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A Text-Based Approach in English for Arts and Design: An ESP Course Design

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Abstract: English for arts and design is a vocational English developed to facilitate non-English students, studying visual design communication. The goal of the course is to enable the students to use English and communicate effectively in the context of visual design business. To achieve this learning goal, the lecturer should design a meaningful and effective course design. Among various approaches to ESP course design, this article describes the text-based approach. Because the students are from a non-English department, this strategy will help them learn English more effectively. When the lecturer uses this approach, they provide students with sufficient scaffolding. These scaffolding are useful for assisting students to gain confidence in using English. Gradually, their learning goals can be achieved effectively. Thus, this article aims to describe how to design an effective ESP course for Visual Design Communication students and report its implementation in the classroom. This paper will hopefully provide some practical insights in designing ESP courses and in using text-based approach in ESP classrooms.

Key words: ESP classroom, English for Arts and Design, text-based English language teaching, vocational English

Abstrak: Bahasa Inggris untuk seni dan desain adalah bahasa Inggris vokasi yang dikembangkan untuk memfasilitasi mahasiswa non-jurusan Bahasa Inggris yang mempelajari komunikasi desain visual. Mata kuliah ini bertujuan untuk membantu mahasiswa dalam menggunakan bahasa Inggris dan berkomunikasi secara efektif dalam konteks bisnis desain visual. Untuk mencapai tujuan ini, dosen perlu merancang desain pembelajaran yang bermakna dan efektif. Di antara berbagai pendekatan pembelajaran Bahasa Inggris, artikel ini fokus untuk menjelaskan pendekatan berbasis teks dalam mengajar Bahasa Inggris untuk tujuan khusus. Mengingat mahasiswa merupakan mahasiswa jurusan non-Bahasa Inggris, strategi ini akan membantu mereka mempelajari bahasa Inggris dengan lebih efektif. Saat dosen menggunakan pendekatan ini, dosen memberikan scaffolding yang cukup kepada mahasiswa. Scaffolding ini berguna untuk membantu mahasiswa membangun kepercayaan diri dalam menggunakan bahasa Inggris. Secara bertahap, tujuan pembelajaran dapat tercapai dengan efektif. Artikel ini bertujuan untuk mendeskripsikan bagaimana merancang dan mengimplementasikan pendekatan berbasis teks untuk mengajar Bahasa Inggris untuk tujuan khusus. Artikel ini akan memberikan wawasan praktis tentang perancangan dan pengimplementasian pendekatan berbasis teks pada mata kuliah Bahasa Inggris untuk tujuan khusus.

Kata kunci: Bahasa Inggris vokasi, Bahasa Inggris untuk seni dan desain, kelas Bahasa Inggris untuk tujuan khusus, pembelajaran berbasis teks

INTRODUCTION

Nowadays, becoming competent in Business English communication is highly needed by professionals in arts and design. In performing their jobs, they frequently engage in international collaborations, participate in global exhibitions, and navigate diverse critiques. To enable them to communicate effectively, they need effective English communication skills. These English skills are not just about general conversational skills; it involves the ability to effectively communicate specialized knowledge, describe complex creative processes, and engage in critical discourse (Arias-Contreras & Moore, 2022; Cheng, 2021). These specific demands pose unique challenges for arts and design students whose language needs differ substantially from those of learners in more general academic or vocational studies. Thus, the English for Arts and Design students is designed to equip students with the skills to articulate their creative ideas with confidence, engage effectively in cross-cultural communication, and master the specialized language of their discipline for professional discourse, and collaborative endeavors.

To achieve this objective, students taking English for Arts and Design need to learn specialized English, which learning is designed to meet with the unique requirements of students in the creative fields, empowering them to express their artistic visions and ideas with confidence on a global stage. Thus, English for Arts and Design focuses on the specific linguistic and communicative competencies required in arts and design context. In the case of arts and design students, an ESP course should integrate language learning with content relevant to their field, such as art critiques, design briefs, artist statements, exhibition reviews, and professional documentation.

