russia when it was still Communist. They had just invaded Afghanistan. They wanted to show off in the Olympics, but nobody came.

K: What was your family’s background?

J: My maiden name was Zwager. [ZVA-ger], which means ‘brother-in-law’ in Dutch. My mom’s maiden name was Kruneveld, which is Dutch all the way. My mom’s family came from Zeland, the southern part of Holland and these people were very staunch, farmer-type people, very rural, straightforward and dull. But the very interesting thing is that they all had brown eyes, which is a very unusual thing for the Dutch because people think of the Dutch as blue-eyed with blond hair. Well, the southern part of Holland is Catholic, Zeland is not, but the southern part is. Half of it ‘below the river’ as they say, is Catholic and that is probably a holdover from the time the Netherlands were occupied by the Spanish.

My family was very Dutch. My dad was from Amsterdam, came from a large family and he was a builder, in construction. I was an only child, which was unusual in those days. But I liked it because I could have friends over when I wanted but I could be alone, too. And I loved reading and being alone.
I shared with Joyce that my mother is very similar to her: gregarious, only child, close to her mother. Joyce is still very close to her mother, who at the time of this interview in 2000 was 89 and living in Laguna Beach. In 2016 'Joupy' (Johanna) celebrated her 105th birthday in October and I attended the birthday party in Lake County along with many other Dutch transplants who have moved to the area.

**J:** My mom is something else. Hardy! I call her every morning at 6:30am.

**K:** What did you call her when you were growing up?

**J:** I called her Mom. ‘Joupy’ I call her when I write her a letter. And it’s funny, we have two ways of addressing somebody. The polite form and the informal form. I was brought up to address my parents by the polite form ‘Ju’ instead of ‘Ja’, the informal form, and I still call my mom ‘Ju’. It is like ‘tous’ and ‘vous’ in French. I still do it unconsciously - I couldn’t change it if I wanted to.

**K:** When you came to the U.S. had you been speaking English for many years?

**J:** Let’s see….I started learning English when I was in high school. I was about 13 and I went to high school four years, college in Holland for two, so that is six years of English solid. We had to graduate with a running knowledge of speaking English because our final exam was oral, whereby you spoke in English and talked about the books you read that year. We had a book list of about sixty books in English.

**K:** Did the students sent having English forced on them?

**J:** No! Everybody loved English because America loomed large and they were aware of the fact that the British were having a love/hate relationship with Europe, and it still is the case. They are still in love and hate both because America is SO big and doesn’t really have to give a damn, much, about Europe. Although it’s going to happen more and more because of the European Union, but in those days they are like the benign, friendly giants. And American culture came over in the bucket loads after the war. I mean, everybody knew about chewing gum, and of course John Steinbeck. Everybody had to read The Grapes of Wrath.

**K:** What an unusual view that would give you of America. I mean, to read that and then to come over here and see the 30’s and how things were.

**J:** Oh! I will not forget standing on that ship and approaching the harbor of New York and looking at the Statue of Liberty and Hoboken and boarding there and going ashore and looking at this vibrant, crazy, nutzy, fantastic - horrible and fantastic - city of New York and looking at pizza. I never seen Pizza, they didn’t have it in those days, and they made it by twirling it on the back of their hands. I thought that was IT! The most wonderful thing I ever saw.

**K:** Well, and a Dutch person would love the pastry aspect of it!

**J:** Oh yes! And having a restaurant in a train station, that was a cool thing in Central Station. It was just an adventure… I can’t describe it to you.
K: To have New York City be your first impression of America, most Americans never experience that. I didn’t go until I was seventeen.

J: No, first impression, so it’s like ingrained in my head. And not only that, when you go in an airplane, you don’t really give your spirit and body time to adjust to anything. You spit out, and that’s where you are. So there’s an unreal quality. There’s something unreal about being in another country for the first couple of hours. But then, when you go on a boat, and you anticipate and you see it approach it becomes not only real but it becomes a true adventure that you do step by step.

K: You spoke English for sex years and I would guess that you were fairly fluent.

J: Well, I could make myself (be) understood. It wasn’t as quick, I had to think about it, and it was British English first, a calm sort.

K: So your accent was colored by the Queen’s English. What seemed funny to you, or odd, that Americans would say to you that, even though you spoke English and were fairly fluent, you were perplexed by?

