



## Art Students' and Instructors' Perceptions of Content and Language Integrated Learning at a Korean Art College

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This is a case study to assess the application of an art-integrated language learning program with students' own artworks to EFL classes at an art college of Korea. We investigated the instructors' and students' perceptions on Content and Language Integrated Learning (CLIL) and the students' attitudes towards the art-integrated language learning with two different groups—a lower-level group of 22 students and an upper-level group of 10 students. For in-depth research, this study also turned to the qualitative method of observing the classes and interviewing the students and instructors. The results revealed the students' overall perception of the CLIL approach substantially improved, though the lower-level group were more affirmative than the upper-level group. The art-integrated tasks proved effective in enabling the students to get empowered with their own artwork and thus to become more expressive about their own personal, academic interests. Two instructors displayed differing trajectories in terms of attitude changes about CLIL. The instructor of the lower-level class, despite her initial reservations, became enthusiastic for implementation of art-integrated language learning, whereas the instructor of the upper-level class turned a bit pessimistic after getting overwhelmed by the students' complaints and underwhelmed by the degree of students' English learning.

본 연구는 한국의 한 예술대학 영어수업에서 학생들의 예술작품을 활용하는 예술과 언어를 통합한 영어학습프로그램을 적용해보고 그 교육적 가능성을 가능해보았던 사례연구이다. 연구자들은 교과목과 언어의 통합 학습에 대한 교사 및 학생들의 인식을 조사하고, 영어능력 차이에 따라 분리된 두 그룹 학생들의 학습태도를 통계적으로 분석하였다. 양적연구의 한계를 극복하기 위하여 정성연구(수업 관찰 및 교사와 학생들 면담)로 보완하였다. 연구결과에 따르면, 교과목과 언어학습을 통합하는 수업에 대한 학생들의 전반적 인식은 긍정적이었으며 언어와 예술전공 공부에 새로운 인식을 보여주었다. 또한, 교과목과 언어학습을 통합한 과제는 학생들의 언어사용을 활성화하고 전공 학습에 대한 흥미를 진작시켰다. 참여교사들이 교과목과 언어학습 통합 과정에서 차이가 나는 운영 방식을 채택했는데, 그 결과 하위그룹 교사는 초기의 회의적인 태도를 극복하고 예술과 언어학습 통합의 적극지지자가 되었던 반면, 상위그룹 교사는 학생들의 불평과 미미한 영어학습태도에 실망하여 다소 냉소적인 태도를 보여주었다.

**Keywords:** Art college students, CLIL, art-integrated task, lower/upper-level class



## Introduction

General English is usually a required course in Korean universities for all first and/or second year students. This means that university students across all fields and majors must take the same kind of language courses which are mostly based either on communicative language teaching or on test-focused language teaching. There is a recurring complaint, however, college graduates have not been well prepared for the effective use of English in their own fields of study even after they had successfully passed the required English courses. In other words, communicative skills of college graduates prove often far below the expected level particularly in relation to their specialties. In efforts to offset such dissatisfaction about English education of universities in Korea, several scholars have proposed that disciplinary differences of college students must be more substantially weighted in developing syllabi and thus helping them to be equipped with English language competences (Cho, 2012; Jeon & Yin, 2022; Lee & Prinsloo, 2018). A recent study of Jeon and Yin (2022) called for the need to apply proper communicative language teaching with the changing global environment in the EFL context of Korea while addressing some of the issues they discovered in implementing communicative language teaching over 26 years. In this kind of milieu, Content-Based Instruction (CBI) has been enthusiastically promoted by many language educators in order to tackle this kind of problem, to the extent that language acquisition can be better mediated and fostered through meaningful interactional exchanges and negotiations with subject matter (Kasper *et al*, 1999; Met, 1998; Mohan, 1986). A CBI course is proposed as a way to provide multiple opportunities for learners to interact through authentic, contextualized, linguistically challenging materials in a communicative and academic context. Through the study of content in the language class, students are better encouraged to interact in English with meaningful materials relevant to their disciplinary topics (Echevarria, Vogt, & Short, 2012).