Even though the importance of English for Specific Purposes (ESP) is widely acknowledged, arts and design students are often difficult to develop the English skills their field demands. This is caused by the lack of language instruction that truly connects with their creative work (Basturkmen, 2010). Students are rarely given opportunities to engage with the kinds of texts they will encounter in their professional lives, such as design portfolios, exhibition catalogs, and critical reviews. Based on the preliminary research, it is found that when students learn English, they are only exposed to grammar, vocabulary, and conversation that do not fully address the unique needs of arts and design students. Since they come from non-English department students, where the majority of the students have low level of English proficiency, they struggled to communicate using English. In fact, in reality, these students must engage with social practices such as precisely describing their creative process, criticizing art works by using specialized language, and crafting professional documents that clearly convey their artistic vision (Kaur & Khan, 2010).

The limited exposure to specialized English and the lack of exposure to authentic texts and discourse practices in their field make the students often struggle to transfer the language skills learned in a classroom setting to real-world context, such as presenting their work in international exhibitions or writing proposals for global projects. The results of interview conducted to the students who had been taking English for Arts and Design and the alumni revealed that they had not been confident yet in using English because they were not familiar with the context. In the context of project exhibitions, for instance, they were still difficult to use technical and specialized vocabulary, arranged structure of presentations, etc. They felt that they learnt nothing in which their learning was not relevant to their work field.

There are a lot of international collaborations, projects, and exhibitions held for art and design students, but only a few of them could participate and contribute. This is because their English is not yet strong enough. This condition is understandable where they have not had much exposure to English before, which adds another layer of difficulty. They not only have to learn the basics of the language but also need to grasp the specialized terms and ways of speaking that are unique to their field. This makes the learning process more complex and can make it harder for them to succeed in their studies.

To overcome this, the lecturers need to implement text based English Language Teaching (henceforth TBLT) a teaching strategy that allows students to engage with authentic texts (Mickan, 2022) that reflect the specific genres, discourse styles, and terminologies relevant to arts and design, such as critiques, artist statements, and design briefs, the specialized nature of the language used in these fields. TBLT not only helps learners develop a deeper understanding of the language but also equips them with the communication skills necessary for their professional practice. By working with real-world texts, students can better grasp how language functions in their specific domain, enabling them to produce more sophisticated and contextually appropriate work. Furthermore, TBLT fosters critical thinking and creativity, as it encourages students to analyze, interpret, and produce texts that align with the communicative demands of their field (Generoso & Arbon, 2020). This alignment between language instruction and professional practice makes TBLT an essential pedagogical strategy in English for Arts and Design, supporting students' academic and career success.

Between 2018 and 2024, several studies have demonstrated the effectiveness of Text-Based Language Teaching (TBLT) in English for Specific Purposes (ESP), showing how it helps align language learning with students' real-world needs. Researchers like Khan & Zaki, (2018) and Suksawas (2018) have shown that TBLT supports learners by using authentic materials that mirror professional tasks, making it easier for them to apply language skills in their future careers. In their study, they specifically examined the effectiveness of using TBLT to teach job application writing. By using a quasi-experimental study, they proved that TBLT had a significant effect on the students' job application writing. Similar to these studies, Ueasiriphan & Tangkiengsirisin (2019) also conducted an experimental research testing the effectiveness of TBLT to enhance students' Engineers technical writing ability. Sukmawati & Nasution (2020) highlighted that ESP learners, particularly in informatics field are more motivated when the learning activities they engage in reflect their specific professions. Similarly, Dvořáčková (2024) found that using real-world texts, such as clinical documents for medical students, greatly improved vocabulary retention and practical usage.

Despite the wealth of research in various professional fields, there is still a notable gap when it comes to English for Arts and Design students. Very few studies have addressed how TBLT can cater to the unique needs of learners in creative disciplines, such as visual design or the fine arts. This remains an under-explored area, offering valuable opportunities for future research. Overall, the existing studies underline the potential of TBLT to make language learning more relevant, engaging, and effective, while also highlighting areas where more tailored approaches could be developed.

This paper addresses these gaps by offering an empirically grounded course design that leverages the text-based approach to cater to the specific needs of arts and design students. By focusing on authentic texts and real-world tasks, the proposed course aims to bridge the gap

between language learning and professional practice, equipping students with the linguistic and communicative skills they need to succeed in a global arts and design community.