J: Mind you, I didn’t stay in New York City. I was there for 3 days then I had to go on a train because everything was by that mode, and go over St. Louis, sit in that hot, hot station in August where all… - and that’s another thing that was TOTALLY foreign to me - I had never seen so many black people in my life. I thought I was in Africa. And it was fascinating.

And then I would go back on the train and go for another day to Arkansas or Oklahoma to get to Dallas, Texas where my host family was.

And then I was picked up by my host mother and she talked this strange language, ‘Texan’. “Haiiii honey! I’m so glaaaad you’re heeeere. Ya know, ya’ll come ouwwww.” I could not understand her. It took me about three weeks before I knew what she was saying to me. I didn’t know what she was saying. It was the weirdest thing.

K: Can you remember what it was about that Southern drawl that made it so hard to understand? Was it the vowel sounds?

J: Well, it was so long and drawn out.

K: The rhythm changed.

J: Oh yes. Haaaaiiii honeeeeee! It was wild. Her husband was from Florida which wasn’t any better. She was from Nocona, Texas. I’m not one to sit in the corner. I pretended a lot and said ‘yep’ because I heard that everything was in abbreviations. Everybody always said ‘yep’ or ‘nope’ and ‘OK’ or ‘uh-huh’ or ‘uhn-unh’. It took me awhile to figure out the difference between the two, that one was ‘no’ and one was ‘yes’. It took awhile before I got two together and not mix them up.

K: You had to figure out the stress of the word.
J: Yes. By the time I went to Texas itself to the University I was picked up by one of the sorority girls because I was a sorority guest member. The Delta Gamma.

K: The DGs!

J: I was a DG and I learned their song. I know the song, (singing) ‘I’m a DG, a dirty little DG, I spread a lot of terror where I go, where I go. My delight is to start a little fight and to eat raw meat…’

K: Ours was a little different. We called the DGs ‘dick grabbers’. That was our nickname for them because at my university they were naughty girls.

J: They were the intellectuals at University of Texas. And the first two days I was at the campus, oh it comes rushing back to me, adventure after adventure, because they had a pantie raid the second night I was there. I couldn’t believe it! We hung out of the window and some of the girls waved their little panties and dropped them and one of these guys was running from police and ran so hard he didn’t look where he was going and killed himself. Poor guy!

K: I’m assuming that that kind of behavior would be frowned upon in Holland.

J: Well, what it was you see, students in Holland in those days tried to already think of themselves as full grown and full measures. This was, like, kids behavior. I loved it, but it was definitely kids behavior.

K: American kids mature later, I think. Our society allows college kids to be more immature, where probably in your country, I’m assuming having war around you colors some of the seriousness.

J: But they have rushes too. And they have what they call that ‘ontgroening’ (hazing) and they shave the heads of the students and they drink beer and they behave like assholes. In general, they think of themselves as more adult than not. They take school seriously because it’s not easy to get in.

K: So, you have had the Texas experience.

J: I learned how to speak a little with a Texas accent because I have an ear for that sort of thing so I learned a few key Texas words, one of them is ‘sheeeeiiit’ (shit) and that was a good one.

And, I dated…that whole scene there. And that is what happens to foreigners in a lot of cases, that you have a lot in common with people that come from other parts of the world. So I had a lot of foreign friends too from all over, Lebanon, Thailand - I met them at the university. I belonged to several of these service organizations. I was a ‘spook’ and I was an ‘orange jacket’. (honorary organizations at the U of T that were concerned with community service but operated almost like sororities and fraternities).

K: We probably wouldn’t use the term ‘spook’ anymore.
J: No, oh no! (laughs) And it was fun. I had the two greatest years, not of my life, but of that period of my life definitely. It was an exploration, the way I couldn’t have explored in Holland. I went to Mexico - I loved that! On a shoe and a slipper. If my parents had known it they would have flipped but I did go. I went to Mexico City in the early 60s, a gorgeous city, no smog, no smog! And I stayed in a girls boarding school house and I ate a bit of that sweet bread for breakfast, no lunch, and we were taken out for dinner. It was cool.

K: How do you think having all these experiences in America, well, I mean it sounds like when you came here you traveled more than you might have when you were home. Americans think of Europeans as being so well traveled, but it sounds like things really got cookin’ for you when you were away from the structure of home.

J: That’s true.