Drawing on the basic tenets of CBI, we have tried to investigate the implementation of art-integrated language learning for art college students in the Korean EFL context. The research is anchored on the assumption that language learners could be better motivated by an introduction of major-related content than by an exclusive focus on linguistic forms and rules. CBI is expected to counterpoise the environment that EFL students do not have enough opportunities to practice the target language in an authentic situation or task. Insofar as materials are meaningful and relevant to their majors and schooling, we hypothesized, the use of content-focused tasks should enable EFL students to better interact in English and thus to be better motivated for learning.

## Literature Review

### Content and Language Integrated Learning

CBI has come, however, with different shapes in the different learning contexts. The notion of CBI, for instance, is encapsulated by Content and Language Integrated Learning (CLIL) in immersion education of Canada (Brinton, Snow, & Wesche, 2003; Lyster, 2007; Met, 1998; Mohan, 1986; Swain, 1988). With the rising popularity of CLIL in Europe and Asia, several researchers have confirmed its effectiveness in simultaneously fulfilling the objectives of language and content learning (Dalton-Puffer, 2007). Conscious of many characteristics in the foreign language context, a CLIL classroom often serves as the only place to practice the language of instruction (Dalton-Puffer, Nikula, & Smith, 2010). In short, CLIL is not distinguishable in this essay while both referring to educational settings where a language other than the students' mother tongue is used as medium of instruction (Dalton-Puffer, 2007 p. 1).

The term CLIL has picked up its popularity with the researchers of English-Medium Instruction (EMI) in European contexts and elsewhere (Cenoz, 2015; Dalton-Puffer, 2007; Hu, 2019). As well as the studies of bilingualism and pluralism in Canada. In research on CLIL's impact on writing, Lasagabaster (2008) took note that CLIL in a bilingual Europe community is helpful in preparing learners for international

experiences, increase motivation for learning, and improve inter-cultural communicative abilities. CLIL is said to provide opportunities for facilitating advanced communication, and contribute to the development of all language skills, particularly speaking. In a more recent study, Lasagabaster (2011) bolstered his earlier claim on CLIL by focusing on its positive influence on learner motivation. Several other studies are cited by Lorenzo and Moore (2010) to demonstrate that CLIL not only gives benefit to content and second language learning but also would incur a positive transfer from the learners' mother tongue competencies.

The concept of CLIL has also been accepted and applied in the Asian context to the extent that many universities in Asia are now incorporating CLIL components of EMI courses. For example, Bozdogan and Karhdag (2013) established that the students in CLIL at a Turkish university consider the employment of English as an instructional language more advantageous in augmenting the feelings of success and self-confidence, but less effective in inculcating their content knowledge. The result might be arisen from the fact that, as they claimed, the CLIL course curricula tend to be simpler than those in L1. Pinner (2013) investigated the interplay between learning motivation and authentic materials (of English literature) in a Japanese university. His study advocated a CLIL approach as a means of increasing exposure to authentic content so as to enhance learning motivation. Pipit (2018) designed an CLIL syllabus for mathematics teachers based on their needs analysis to provide English learning environment for Indonesian students. Chien (2022) investigated the difficulties that Taiwanese English teachers faced in implementing CLIL for the elementary-level programs. He observed that the lack of teachers' content knowledge and English ability affected their class design and delivery of language and content learning. He drew attention to the need for teachers to be fully equipped with content knowledge and language competence, which would help them to design appropriate language learning in accordance with learners' English proficiency levels and the level of content knowledge. In the application of CLIL, Kang (2007) reported that a content-driven English education course better served Korean students in enhancing their EFL learning. All of the above-mentioned studies point to the conclusion that, with familiar contents, learners are better prepared to communicate actively in English and thereby to acquire a higher level of confidence in content knowledge.