LITERATURE REVIEW

A. Theoretical Framework: The Text-Based Approach in ESP

The text-based approach, also known as genre-based pedagogy, is built on the idea that language is most effectively learned when students engage with authentic, real-world texts. In English for Specific Purposes (ESP), this method allows learners to interact with texts that are directly relevant to their field of study (Mickan, 2017), such as business reports, scientific articles, or design briefs. These texts serve a dual purpose: they provide essential language practice while also delivering content that is meaningful and relevant to the students' academic and professional goals. The approach is grounded in functional linguistics, a theory that views language as a tool for creating meaning within specific social contexts. This perspective emphasizes the importance of understanding not just the words themselves, but also how language is used to achieve particular purposes in real-world situations. By connecting language learning with the specific communicative needs of a discipline, the text-based approach offers a more contextual and practical way to develop language skills.

For students in arts and design, a text-based approach offers a meaningful way to connect with the language and ideas that shape their field. By diving into design briefs, artist statements, exhibition reviews, and critiques, they do not only build their language skills but also deepen their understanding of the discipline. This approach helps them feel more at home in the world of arts and design, blending linguistic learning with the creative practice they're passionate about.

This course design is built on two important approaches: English for Specific Purposes (ESP) and the Text-Based Approach (TBA). These approaches work together to create an English course that's truly tailored to arts and design students. By focusing on the specific language and texts relevant to their field, the course helps students engage more deeply and meaningfully with the language and concepts that matter most in their discipline.

B. English for Specific Purposes (ESP)

English for Specific Purposes (ESP) is a branch of language teaching that focuses on meeting the specific needs of learners within particular professional or academic domains. ESP distinguishes itself from General English by concentrating on the contextualized use of language, addressing the specific linguistic demands of professional fields such as business, law, science, and, in this case, arts and design (Widodo, 2017).

ESP's core tenet is that language learning should be aligned with the learner's professional or academic objectives. For arts and design students, this means that the course content should not only teach general English language skills but also equip them with the ability to use English in the contexts they will encounter in their careers. This can include creating and presenting portfolios, writing artist statements, engaging in art critiques, and communicating with international collaborators. ESP theory advocates for the integration of these real-world, domain-specific tasks into the language learning curriculum, ensuring that the language learned is immediately applicable and relevant (Basturkmen, 2010).

A central feature of ESP is needs analysis, a process used to identify the specific language skills and genres that learners will need in their professional lives (Brown, 2020). In this study, a needs analysis was conducted with arts and design students and faculty to determine the types of texts, communicative tasks, and language features that are essential for success in their field. The needs analysis informed the selection of course materials and the design of learning activities, ensuring that the course is directly responsive to the needs of its target learners.

C. Text-Based English Language Teaching (TBLT) or Genre-Based Pedagogy

The second key component of this framework is the Text-Based Approach (TBA), which is also known as Genre-Based Pedagogy. This approach to language teaching emphasizes the use of authentic texts—those that learners are likely to encounter in their academic or professional lives—as the primary vehicles for language instruction. The focus is on teaching students how to understand, produce, and engage critically with the various genres of text that are prevalent in their specific field (Mickan, 2017).

In the context of arts and design, a genre-based approach allows students to develop language skills through engagement with texts that are integral to their field, such as artist statements, design briefs, critiques, exhibition catalogs, and portfolios. Each genre is characterized by its own set of conventions, linguistic features, and communicative purposes. By analyzing these genres, students learn not only the language but also the discourse practices and rhetorical structures that are essential for communicating effectively in their discipline (Salmani-Nodoushan, 2020).

The Systemic Functional Linguistics (SFL) model, developed by Halliday (1994), forms a theoretical foundation for the text-based approach. SFL views language as a social semiotic system, meaning that language is used to make meaning within specific social contexts. In this view, genres are seen as recurrent configurations of meaning that serve specific communicative purposes within particular social contexts (Martin & White, 2005; Nagao, 2019). For example, an artist statement is a genre that allows artists to reflect on their creative process, articulate their intentions, and contextualize their work within broader artistic movements. The language used in this genre is shaped by its purpose and the expectations of its audience, making it a valuable site for focused language instruction.

The TBLT emphasizes a stages-based learning process, often described as a cycle of deconstruction, joint construction, and independent construction (Ngo et al., 2012). In the deconstruction stage, students analyze and break down a model text, identifying its structure, language features, and purpose. During the joint construction phase, the lecturer and students work together to create a text within the same genre, applying the insights gained from the deconstruction phase. Finally, in the independent construction stage, students produce their own texts, demonstrating their ability to use the language and genre conventions they have learned.

