

Practitioner-perceived challenges of English for ARTISTIC Purposes

References

context

challenge 1:
expertise

solution?

challenge 2:
specificity

English for ARTISTIC Purposes:
in-sessional weekly (24) two-hour
optional ESAP unit

FACULTY: Creative and
Cultural Industries: CCI

SCHOOLS:

CCI: around 200 (7%)
international students



SCHOOLS:

Portsmouth School of Architecture:
Architecture & Interior Architecture



ARCH: 80+
international
students

School of Creative Technologies: *Animation, Computer Animation, Creative Media Technologies, Computer Games technology/enterprise, Digital Media, Film Production, Music and Sound Technology, Music Computing & Television and Broadcasting*



CTS: 70+
international
students

School of Media and Performing Arts:
Creative Writing, Drama and Performance, Film Industries, Media and Digital Practice, Media Studies & Musical Theatre



SMPA: 15+
international
students

School of Art and Design:
*Fashion, Graphic Design,
Illustration & Photography*



ADEM: 20+
international
students

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ESAP expertise

The screenshot shows the BALEAP website interface. On the left is a grid of subject categories including Business, Economics, Engineering, Health Sciences, Law, Life Sciences, Management, Mechanical Engineering, Medicine, Psychology, Public Relations, and Tourism and Hospitality. On the right is a search results table for 'English for Specific Purposes'.

Subcategory	Terms	Words	%
Art, Architecture, Linguistics, Archaeology, Classics, Comparative American Studies, Philosophy	2,242,330	1,875,147	26.91
All keyword English as a second first language	2,575,573	2,188,640	30.83
Biological Sciences	452,734	380,937	5.46
Business	875,851	775,716	11.16
Engineering	5,702,739	4,819,448	69.16
Health Sciences	37,768	31,989	0.45
Life Sciences	1,754,545	1,466,583	21.04
Medicine	1,811,261	1,348,815	19.32
Psychology	2,707,126	2,275,541	32.71

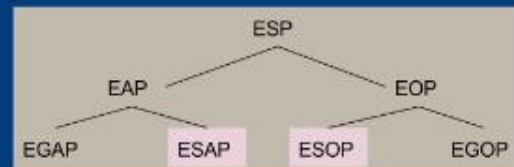
BALEAP

The global forum for
EAP professionals

- ESAP course and reference books in arts or creative fields very limited.
- BALEAP 2017 114 papers > 29 ESAP > 2 art
- BAWE no 'arts' texts (or any CCI subjects)
- English for Specific Purposes journal useful, but EOP: 'Writing like a builder' (Parkinson et. al, 2017)

learners

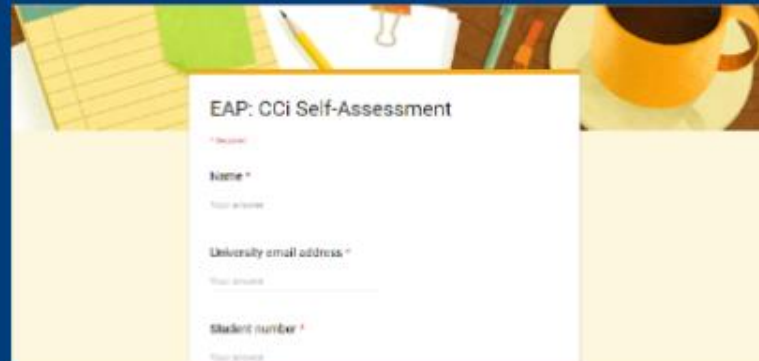
teachers



(adapted from Blue, 1998)

learners

week 1 needs analysis



The image shows a screenshot of a self-assessment form titled "EAP: CCI Self-Assessment". The form is set against a background of a desk with a yellow notepad, a green folder, a yellow pencil, and a yellow coffee cup. The form fields are as follows:

- Name ***: [input field]
- University email address ***: [input field]
- Student number ***: [input field]

least confident with:
planning writing,
expressing ideas verbally
and recognising and
using vocabulary

**most confident
with:** taking
notes, reading
and listening

most frequents requests: reading: journals (12) textbooks (12),
listening: group discussion (16), speaking: group discussion (20),
presentation (18), writing: *essays* (18), reports (18)

professional community of practice (Morton, 2006) [novices]

week 12 reflection

report writing, grammar, subject-specific
[technical] vocabulary (Peters & Fernandez, 2013),
taking notes, listening practice, reading support