## **Task-Based and Art-Integrated Learning**

Within the CLIL context, Dalton-Puffer (2007) points out that content subject can become the object of 'real communication' when natural use of the target language is possible. The use of target language for 'authentic communication' (p. 3) allows us to recognize CLIL as one of the most effective methods in Communicative Language Teaching and Task-based Learning (Willis, 1996). Berton (2008) maintains that task-based learning in the CLIL class is desirable not only for teaching of content and language in an integrated way but also for an adequate pedagogical framework in enhancing foreign language learning. In the EFL context of a Thailand university, McDonough and Chaikitmongkol (2007) did a case study on the employment of task-based approach for foreign language learning, which documented positive reactions toward tasks from teachers and teacher-educators. Nunan (2005) proposed that a task and content can be combined as an effective pedagogical tool in getting learners involved in comprehending, manipulating, producing or interacting in the target language. Meyer (2010) also supports that the combination of CLIL and task-based learning should be "symbiotic," since the obligatory use of authentic and meaningful content in the CLIL class goes hand in hand with the fulfilment of motivating and challenging tasks. We understand that there are skeptics about implementing CLIL in Asia on the ground that the lack of exposure to meaningful interaction in the EFL context would ultimately hamper an implementation of CLIL as a way of at once improving language skills and enhancing content knowledge (Bozdogan & Karhdag, 2013). While remembering the existence of controversy over the usefulness of incorporating content knowledge from the subject areas into language teaching, therefore, we attempted to measure the application of art-integrated tasks in the CLIL approach for art college students in Korea.

In addition to how teachers and learners may perceive the content and language integration approach, there is only a handful of empirical research on the employment of students' own artwork in the CLIL context. Carger (2004) investigated how young bilingual students enhanced language through visual arts in

reading circles. Carger reported that ESL students grasped literature at a deeper level and substantially developed their English language proficiency when visual art was integrated into the reading block. On exploring how an art integration curriculum helped Standard English learners' academic achievement, Ostermann (2015) identified specific attributes of an art integration teaching model. He demonstrated the positive impact the performance-focused arts integration program wielded over language learners. The studies of Carger and Ostermann showed that arts integration programs were beneficial, academically and socio-emotionally, to ESL students.

The field of EFL, however, has not produced comparable research on the integration of arts and foreign language education. Considering the current state of the field, we aim to fill the gap in research on the feasibility of an art-integrated language learning approach, first, by identifying instructors and students' perceptions of the English communication course and, then, by establishing the pedagogical points of consideration for the sake of its wide-ranging implementation. We investigated the students and instructors' perspectives on the art-and-language-integrated EFL class, by comparing how effectively the two CLIL classes were implemented for art-majoring students under the flag of the General College English program. This research aims to answer the following questions:

1. What are the students' experiences in using artwork for CLIL and how do they perceive its overall effectiveness?
2. What are the reactions of instructors and students in the two different groups based on their English language proficiency to CLIL for art college students?
3. What are the instructor's roles in implementing CLIL for the communication course in the General College English program?

With these questions in mind, we investigated (1) how far an integration of art-related tasks in the EFL classroom for Art College students in Korea would enrich their language learning experience and thereby (2) how much the students would be motivated if their prior knowledge was integrated into their language learning process.

## Context of the Study

### Instructional Context

This case study was conducted in General College English program for art college students at a private university in Seoul, Korea. The art college includes such various majors as Acting, Musical, Dancing, Contemporary Music, Classical Music, Visual Design, Filmmaking, Fashion Design, and Modeling. About 300 art major students were all required to take a placement test (TOEIC Speaking) prior to course registration and were, thereby, divided into three different levels and classes according to each one's speaking score from the placement test. When the program was first started off, the average of language proficiency was 64 out of 200 possible points in TOEIC Speaking Test. According to the criteria of the TOEIC Speaking Test (TOEIC speaking, 2019), the said average score may mean that they know the foundation of English grammar and sentences but do not speak English confidently and freely in a real conversation. Classes had been taught by native English-speaking professors, with heavy emphasis on free conversation, group discussion, and preparation for standardized English proficiency tests. The one-credit course with the form-focused syllabus was organized along with conversational topics such as family, friends, traveling, shopping, job, etc. Students were required to take part in one 100-minute class per week and, in addition, to continue their studies via on-line homework of TOEIC Speaking practice. Classes adopted the textbooks, *All That English Conversation 1,2,3* from YBM publishing (2018), which offer linguistic forms under the rubric of communicative language teaching.