K: Do you think it changed your personality or outlook? Because I see you as being very adventurous and able to get along with everyone.

J: I was adventurous but I was a bit foolish too. I could have gotten into a whole lot of trouble but the guardian angels were with me and I came through it alright. You know when you’re young you do things like travel around the world with a backpack and you hitchhiked in those days. I know that the American students came over to Europe and they would hitchhike and travel very cheap. Now you can’t do that so much anymore.

K: In New Zealand I noticed that. It was almost like American in the 60s. You could still hitch. It’s a really safe country and nobody is doing anything. But you couldn’t do that now here unless you wanted to get into some trouble.

J: In those days it was still, I mean when I think back now, the world has changed and it’s not as innocent as it was in those days. Horrible things happened then too, but not as frequent. And we don’t have that steady, steady diet held in front of us of violence. There was a whole bunch of people that wanted the Peace Corps that thought that, you know that was the hippie movement.

K: Many of my ESL teachers started out in the Peace Corps. A lot of them were children of the sixties. They learned languages and went over there and were exposed to other cultures. Whereas, America at the time was such an insular society, we considered ourselves part of such a great society that people didn’t travel around, but the Europeans traveled a lot.

J: All the time. We had to speak French, German, and English. Speak it and read it.

K: Do you still speak French with anyone here?

J: It’s hard to do here. But, when I go to France and I listen, I can hear and if they speak slowly, which they don’t like to do, then I can hear. And German the same way. It’s in my makeup. German and Dutch are very, very similar. I think probably at the border there is a neutral little language that is spoken ‘Plotdeutsch’ which is farmer German.

K: What do you think about the Dutch people now, because I consider you an American, and I think you probably do too.
J: Yes, but you know what? I still belong to a Dutch organization and I celebrate the St. Nicholas Leyden sunset, which is the celebration of the town of Leyden when they were freed from Spanish occupation.

K: They make great gouda [Goo-da] there.


K: I wonder about people that come over here and spend many, many years. You’ve been here thirty, haven’t you? And I wonder how you feel about your roots. Do you go back to Holland much?

J: I haven’t gone back in awhile. The last time was 1996. I always love it.

K: Does it take you awhile to get back in the language?

J: Yes. They speak faster and they have new words, slang. Because language doesn’t stand still and that’s why I can date myself by saying old-fashioned expressions and they know, they know and they think it’s kind of quaint when I talk there. They say ‘do-yee’ and that’s goodbye or hello. And it’s funny because the younger generation has new expressions and their humor is based on a different set of experiences and I don’t get the jokes. It’s weird.

K: How does that make you feel?

J: Not bad. Because I have made that distance and even though I love that little country, I don’t think I want to be part of that anymore, ever. Because their growth is different from my growth and I just don’t belong there anymore. This country, with all it warts, it’s a great country, a GREAT country. And it takes immigrants to say it because Americans think it’s kind of passé to say it.

K: We take it for granted because we’re not as well traveled as Europeans, we don’t see the difference. Those of us that have traveled abroad are usually happy to come home. We love traveling but when we come it’s like ‘ahhhh.’

J: Unless you have a special situation, an artist going to Tuscany for instance, living in a Tuscan villa. You then have to get part of the locals there, you have to learn the language. You better, otherwise you’ll never get anywhere. And that takes a whole lot of energy within itself. And now my life is here. My friends are here, I know how to live here, I know the good stuff. I know how to go on a picnic, go to the Jenner Beach.

K: As long as I’ve known you, you haven’t changed much at all, in looks or personality. Even your language is very easy to understand and you don’t really have any other accent except for a Dutch overtone. I think of you as speaking just like me, only you have a Dutch ‘color’. I never think of you from being from another country. I wish that I could speak another language. It perplexes me.

J: What is this course you’re taking? Is it to learn about other people?

I briefly explained the U.C. Berkeley courses I’m taking as part of my ESL certificate program.
Talent Academy

One-Act Parody: “Ida Goes to Camp”
Students have auditioned for the players they wish to parody, with the group deciding who best captures the essence of these well-known and beloved personalities at camp. Group consensus is how this one act skit is cast. In the case of a tie, a coin is tossed for the role.