**Creative
learners**

Creative learners

ARTICULATING IDEAS: focus on creative skills, problems described by sketches or designs - **not by words**
(Tosic and Hüttenberend, 2016)

COMMUNICATING: ambiguity in creative process and tacit expressions, power relations and tensions in studios can be challenging (Sovic & Blythman, 2006; Morton, 2016)

WRITING: "Too many architecture students **can't write.**" (Wiseman, 2014)
Essays and dissertations viewed as 'academic dinosaurs' (Mey, 2006)
Vocationalised assessments: more performance and less text-based assessments (Dovey, 2006)
'architects generally dislike writing' (Medway, 1996)

READINESS: recent survey of CCI students- over 75% were **over 16** when they were sure they would apply to university (Gagnon, 2017)
'often little experience of design or other subjects that contribute to architecture' (QAA, 2010)



teachers

Present situation analysis:

What learners know/do not know & can/cannot do
(Basturkmen, 2010)

- Subject teachers not linguists and find it difficult to 'diagnose' learners' language needs. Not Selinker's ideal specialist informant (Dudley-Evans & St John, 1998).
- Anecdotal and informal
- International students only a very small proportion of cohort
- International students are from diverse linguistic, educational and cultural backgrounds: differing needs

cooperation but need **collaboration**
(Dudley-Evans & St John, 1998)

shadowing

studios, crits/reviews
and assessment

'art is such a mysterious thing -
it's so poorly understood even
by those of us who study it'
(Elkins, 2006)



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teaching and assessing

teaching:

lectures,
tutorials

workshops,
studios

site visits,
exhibitions

faculty

department

course

assessing:

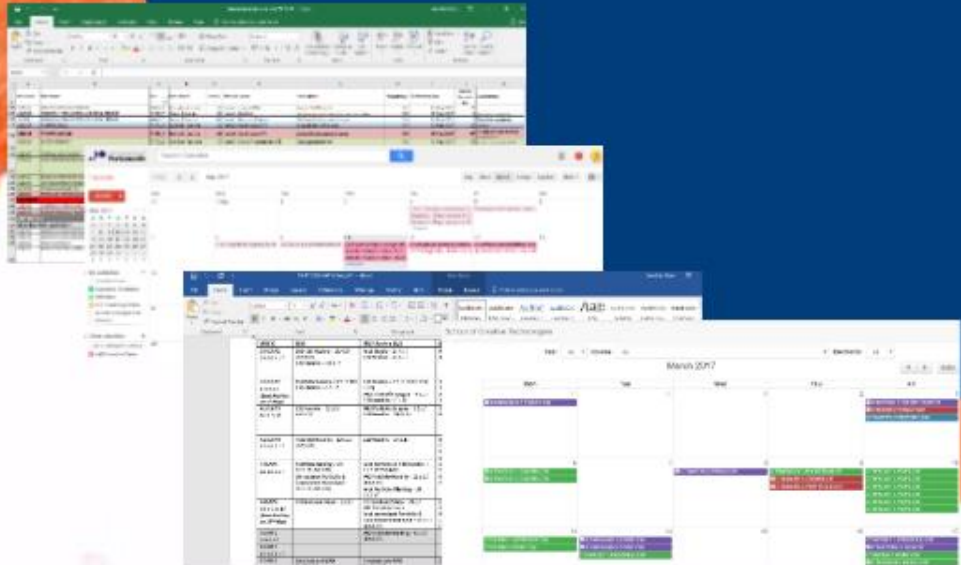
reflections,
artefacts

design briefs,
reports

group tasks,
'crits', interviews



studios: '1000-
pound gorilla
dominates
architectural
education'
(Swales, 2001)



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ESAP: 4, 3, 2 or 1

What differentiates CCI students?
What connects CCI students?
*More information, resources and
research needed to be more specific.*

'Specificity: how far should we go now?
As far as we can' (Hyland, 2006)

4

3

2

1



4 ESAP units (school-based)



- Similar subject groupings
- Same organisational structure e.g. *Head of School and School Manager*
- Same assessment organisation



- Some school subjects less similar (e.g. *teaching/assessing i.e. language tasks*)
- **Institutional constraints:** over 20 registered for 'viable' unit
- Less opportunity to explore CCI connections e.g. *'architecture: the mother of all arts' (Hegel in Kartani, 1997)*
- Developing expertise and materials for 4 units