As part of the curriculum revision project for the English Communication course, we first began by reviewing relevant literature on CLIL and surveying English curricula in place at comparable universities throughout Asia. We were inspired by several language educators in Asia who had tried to incorporate CLIL into the EFL course whereby help the students to achieve personal and academic goals and to improve English skills for their future (Kim, Jung, & Tracy-Ventura, 2017; Park & Lee, 2019). With that research on CLIL in mind, we decided to develop art-integrated tasks and then to examine whether they would prove effective in improving art students' English ability and motivating their learning. The art-integrated tasks were designed to achieve the goals of 1) improving student's language skills with which the students may express their artwork, and 2) preparing art majors with real world tasks for their professions in the future. With a task-based syllabus, the researchers recruited two instructors to implement the use of artwork-related tasks during a 15-week English course.

## Needs Analysis

The researchers interviewed two instructors who had each taught the course for more than 3 years. All of them were dissatisfied with students' passive attitude and poor attendance among the art college students. With such reluctant and lukewarm attitude, some instructors even made ill-thought compromises of not giving out-of-class assignments for English practice. The courses for art majors revealed a high rate of drop-out, while many students easily capitulated to the habit of absence and tardiness. Along with the information we gathered from the interviews, the researchers conducted a needs survey with 64 art students taking the course during the Spring of 2019. The analysis of the questionnaire revealed that the students were also dissatisfied with the previous course mainly for the three reasons: 1) the content was not intriguing to keep them studying English, 2) the on-line assignments of TOEIC test-taking skills were boring, and 3) they were discontent with the method of evaluation via TOEIC Speaking Tests.

## Art-Integrated Task-Based Syllabus and Actual Art-Tasks

Following upon the results of the needs analysis, the researchers proposed the art-integrated task-based syllabus and then revised it with the two instructors who were scheduled to teach the course during the ensuing semester. As the director of the General English Program, the first author initiated this project with two instructors and then invited the second author to work together in modifying the syllabus, observing the classes, and interviewing the students and instructors. The needs analysis data helped the researchers select three major themes for the task-based lessons: art, work/job, and school events. With the themes, the three tasks to reflect the students' interests and raise a sense of awareness towards their own artwork and future job prospects were developed: 1) an explanation of the students' artwork as a mini-presentation, 2) creation of a video resume for future job application, and 3) the making of an art portfolio and a presentation of it in class. The tasks were expected to breed the authentic interest of art students and introduce them to a greater awareness of their own specialty. The two classes were offered with some varied kind of art-integrated tasks, along with the form-focused communicative lessons in the textbook.

TABLE 1  
*Implementation Procedures for Art-Integrated Tasks*

Week	Task for the upper-level class	Task for the lower-level class
1	Introduction of art-integrated task, Syllabus	ditto
2	Choose a topic for the task & presentation: Art portfolio (demo reel, showcase), video resume	Make an Art portfolio
3	Complete the 1st progress report	1 <sup>st</sup> presentation outline (art portfolio)
4	Meet instructor to discuss chosen topic of art task:	Practice presentation including introduction of 3 pieces of artwork