This cyclical process is designed to scaffold learning, gradually increasing the student's ability to engage independently with complex texts. It ensures that students are not only learning language in isolation but are also able to use that language effectively in the kinds of communicative tasks they will encounter in their professional lives (Widodo, 2006).

D. Integrating ESP and TBLT for Arts and Design

By combining ESP with a text-based approach, this course design seeks to bridge the gap between language learning and the real-world demands of the arts and design field. The text-based approach provides a structured, genre-focused methodology that is ideal for teaching the specific kinds of texts that arts and design students will encounter, while ESP ensures that the course content is directly aligned with the students' professional needs. This integrated framework aims to improve both language proficiency and genre literacy, giving students the skills they need to communicate effectively in their field.

The course design also incorporates text based-learning principles, where language learning is organized around meaningful texts that mirror real-world professional activities (Mickan, 2012). For instance, students may be asked to write a reflective artist statement, deliver a presentation on their design process, or critique a peer's artwork. These tasks not only provide opportunities to practice language but also allow students to engage deeply with the kinds of thinking and communication that are essential in the arts and design disciplines.

In summary, the theoretical framework for this course combines the specificity and relevance of ESP with the practical, genre-focused methods of the text-based approach. Together, these approaches provide a robust foundation for a course that meets the unique language needs of arts and design students, equipping them with the communicative competencies they need to succeed in their academic and professional endeavors.

METHOD

This study adopts a qualitative research design, with a primary emphasis on the case study approach. The Case Study methodology is particularly well-suited to this research as it allows for a thorough examination of the ESP course within its actual context. By focusing on a specific group of arts and design students, the study can capture detailed insights into how the course influences their learning and engagement. This approach provides a rich, nuanced understanding that broader research methods might not offer, making it ideal for evaluating the course's effectiveness in a real-world setting.

A. Context of the Study

The study was situated within the Department of Design and Visual Communication, where English was taught as a compulsory subject to non-English major students. Specifically, the course "English for Arts and Design" is offered during the odd semester and carried a weight of 2 SKS (credit units). The course was designed to meet the unique needs of students in this creative field, focusing on the specialized language and texts relevant to their discipline. Within this context, students engaged with English not just as a language, but as a tool to enhance their understanding and communication in design and visual communication, preparing them to navigate the professional and academic demands of their field. The study examines how effectively the course content aligns with the students' needs and how it supports their overall learning experience.

B. Research Participant

The research participant is a dedicated female lecturer with a strong background in English for Specific Purposes (ESP), particularly in Business and Professional Development. She has been teaching vocational English since 2008, bringing years of experience and a deep understanding of the specific language needs in various professional fields. This year, she has taken on a new challenge by teaching English for Arts and Design, applying her expertise to help students in the Design and Visual Communication department. Her experience and passion for teaching make her an invaluable part of this study, offering real-world insights into how ESP can be tailored to meet the needs of creative disciplines.

C. Data Collection Methods

In this study, data were collected through classroom observations, semi-structured interviews, and analysis of student work (e.g., artist statements, design briefs, critiques). Observations focused on student participation in class discussions, collaborative work, and their use of English in communicative tasks. The observations were conducted by using non participant observation, where the research participant was aided by observation protocols. There were eight topics that have been taught by the research participants: Interviews explored the research participant's perceptions of the course, including their challenges, progress, and the relevance of the course content to the learning objective.

D. Data Analysis

The data were analyzed using qualitative content analysis, focusing on recurring themes related to language learning, genre comprehension, and student engagement. The analysis also examined how the course impacts students' ability to produce the specialized genres required in the arts and design field. Thematic coding was used to identify patterns in student responses, while discourse analysis will be applied to student texts to assess improvements in genre-specific language use.

RESULTS AND DISCUSSION

During the classroom observation, there were some learning activities conducted by the researcher participant in every stage. It is presented in Table 1.

Table 1:
Classroom Social Practices Performed by the Lecturer

No	Topic	Stage	Activity
1	Describing Design Elements	Building knowledge of the field	<ul style="list-style-type: none"> • The lecturer showed famous logos and product packages to active students' prior knowledge about design elements • The lecturer posed questions to discuss the importance of design elements (color, shape, texture, space, etc.) in visual communication.