**DRAMATIS PERSONAE: Cast of Characters:**

<table>
<thead>
<tr>
<th>PUBLIC SPEAKING TEACHER KATHLEEN</th>
<th>Sofia</th>
</tr>
</thead>
<tbody>
<tr>
<td>COORDINATOR SOFIA</td>
<td>Lina</td>
</tr>
<tr>
<td>COUNSELOR CLARA</td>
<td>Claudia</td>
</tr>
<tr>
<td>COUNSELOR ÍÑIGO</td>
<td>Rafa</td>
</tr>
<tr>
<td>CAMP DIRECTOR PEDRO</td>
<td>Jaime</td>
</tr>
<tr>
<td>CHEF KATHY</td>
<td>Celia</td>
</tr>
<tr>
<td>MEXICAN MARIA</td>
<td>Maribel</td>
</tr>
<tr>
<td>SOCCER COACH JOE</td>
<td>Nicolas</td>
</tr>
<tr>
<td>COOK PAQUI</td>
<td>Nicolas</td>
</tr>
<tr>
<td>ZUMBA INSTRUCTOR</td>
<td>Leticia</td>
</tr>
<tr>
<td>SECURITY GUARD JOSÉ</td>
<td>Alvaro</td>
</tr>
</tbody>
</table>

**Setting**

Sotogrande Talent Academy Camp is situated on the lovely 40 acreage & grounds of Sotogrande International School, a private high school in the southern province of Malaga. New camper Ida Virtanen, from Finland, arrives at camp two days after the other campers have already arrived and settled in. Sofia, the camp’s coordinator, has the task of showing Ida around the camp, introducing her to the key players at the camp.
Scene 1

“Wake Up Call: Rise and Shine!!”

Counselor Maria, nicknamed Mexican Maria because she’s from Mexico and there are about 15 ‘Marias’ at camp, is Ida’s counselor/companion during the tour. First stop: boys dormitory.

Soccer Joe from the U.K. enters the bunkhouse. He awakens the campers with his signature rowdy 8AM wake up call.

Joe

“Awwwright, awwright, awwright! Everyone up! Rise and shine, rise and shiiiiiiine my friends!! Stop your grinnin’ and grab your linen! (alternate: drop your cocks and grab your socks!) Gooooood morning Vietnam! Time to rock it from the Delta to the DMZ! Da Nang me, Da nang, me, why don’t they get a rope and hang me?!?!! Woo hooooooowoohooooooo!”

(Ida looks concerned and wrings her hands. She’s unsure about whether to laugh or not. She doesn’t know yet that Joe is a ‘kidder’. She moves closer to Maria and Sofia to observe the boisterous Joe from a distance.)

Scene 2

“Come and Get It”

Sofia and Maria guide Ida to the cafeteria for breakfast, where she is introduced to the camp’s cook, the rotund and loud Paqui.

(Upon seeing Ida, Paqui begins clapping wildly and start shouting in her sing-song Andalucian accent, her enormous chest leading the way as her dance partner. Ida’s eyes widen with shock and surprise.)
Kathleen Hershner  
Sotogrande Camps Talent Academy July 2015

Paqui

Hola Chavalos! Holaaaaaa Idaaaa! Bienvenidos!" Oye, oye, oye! Mi guapa chiquitina! Que pasaaaaaaaaaa? Uff! Es demasiado pronto, ¿no?

(She grabs Ida by the arms and swings her around; Ida begins to giggle. Paqui shows Ida where the trays are and how food is served from the chafing dishes.)

Scene 3

“Sports Bus Loading Zone”

Ida is escorted to the area where the buses are waiting for campers after breakfast. They will board one going to the golf course, tennis club, or soccer pitch. Ida heads for the tennis bus, where she is greeted by the Real Madrid coach Paco.

Paco

Heyyyyy Ida! Que pasa? Que tal? How are eyuuu today? Berry well, berry well, jajajajaj!! Ida y vuelta...you go, go, girl! jajajajaja! (Paco jumps around with energy and silliness and Ida starts to laugh and dance a little bit with him.)

Ida

“Uh, I’m fine, gracias. Thanks to you. Thank you, I mean. (She smiles shyly).

Scene 4

“Lunch Time! Vamos, venga!”

The campers disembark from the bus and as Ida is walking down the steps of the bus, Camp Director Pedro is there to greet her, clipboard in hand with a whistle hanging from his lips. Trademark black RayBan sunglasses with a Pedro del Hierro white polo shirt make Pedro easy to spot at any moment.
Pedro

Well hello there Miss Ida! And how has your first morning at the tennis courts been? Are you settling in nicely? How about if I walk over to the cafeteria with you. You must be famished! Hungry, no?