5~6	Work on art portfolio: 2nd progress report	Submission of 2nd presentation outline
7	Midterm presentation: Students present art work to the instructor	Midterm-presentation including the discussion of the presentation (main body) with 5-7 PPT slide
8~9	Start to work on creating a video resume. Submit samples of their artwork.	Preparing for final presentation Extending the art portfolio
10~12	Complete their 3rd progress report Job Q &A template based on their major.	Submission of presentation Outline (3rd presentation outline)
13	Conference: feedback on video- resume	Practice presentation including the concluding part with 7-10 PPT slides)
14	Complete the 4th progress report.	Submission of the presentation Outline (4 <sup>th</sup> presentation outline)
15	Final presentation: portfolio/ video resume, with job interview	Final presentation: portfolio

In order to mould the art-integrated tasks, each instructor introduced supplementary materials and modified the tasks in accordance with the students' overall language proficiency. The students were required to file progress reports, do presentation on their artwork and participate in interviews, all of which were introduced for language improvement. Throughout the semester, the students of both groups were required to submit four progress reports for the upper-level class and presentation outlines for the lower-level class (at weeks 3, 6, 10, 14). The reports might include information such as the main ideas, the artwork/media, the type of project, the current status of their work, assets, and any challenges they faced. After working on their art projects for ten weeks, the students' final update on the progress report was approved during the week 13. Meanwhile, both instructors provided three conference timeslots throughout the semester to offer additional support.

Given freedom to choose a topic related to their own artwork for the final presentation, the upper-level students adopted a project style among Demo Reel, Showcase, Video resume, and Art Portfolio. By contrast, the lower-level students were encouraged to adopt an art-related portfolio project with four tasks: 1) to introduce him/herself and their three artworks, 2) to compare two admired artists, 3) to introduce their art performance, and 4) to orally present all the above to the class. The tasks were expected to be a kind of situated task. While the upper-level students received feedbacks mostly on the artistic content and technological tools, the lower-level students were entertained to express their artistic thought frequently with grammatical feedback on English writing and speaking. The main portion of grading was announced to be based on how well they would perform the chosen tasks by utilizing the form-focused learning from the class.

## Methods

### Participants: Students and Two Instructors

According to the results of the placement test, the participating students were divided into two groups: one group of twenty-two lower-level students (average score of 60 points in TOEIC Speaking Test), the other of ten upper-level students (average score of 75 points). Two of the upper-level students had spent two years in English speaking countries during their childhood. But the rest of them lacked confidence in speaking English compared to those two. Regardless of students' English proficiency, however, most of them were eager to speak English better for their future job market potential and social purposes. A few of them expressed their desire to be a fluent English speaker for the goal of becoming a globally recognized artist. With the instructors' endorsement, we divided the students into two groups at the beginning of the

semester: 24 students for one lower-level class and 16 students for one upper-level class. After completing all the task and survey, 22 students from the lower-level class and 10 students from the upper-level class were analysed for this research. Only the students who finished all tasks and pre-post questionnaire surveys were included and analysed in this research.

The instructor of the lower-level class (hereafter, Instructor L) taught for 10 years in the EFL context and had 3-year experience of teaching Art College students in the university. She told us that the lower-level students she used to teach didn't show much interest in learning English. Being doubtful about the level of their motivation in learning English, she was initially reluctant in adopting the CLIL approach for the following reasons: First, the tasks might be too challenging to them because the linguistic competence of students was not up to the task. Second, the instructor was not an art expert and thus not well equipped with knowledge and idioms to guide the students through art-related tasks. On the other hand, the upper-level instructor (hereafter, Instructor U) was, from the beginning, very enthusiastic about the art-integrated task-based approach with the experience of having worked as a director of music videos for several years. He was very knowledgeable about music, filming, and computer technology and confident in teaching art subjects with his master's degree in arts. He had taught English for six years in the EFL context. The two instructors were comparable in 1) different attitudes towards the use of art-integrated tasks, and 2) different levels of their knowledge about the content.