			Modeling of the text	<ul style="list-style-type: none"> • The lecturer asked students to read a descriptive text that focused on design element • The lecturer asked the students to discuss about the specific language features, such as adjectives, comparative phrases, and technical vocabulary. • The lecturer asked the students to identify the structure of the text • The lecturer highlighted and explained language patterns, such as how adjectives are used to describe color ("vibrant red"), shape ("geometric patterns"), or texture ("smooth, glossy surface"). She also pointed out how these descriptions relate to the overall effect of the design.
			Joint construction of the text	<ul style="list-style-type: none"> • The lecturer asked the students to work in pair to create a product logo and describe the logo in terms of the design elements • In small groups, the lecturer asked the students to work collaboratively to write a paragraph describing the design elements using the structure and language patterns discussed.
			Independent construction of the text	<ul style="list-style-type: none"> • The lecturer assigned each student a new design to describe individually. They should use the structure and language patterns they practiced during the joint construction. • The lecturer asked the students to do a peer review. Students exchanged texts and provided constructive feedback. When reviewing the text, the lecturer encouraged them to focus on clarity, use of descriptive language, and adherence to the text structure. • The lecturer asked the students to reflect on their learning • The lecturer provided constructive feedback on their final drafts, focusing on language use, accuracy, and the effectiveness of their descriptions.
2	Presenting Concepts:	Design	Building knowledge of the field	<ul style="list-style-type: none"> • The lecturer showed the students a video of a pitch presentation • The lecturer posed questions to brainstorm the topic • The lecturer discussed with the students about the importance of presenting design concepts clearly and persuasively in the design industry

	Modeling of the text	<ul style="list-style-type: none"> • The lecturer provided students with an authentic text- well-structured text that presents a design concept • The lecturer asked the students to identify its structure (introduction, description of the design concept, rationale, and conclusion). • The lecturer discussed how the text is organized to persuade the audience, and identify key language features like persuasive adjectives, modals (e.g., "should," "could"), and phrases for emphasizing benefits (e.g., "this design will..."). • The lecturer highlighted and explained specific language patterns used in presenting design concepts, such as how to introduce a design ("This concept is inspired by..."), how to explain the rationale ("The choice of materials is due to..."), and how to conclude persuasively ("In conclusion, this design will...")
	Joint construction of the Text	<ul style="list-style-type: none"> • The lecturer asked the students to work in pairs. They generated a design concept that they would present collectively. • In small groups, the lecturer asked the students to work collaboratively to write a draft of design presentation using the structure and language patterns discussed
	Independent construction of the text	<ul style="list-style-type: none"> • The lecturer assigned each student to present a design concept individually. They should choose a design concept they are familiar with or interested in and write a script or proposal using the structure and language patterns practiced earlier. • The lecturer asked the students to do a peer review. Students provided constructive feedback. When reviewing the text, the lecturer encouraged them to focus on the clarity of the presentation, the persuasiveness of the arguments, and the use of appropriate language. • The lecturer asked the students to reflect on their learning • The lecturer provided constructive feedback on their presentation.
4	Critiquing and Evaluating Designs: Building knowledge of the field	<ul style="list-style-type: none"> • The lecturer began by discussing the role of critique in the design process, emphasized how constructive criticism helps improve design work and develop critical thinking skills.

	<ul style="list-style-type: none">• The lecturer provided students with professional critiques in the design industry that discussed the principles of design critique.• The lecturer discussed with the students about the reading, focusing on the criteria used for evaluation (e.g., functionality, aesthetics, innovation). She highlighted key language features such as descriptive adjectives, comparative language, and evaluative phrases
Modeling of the text	<ul style="list-style-type: none">• The lecturer presented a sample design critique text to the class• The lecturer worked with the class to break down the critique into its key components: description of the design, analysis of its strengths and weaknesses, and overall evaluation. She discussed the language used to express positive and negative evaluations, such as "effective use of color" or "lack of innovation."• The lecturer highlighted the use of hedging language (e.g., "perhaps," "it seems that") and modals (e.g., "could," "might") to express subjective opinions in a polite and professional manner.
Joint construction of the text	<ul style="list-style-type: none">• The lecturer divided the class into small groups and assigned each group a different design to critique. The designs could be examples from students' previous work, famous designs, or hypothetical projects• The lecturer asked the students to write the critique by using the language features discussed earlier
Independent construction of the text	<ul style="list-style-type: none">• The lecturer assigned each student the task of writing a critique of a design. To do this, they should select a design they are familiar with or interested in, and critically evaluate it using the structure and language patterns practiced.• The lecturer allowed time for students to draft their critiques, focusing on providing a balanced analysis that considers both strengths and weaknesses of the design• The lecturer organized a peer review session where students exchange critiques and provide feedback on each other's work. The review was focused on the clarity of the evaluation, the appropriateness of the language, and the effectiveness of the critique.