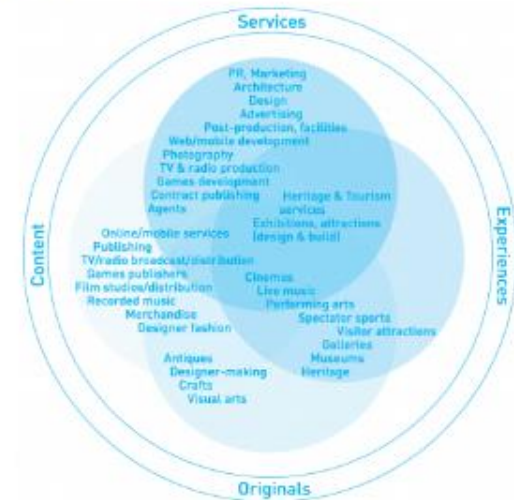
3 ESAP units (industry-based)

1. Arts: performing arts, illustration, photography
 2. Creative: architecture, graphic design, fashion
 3. Cultural: TV, film, computer games, creative writing
- based on KEA 2006 model (O'Connor, 2010)

- Similar outputs and focus
- ✓ • Opportunity to draw on connections e.g. metaphors
- 'Arts' would not be a 'viable' number (but is a growing market) *Between 2002-15 Creative arts and design had one of the highest rates of growth in international students (British Council, 2017)*

- ✗ • Splits departments = students have difficulty self-selecting ESAP unit
- Difficulty in developing expertise and materials for 3 units

Figure 3 (NESTA, 2006: 55).



2 ESAP units (engagement-based)

1. English for ARCHITECTURAL purposes (largest cohort, most engaged students and staff)
2. EAP for CCI i.e. rest of CCI



- Opportunity to 'embed' EAP into architecture provision - possibly extend to home students
- Syllabus design could reflect assessments (in materials and timing)



- Would need over 25% for 'viable' unit
- Less opportunity to explore CCI connections, but opportunity to explore other connections
- Do EAP for CCI students get a raw deal? parity?
- Would need more collaboration and expertise to create 120 hours of material.

Antonio Gaudi's Casa Batllo in Barcelona: 'sleeping monster sprawled out' (Jencks, 1991)



'architecture [also] draws on ... the **natural and social sciences, mathematics and humanities**' (QAA, 2010)

In Japan, architecture is not 'art' and is housed in **science and engineering** (Kartani, 1997)

EAP for CCI (democratic view)

(Brown, 2016)

Focus on what all CCI students experience:

lectures, group work, following instructions, writing reflections, communicating during workshops/studios, taking notes, communicating with staff (email and tutorials) and understanding design briefs

Highlight what connects CCI students and subjects:

Metaphors (Caballero), Academic Reading Circle ARC (Seburn), *cross-cutting themes: creative thinking, design process, influences, sustainability, ownership, visual literacy* > critical thinking



- community of practice, but not necessarily a 'discourse community' (Swales)



- Explore connections

- too generic/not specific enough:
<retention <collaboration

Metaphoric associations fundamental part of the arts and act as bridging device across categories (Mallgrave, 2011)

'Metaphor makes connections across difference' (Cameron, 2011)

Personal, Philosophy, Climate, Critics, Admirers, Role, Media/Materials (based on Wiseman, 2014)

MATT



'it [EAP for CCI] gave me the opportunity to join this lovely little community where wise tutors and creative students from all around the world meet.' (from student's reflection)

'i still need to learn the vocabulary related to my course'.
'I would like to learn how to make an essay creative and more on vocabularies that I usually deal with in CCI (specifically my course)'.

ESAP for CCI + subject-specific workshops

Subject-specific workshops:

Specific assessments e.g. interviews, crits/reviews

Specific teaching methods e.g. studios, site visits

Specific language tasks e.g. following instructions, reading subject-specific texts, using subject-specific vocabulary, understanding subject-specific design briefs

- ✓ • Can embed and time workshops using subject curriculum
- Develop materials sustainably, based on needs and/or requests
- ✗ • Close collaboration needed e.g. *team-teaching* to ensure timed, designed, advertised and evaluated effectively
- Less opportunity for community of practice if stand-alone workshop



Future

- EdD research to develop resources proactively as well as reactively
- Develop understanding and materials on what connects CCI students
- Detailed research to understand subject-specific linguistic challenges and language tasks: ethnographic, discourse, genre and corpus analysis
- More collaboration with subject teachers: assessment audit with definitions and exemplars, team-teaching and shadowing.

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