## Data Collection

### Questionnaire survey

The questionnaire surveys were completed at the beginning and at the end of the semester. The survey included 20 items focusing on perceptions of learning attitudes and the language skill improvement through the course. There are three parts in each of the pre- and post-questionnaire. The first section asked students to assess their language proficiency by using the five-point scale with 1 as "Very Poor" and 5 as "Very Strong." The second section about learning attitudes contained 10 items: three items for Interest, four items for Participation, and three items for Confidence. Each item was gauged on the five-point Likert scale with 1 as "Strongly Disagree" and 5 as "Strongly Agree." The internal consistency of the items was founded to be reliable, with Cronbach's alpha coefficient values of 0.842 in Interest, 0.872 in Participation, and 0.895 in Confidence. Overall, the internal consistency values of the instrument were in the acceptable range. The last section was about the participants' general biographical information such as specific major, previous TOEIC speaking scores, English learning time, and overall proficiency.

### Class observations and interviews

The researchers made observations of the art-integrated teaching classrooms and students' final presentations for both groups during the semester. We arranged several post-observation conferences with the instructors for clarification of some issues uncovered during class observations. Another type of qualitative data was collected through interviews. The researchers interviewed eight students from the lower and upper-level classes and asked the following questions: what they liked/disliked about the class, whether they felt that they had improved in English language skills and how they valued the art-integrated language class. The researchers interviewed the students in Korean though two instructors were interviewed in English. Although the responses were paraphrased and summarized by the researchers, the first-person narrative form was maintained to convey the interviewees' message more precisely.

### Analysis

The data was analysed quantitatively and qualitatively. The questionnaires on the perception of language skill improvement and learning attitudes were quantitatively analysed by SAS 9.4. *t*-test was conducted to

analyse the changes in the students' perception and attitude. Standard deviation and Mean scores were measured for each question. The significant level was at  $p < 0.05$ . Results were compared within and across the two groups by using descriptive statistics. A recursive approach following Creswell (2003) was applied to the data analysis. The inquiry about the previous instructors' perceptions of the course influenced our creation of a task-based course. Similarly, art-majoring students' needs analysis contributed to the way art-integrated tasks were developed for the classes. Since our specific type of research was a case study, our main goal was to describe the context and participants, and then analysed the data for general themes or issues from the interviews with the instructors and students as well as from class observation. Two main strategies were adopted to enhance our research credibility: cross-checking and a demarcation of interview data. First, the second author translated all interviews and then checked them with the first author and the two instructors. Second, the demarcation of interview data from interpretation was employed to indicate what was stated by the students and what were the researchers' interpretations (Holiday, 2002).

## Results and Findings

### Students' Perception of Language Improvement and Learning Attitude

Table 2 shows students' self-perceived level in four different linguistic skills which derived from the participants' responses. For both classes, the mean scores were increased.

TABLE 2  
*Perceptions of Language Skill Improvement*

Skill	Group	Test	M	SD	<i>t</i>	<i>p</i>
Speaking	Lower	Pre	1.68	0.57	-4.16	0.0004***
		Post	2.27	0.46		
	Upper	Pre	2.50	0.97	-0.61	0.5554
		Post	2.70	0.82		
Writing	Lower	Pre	2.00	0.87	-4.45	0.0002***
		Post	2.73	0.55		
	Upper	Pre	2.70	0.82	-0.56	0.5911
		Post	2.90	0.99		
Reading	Lower	Pre	2.55	1.06	-1.82	0.0829
		Post	2.95	0.49		
	Upper	Pre	3.20	0.63	-1.15	0.2789
		Post	3.50	0.53		
Listening	Lower	Pre	2.23	0.97	-1.86	0.0763
		Post	2.68	1.04		
	Upper	Pre	3.10	1.20	-0.63	0.5450
		Post	3.50	0.97		

While the upper-level group did not show statistically meaningful improvement, the students of the lower-level class showed significant improvement in speaking and writing (Speaking:  $t = -4.16$ ,  $p = .0004$ , Writing:  $t = -4.45$ ,  $p = .0002$ ). Unlike the students of the upper-level class, those of the lower-level class expressed that the task-based approach helped them improve on speaking and writing skills more than on reading and listening skills. The lower-level students' writing practices were substantially enhanced with the instructor's step-by-step language feedback.