5	Responding Client Requirements:	Building knowledge of the field	<ul style="list-style-type: none"> • The lecturer played video clip of a designer-client conversation where the designer responds to the client's brief. • The lecturer discussed the role of spoken communication in the client-designer relationship, emphasizing how clear, respectful, and responsive interactions are critical to project success • The lecturer engaged students in a discussion about the key elements of the conversation, such as how the designer clarifies the client's needs, proposes solutions, and manages client expectations. She highlighted key phrases and strategies used to ensure clear communication.
		Modeling of the Text	<ul style="list-style-type: none"> • The lecturer provided a transcript of the conversation from the listening activity. She broke down the conversation into its key components: greeting, acknowledgment of client's needs, asking for clarification, proposing solutions, and closing the conversation. • The lecturer highlighted important language features such as polite requests for clarification, conditional statements (e.g., "If that works for you, we could..."), and summarizing statements (e.g., "To confirm, you'd like us to..."). Discuss how tone, formality, and active listening are conveyed through language. • The lecturer demonstrated a brief role-play of a designer responding to a client's requirements, using the analyzed language features.
		Joint construction of the Text	<ul style="list-style-type: none"> • The lecturer divided students into small groups. One student played the client, while the others take turns playing the designer. • After the role-play, the lecturer had each group discuss the effectiveness of their responses. They focused on how well the designer clarified the client's needs, proposed solutions, and handled any questions or concerns. • The lecturer provided constructive feedback on language use, tone, and overall communication effectiveness.
		Independent Construction of the Text	<ul style="list-style-type: none"> • The lecturer assigned students to pairs for a more in-depth role-play activity. This time, they should handle a more complex client brief, requiring them to negotiate, ask for clarifications, and propose creative solutions.

- After the role-play, the lecturer asked students provide peer feedback on each other's performance by focusing on the clarity of communication, responsiveness to the client's needs, and professionalism in language and demeanor.
 - The lecturer asked students to reflect individually on their performance. They should consider what they did well and what they could improve in future client conversations
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From Table 1, it can be seen that the research participant employed the four stages of text based English Language Teaching, starting from building knowledge of the field, modeling of the text, joint construction of the text, and independent construction. The initial stage of building context in the implementation of text-based English language teaching (TBLT) involves introducing students to authentic materials that reflect real-world communication scenarios, such as client-designer interactions. This stage is important as it serves as the foundation upon which students' language learning and understanding of professional practices are built. Below is the excerpt of the interview, stating why the research participant used the first stage-building knowledge of the field.

Well, I think it's important for students to really feel the connection between what they're learning in the classroom and what they'll be doing out in the real world. Starting with building context allows them to immerse themselves in the kinds of situations they'll actually face. When they listen to a real client-designer conversation or go through an actual client brief, they realize, "Oh, this is where I'll need to use this language." It's not just about learning vocabulary or grammar in isolation; it's about seeing how these skills fit into their future careers. Plus, it makes the lessons so much more engaging because they understand the relevance right away. They're not just learning English; they're learning how to be professionals. (Respondent A).

The initial stage of building context is conducted by activating students' prior knowledge. In this stage, the student brainstorm and guide the students with questions (Octarina et al., 2021). In the context of the study, it is done also by introducing students to authentic client-designer conversations aligns with the principles of TBLT, which emphasize the use of real-world texts as a basis for language learning. By engaging students with actual client briefs and responses, this approach ensures that language instruction is relevant and directly applicable to their future professional needs. This contextual grounding not only aids in vocabulary acquisition but also enhances students' understanding of the communicative purposes behind specific language choices.