Ida

Well, yes I am a little. It was very hot on the tennis court. I am pleased to meet me. I mean you. (she giggles) What is your name again? (She extends her hand to Pedro to give him a strong handshake).

Scene 5

“Public Speaking, Your Favorite Time of Day!”

After lunch and a short siesta, Ida joins the other 20 students in her group for the public speaking class. The students are tired and yawning and their teacher is determined to wake them up with some fun speaking activities.

Kathleen

Hello class! How was lunch? What did you eat? Why are you yawning? Did you have a good nap? Chop chop, move it, move it, move it! I don’t want to waste time today. (Jumps up on chair and raises her hand in the air). Hey! Quiet. Quiet! Attention! (Claps her hands and then leaps off the chair and strikes a ninja warrior pose. The kids laugh.) Today we have a new student and you have probably already met her but I haven’t yet. Hello Ida! How do you say ‘welcome’ in Finnish?

Ida

Tervetuloa. TER vet tu LOW a. (The class repeats it)
Kathleen

Well, tervetuloa to you, then! Class, Chef Kathy is here with us because half of you are going to go downstairs to the kitchen to make treats for us. That’s right! OK, count off 1, 2, 1, 2. (turns to Kathy). Kathy, what are you making today?

Chef Kathy

Today we’re going to make some coconut macaroons. (some of the kids groan). What? You don’t like coconut? We can cover them in chocolate and then I’ll bet you’ll eat them. (the class cheers…yay, chocolate!)

Kathleen

Oooh, that sounds deeeeelicious. Save me at least 3, OK? Ida, you stay here with us in class today. I want the class to explain to you what public speaking is and also, I need an even number of students because we’re going to work in pairs. Who wants to tell Ida about public speaking class? Come on, you know you want to!

(End of scene)

(FIN)

Note to teachers:

This skit is included to assist those teachers who might want to work with dramatic arts in the classroom as an anxiety-reducing strategy. I created this skit with the help of my students, although I provided 90% of the ‘muscle’. Students usually serve to stimulate creative ideas, but in the end it is up to the teacher to turn brainstorming ideas into a viable and usable format. I included the actual photos of our performance at the closing ceremonies where my students didn’t perform this skit as well as they did in our rehearsals, but I have found that to be the norm. Their inspiration in wanting to mimic their favorite camp personalities reached its zenith in the classroom, not on the stage and for the purposes of learning, it certainly achieved the goal of both myself, the students, and the Sotogrande Talent Academy staff.
Public Speaking Skit
Scene Change Placards
HOTEL CONFUSION

Scene One

(ring, ring…..ring, ring…..)

H: Front desk, how may I help you?

G: My room is very hot.

H: Do you want me to send someone to your room to turn up the air conditioning?

G: Don’t you mean ‘turn down’ the air conditioning? After all, you ‘turn up’ the heat.

H: No sir, you ‘turn up’ the air conditioning to make the room colder.

G: Oh. I see. Well. In fact….

H: Sir, do you see the white box on the wall?

G: No.

H: Are you facing the closet in front of your bed?

G: No.

H: Ok, well, turn around and face the closet.

G: Why? I’m standing right next to it!

H: Ok sir. Calm down. Let’s start from scratch. Where are you in standing in the room?

John Cleese and Andrew Sachs as Basil Fawlty and Manuel from the BBC Television Sitcom ‘Fawlty Towers’
G: I told you, I'm standing next to the closet. Didn't you hear me the first time?

H: Yes sir, I'm sorry. If you open the closet, you'll see the temperature control on the right side.

G: So, why did you tell me it was ON the wall if it's IN the closet?

H: Well, if you'd just give me a chance and hear me out, I'll let you know. It's ON the wall, IN the closet.

G: The closet doesn't have a WALL, madam, it has a SIDE. Your vocabulary is incorrect and confusing.

H: Oh, sir, could you please just turn it on?

G: No, I can't. I don't know how.

H: All right. (exasperated) I'll send off a bellboy.

G: Don't you mean send UP?

H: That's what I said.

G: No, madam, you said send OFF, as if the young man was going on a vacation!

H: No, no. I'm pretty sure I said send UP.