Table 3 shows the results of the students' perceptions of their learning attitudes toward the art-integrated language learning approach in two different classes.



TABLE 3  
*Perceptions of Learning Attitude*

Attitude	Group	Test	M	SD	<i>t</i>	<i>p</i>
Interest	Lower	Pre	2.80	0.77	-3.37	0.0029**
		Post	3.35	0.63		
	Upper	Pre	3.43	0.74	-1.15	0.2789
		Post	3.73	0.78		
Participation	Lower	Pre	2.77	0.81	-1.81	0.0853
		Post	3.11	0.56		
	Upper	Pre	3.10	0.69	-0.10	0.9261
		Post	3.12	0.44		
Confidence	Lower	Pre	2.06	0.90	-3.50	0.0021**
		Post	2.92	0.79		
	Upper	Pre	2.80	0.85	-1.02	0.3330
		Post	3.13	0.32		

The students of the lower-level group showed substantial improvement in Interest ( $t=-3.37, p=.002$ ) and Confidence ( $t=-3.50, p=.002$ ). The change in their learning attitudes was significant in all areas except for Participation. The art-integrated tasks helped the lower-level group have more confidence in their language skills than before and thus strengthen their desire to learn about their artwork related tasks. In comparison to the lower-level group, the upper-level group did show less improvement of interest, participation, and confidence about learning. There was no statistical significance (Interest Pre:  $M=3.43$ , Post:  $M=3.73$  / Participation Pre:  $M=3.10$ , Post:  $M=3.12$  / Confidence Pre:  $M=2.80$ , Post:  $M=3.13$ ). This finding was corroborated by some of the students' interviews. In general, the lower-level students were more interested, confident, and participatory than the upper-level ones.

## Reactions and Reflections

### Interviews with the lower-level students

The interviews pointed to the fact that most of the students in the lower-level class were satisfied with the art-integrated task approach in learning English. The students seemed to feel more comfortable and less intimidated within the homogenous group and with the topics of their own artwork:

I was asked to give a presentation on the topic I like, which motivated me to make an effort. If my teacher had picked a topic for me, I don't think I would have enjoyed the process. (Student 1)

Another student informed that the task helped her get motivated in studying English and her major study:

The class was fun, interactive and motivating. At first, thinking about giving a presentation in English was a big burden. However, it was broken down into small steps. As I spent much time producing simple sentences and organizing an outline and practicing them, I gradually became more relaxed. Repetitive practice helped me improve English. (Student 2)

With the usage of familiar knowledge and repetitive practice of it in English, the student found some psychological assurance in learning English. The student had a positive response to the use of her artwork in preparing in-class presentations. The procedural arrangement by the instructor in preparing them for the task did also contribute to the student's affirmative perception. Instructor L provided the students with momentum for studying harder through the tasks and class activities with which they felt familiar.

In terms of improvement, I was surprised that I was able to give an English presentation with ease in the end. Constant practice must have contributed to my upgraded English. (Student 3)

The learning process made some students feel more confident in speaking than in other areas:

I think my writing and speaking improved a little as I worked on my outline and presentation. We had many speaking activities in class, and they must have helped me improve speaking. (Student 2)

The activities led us to speak with each other very often. As a result, my speaking skill has improved. I am not sure about writing, though. I at least learned some new words by doing assignments. (Student 1)

Though the process of preparing the presentation might have helped them in terms of writing, the students seemed to feel less sure about an improvement of their writing skills than of their speaking. Even though many students showed positive responses, some complained about the negative sides of the course tasks:

One challenge was that the process of preparing the project was quite time-consuming. For my presentation I did research on the history of arts. It was fun to learn the history and I acquired some vocabulary on the topic. But it took a lot of time. (Student 3)

One issue I have is it's only one-credit course and we, the art majors, have so many things to do during the semester. (Student 1)

Overall, the interviewees appreciated the art-integrated task and enjoyed interactive activities for language learning. They confirmed that the art-integrated tasks, along with consistent practice and instructor's facilitation, motivated them to work on improving their speaking and writing skills. The students were better scaffolded through individual consultations with the instructor for guidance on assignments and error corrections.