In the modeling of the text, the research participant provided models for the students about the texts that they would create and produce in the real context. Modeling in text-based English language teaching (TBLT) is a critical phase where the lecturer demonstrates how language functions within a specific context, particularly in professional or real-world settings. This step involves breaking down a text or conversation into its components and illustrating how language is used to achieve certain communicative purposes. The goal is to provide students with a clear example that they can analyze, understand, and eventually emulate in their language use.

Modeling serves several key purposes in TBLT. First, it provides students with a concrete example of how to use language effectively within a particular genre or task. According to (Burns, 2006), modeling helps students see not just the language itself, but how it is organized and applied in real-life situations. This is especially important in professional communication contexts, where the stakes for effective language use are high. During the modeling phase, the instructor breaks down the language used in the example text or conversation. This might involve dissecting a professional email, reviewing the transcript of a client meeting, or analyzing the structure of a design proposal. The focus is on how language is organized to achieve specific outcomes, such as persuading a client, clarifying details, or presenting a concept.

In modeling phase, the research participant also used authentic text. Authentic materials, defined as texts created for purposes other than language teaching, play a pivotal role in TBLT because they expose students to the language as it is used in real-life situations. According to Humeniuk et al., (2021) and Van (2020), authentic materials help bridge the gap between classroom language use and the language needed in real-world communication. By using materials such as actual client briefs, recorded conversations, and real email exchanges between designers and clients, students can better understand the practical application of the language they are learning. The importance of modeling of the text for the students can also be seen in the following excerpt.

I find that modeling is absolutely crucial because it gives students a concrete example of what effective communication looks like in their field. When they see a text broken down, they don't just learn the vocabulary—they learn how to use it, how to structure their ideas, and how to communicate them clearly and professionally. It's like giving them a roadmap. For instance, when I modeled a client-designer conversation, I could show them how to navigate tricky parts like clarifying client needs or offering alternative solutions. They can see the language in action, and then they have a framework to follow when they try it themselves. It makes the whole process of learning a lot more tangible and relatable for them. (Respondent B)

From this excerpt, it can be seen that modeling in TBLT is an essential instructional strategy that helps students understand how language functions within specific contexts. By providing clear examples, breaking down language structures, and guiding students through practice, instructors can help learners develop the skills they need to use language effectively in real-world scenarios.

The joint construction of the text is a key phase in text-based English language teaching (TBLT) where the teacher and students collaboratively create a text. This stage serves as a bridge between the modeling of the text and independent construction, providing students with guided practice in applying the language structures and strategies they have learned. Joint construction is particularly effective in helping students internalize language use by actively involving them in the process of text creation.

Joint construction offers several pedagogical benefits. Firstly, it allows students to practice language use in a supportive environment where they can receive immediate feedback from the teacher and their peers. This collaborative approach aligns with the socio-constructivist theory of learning, which emphasizes the importance of social interaction in cognitive development (Mumba & Mkandawire, 2019). By working together to construct a text, students are able to negotiate meaning, share ideas, and build on each other's contributions, which can lead to a deeper understanding of the language.

One of the key advantages of joint construction is that it encourages active participation from all students. Because the task is collaborative, students who might otherwise be hesitant to participate in individual activities are more likely to engage, as they can build on the ideas of their peers and contribute in a less pressured environment. This collaborative approach also fosters a sense of ownership and investment in the learning process, as students see the text as something they have created together.

Furthermore, joint construction helps to build a classroom culture of cooperation and mutual support, which is essential for effective language learning. According to Aung (2018), creating a supportive classroom environment where students feel comfortable taking risks with language is crucial for language development. Joint construction activities provide a platform for this kind of supportive interaction, where students can learn from each other and feel confident in experimenting with new language. The importance of joint construction of the text is highlighted by the research participant in the following excerpt.

Joint construction is something I see as absolutely essential, especially for my students who are still building their confidence in using English professionally. When we create a text together, it's like a team effort—they're not just passively absorbing information; they're actively involved in the learning process. It allows them to apply what they've learned in a real. This way, they get immediate feedback, can see how their contributions fit into the bigger picture, and learn how to structure their ideas more effectively. It's really rewarding to see them take ownership of the text and watch their confidence grow as they realize they can do this on their own. (Respondent C).