G: Madam, I'm going to send you packing if you don't send him up at once, right now!!!!!

Scene Two

Manager: Burt. Burt! BURT!!! Could you come over here, please?

Bellboy Burt: Are you talkin' to me? (*does a Robert DeNiro impression*)

Manager: Who does it look like I'm talking to?

Bellboy: Who do I look like? Some people say I look like Sting, but I think I look like Beckham. (*strikes a male model pose or a soccer pose*)

Manager: No, I said who does it look LIKE I'm talking to?
Bellboy: OK, OK, calm down. I'll be there in a minute.
Manager: Burt, come over here right now!

Bellboy: What’s going on? Where’s the fire?, ha ha ha (snickering)

Manager: In Suite 13.

Bellboy: There’s a fire in Suite 30?????

Manager: No, no, in Suite 13, and there’s no fire. There’s a hot-headed guest up there.

Bellboy: The guest’s head is on fire!!!! Oh my god!

Manager: No, Burt. There’s no fire in Suite 13. I just want you to go up there and help a guest figure out how to turn up the air conditioning to make the room colder.

Bellboy: I can go there right now.

Manager: You CAN’T go there now?

Bellboy: No, I said I CAN go there right now. Don’t you speak English?

Manager: Ok, you CAN or you CAN’T?

Bellboy: I CAN.

Manager: OK, then. Go over there and help him.

Bellboy: Did you say the 13th floor? Don’t you mean to say go UP there?

Manager: Yes, yes, yes. Shut UP and go UP there to turn UP the air conditioning before I write you UP for your insolent behavior!

Note to teachers:
This 2-scene skit was written with the help of my adult Spanish 'Masters in Professional English' students at Vaughan Systems in Madrid, Spain. We were told to put on an end of course presentation for the administrative staff and with their help I wrote this skit, which was inspired by Fawlty Towers. The first scene usually has the hotel receptionist ‘H’ played by a female and the guest ‘G’ by a male. The second scene’s bellboy ‘Burt’ is a young male and the manager ‘M’ can be either gender. I encourage the students to do their own blocking (stage direction) and also to improvise and change lines and add their own bits of business (improvisational moments).
CHAPTER IV
CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Foreign language anxiety has been a well-documented phenomenon which many adult students encounter at some point in the second language acquisition process. ESL and EFL professionals have long been aware of the intense, sometimes painful, experiences many of these English language learners contend such as self-consciousness, uncertainty, embarrassment, frustration, etc. In the case of learning English in the countries of the EU, learners can also experience resentment if acquisition of English is a condition of employment, especially among adult Europeans who are learning the language in their 30s and 40s. Though the countries of the EU encompass 24 official languages, EFL continues to thrive because market forces have positioned English as the preferred *lingua franca*. My prior experience as an EFL teacher and radio and TV interviewer in Spain for more than 10 years afforded a deeper understanding of the debilitative anxiety that plagues some adults’ efforts to learn English.

Therefore, I suggested there was an opportunity to focus on the process of interviewing to provide resources to EFL teachers to identify affective factors at work in English language learners and to better understand foreign language anxiety (FLA). The primary purpose of this project was to provide resources on interviewing strategies to help EFL teachers to address FLA. This project provides resources to equip EFL teachers to support learners to minimize FLA. The project also suggests how a communicative language teaching approach can help English language learners to improve their communicative competence by facilitating friendly and supportive learning environments. There are also potential benefits for learners. The anxiety-reducing techniques outlined in the project can help EFL learners realize some level of
facilitative anxiety can be beneficial. In addition, learners can be helped to focus less on making mistakes and more on improving their communicative competence.

Using interviews can be an effective way help students further develop listening, critical thinking, and oral communication skills. These skills are invaluable for learners who wish to increase proficiency and develop a new language identity associated with English. EFL teachers are uniquely positioned to support them to use and develop these skills. Accordingly, EFL teachers can engage learners to identify how anxiety impacts their language learner but also how it can become facilitate greater learning. They can collaborate with their students improve vital soft skills that will benefit them inside and outside the class for practical and academic purposes.

**Recommendations**

The strategies presented in this projected are a template for EFL teachers. They are not lesson plans but could be adapted for such a purpose. I recommend that teachers modify or restyle the material to make it relevant to their students’ needs and interests. While this project addresses adult European learners, the strategies are applicable to other adult populations learning English.
REFERENCES