Joint construction of the text is a powerful instructional strategy in TBLT that facilitates active learning, provides scaffolding, and encourages collaborative engagement. By working together to create a text, students develop not only their language skills but also the cognitive and social strategies needed for effective communication in real-world contexts.

The independent construction of the text is a critical component of text-based English language teaching (ELT), as it enables students to apply and consolidate their language skills autonomously. This phase is essential for several reasons, including the promotion of individual proficiency, critical thinking, and self-regulation. Independent construction allows students to demonstrate their ability to use language skills effectively in authentic tasks. This autonomy helps solidify their understanding of text structures, grammar, and vocabulary, which are fundamental in text-based ELT. This can bridge the gap between instructional activities and real-world application. By engaging in independent activities, students can transfer their classroom learning to authentic writing situations. Indriyani (2018) argue that this transfer is crucial as it allows students to apply their skills in contexts beyond the classroom. Independent texts simulate real-world writing scenarios, preparing students for future academic and professional tasks.

Through the interview, the research participant admitted that the use of this approach could provide her with a structured activities that could help the students to learn English. This can be seen from the excerpt below. “Yes, text-based English language teaching helps me to arrange a more structured learning activity. So, in the preparation, I can refer to the stage”. In addition to this, she also argued that by implementing text based English language teaching, she could see that the students could understand the topics better as the approach provides the students with a lot of guidance before they produce text individually. This can be seen in this

excerpt "...more importantly, why I use this approach is because the students were guided a lot. There are a lot of activities that we design to provide more scaffolding to the students, starting from contextualizing the topic, modeling the text, and allowing students to work with their friends and even seek guidance to the lecturer. In the end, there is also whole feedback from the lecturer".

CONCLUSION

This study explored the implementation of text-based English Language Teaching (TBLT) within the context of English for Arts and Design, focusing on how research participant applied this approach in her classrooms. The findings indicate that TBLT has significantly enriched the learning experience for students in this specialized field. The implementation of TBLT has demonstrated considerable benefits for enhancing students' language skills in English for Arts and Design. Participants observed that TBLT effectively facilitated engagement with discipline-specific texts such as design briefs, project reports, and critical analyses. By working with authentic materials, students were able to develop a deeper understanding of the language and concepts relevant to their field. This approach successfully connected language learning with professional practice, helping students to articulate complex ideas more effectively and build their technical vocabulary. Additionally, TBLT promoted a more interactive and collaborative classroom environment. The use of text-based tasks encouraged active student participation through activities such as group discussions and peer reviews. These interactive elements contributed to improved communication skills and increased student confidence in using English within their field of study.

Based on the positive outcomes observed in this study, several recommendations are offered to enhance the implementation of TBLT in English for Arts and Design:

- a) Curriculum Integration: Educators should aim to seamlessly incorporate text-based tasks into the existing curriculum. Previously, the learning materials were not based on the authentic texts. The lecturers relied more on the mastery of grammar. This integration should align with the course's learning objectives;
- b) Professional Development: To maximize the effectiveness of TBLT, educators should engage in professional development opportunities that focus on designing and implementing text-based tasks. Training sessions that offer practical strategies and examples for integrating TBLT into specialized disciplines can be highly beneficial;
- c) Resource Development: The creation and sharing of high-quality, discipline-specific texts and task materials such as actual client briefs, recorded conversations, and real email exchanges between designers and clients are essential. Developing a repository of resources, including examples of text-based tasks and templates, can support educators in designing relevant and engaging activities for their students;
- d) Student Engagement: To ensure that all students are actively involved, educators can employ differentiated instruction and formative assessment strategies. Providing regular feedback and opportunities for self-assessment will help maintain student motivation and focus on text-based tasks.

Types of self-assessment that can be used include reflective journals, where students write about their learning experiences and challenges; checklists or rubrics, allowing students to assess

their progress against specific criteria. Additionally, AI tools can be integrated to support self-assessment by offering instant feedback on grammar, vocabulary, and pronunciation, as well as tracking students' progress through adaptive learning platforms. Moreover, cultural resilience can be fostered by incorporating culturally relevant texts and materials that reflect students' local context while exposing them to global perspectives. By adopting these recommendations, educators can enhance the implementation of TBLT in English for Arts and Design, ultimately improving language instruction and better preparing students for their professional roles in the field.

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