## **Interviews with the Upper-Level Students**

In general, the students enjoyed the class with the art-integrated tasks:

I thought this would be challenging, but now that I have completed the assignment, I feel I can do this again in the future. (Student 4)

I enjoyed this English class due to the presentation of my artwork. I was glad to learn English words which are useful in presenting my artwork. (Student 5)

This class was useful to prepare my showcase and answer questions about my own work like a real job interview. I'm planning to go to New York collection this winter. Through this class, I learned how to prepare interview for my future jobs. (Student 6)

Being given the chance to present one's own artwork not only got them animated about the task but also made them reconsider the significance of learning English. While most of the students were eager, however, several filed complaints that the task was a bit too burdensome and time-consuming for a one-credit course:

Majoring in Musical, I was really busy in rehearsing my performance. So I missed the English communication class. I was dead tired to come to English class and do my English project. (Student 8)

I spent a lot of time doing the task for a just one credit course. The class was a burden to me. (Student 7)

Despite a few grumbling participants, most students appreciated the instructor's enthusiasm in trying to inculcate them with knowledge about art in English.

In the beginning, I aimed to work hard in the class. But as the semester went on, I was too busy with other works in my major. Still, I am glad that I completed this project. (Student 5)

The professor was very passionate to talk about art. Sometimes he brought various videos on art and recently popular a music composing machine which is never mentioned by my music professor. He prepared lots of music-related materials like MIDI to show us in class. (Student 6)

Although some students liked to talk about their own artwork, they were reluctant in spending too much time for the task. A few students got frustrated due to the lack of knowledge on technique and computer programs:

I am not a computer savvy person. Searching the Internet to find the right program for my project was time-consuming, which made me tired of doing unnecessary work for learning English. (Student 7)

In sum, most of the upper-level students were positive about the art-integrated tasks and got motivated to study English more after the class. But there were also complaints about the classroom tasks being too time-consuming and, consequently, four drop-outs from the course.

## Instructors' Perceptions and Reflections

With class observations, interviews, and consulting sessions, the researchers tried to ascertain instructors' perceptions on three themes: 1) the art-integrated tasks, 2) students' sense of independence and confidence, and 3) students' overall improvement of English.

In the lower-level class, the students were regularly offered form-focused instructions from the textbook including new words and practical expressions that they could potentially utilize in communication and for the art-related tasks. Meanwhile, art-related materials, though slightly utilized and integrated during the class time, were introduced to help the students share common interests and thus keep a good class atmosphere. Instructor L brought supplemental materials with which to steer the students for speaking about their art projects in English. Even though the students were in different fields, most of them are equipped with common terminologies (e.g., *design, lightning, costumes, cast, props, instruments, etc.*) and expressions (e.g., *We are busy with rehearsals, we are fixing the back drop, we will play and perform, we had a gig, costumes and props are difficult to make/build, etc.*) for communication.

Instructor L tried to make the classroom environment accommodating to the lower-level students. For example, the small talk about their respective majors helped them get better engaged with and focused on class. Lively activities (e.g., "Find someone who") were proffered to help the students do practice on what he/she can do with artwork. The students were enlivened by the activity and thus the class ended on a very high note. Knowing that it was a huge challenge to make art-major students keep focused on learning English, the instructor tried to be sympathetic and positive regarding their generally low level of English proficiency. With such an affirmative attitude, she encouraged the students to follow what they thought

was proper and effective to their projects. The instructor's reassurances played a major role in keeping students interested and augmenting their confidence.

Hearing them talk and seeing their commitment to their own task was a remarkable thing in my working at this university. I was amazed to see them confidently standing in front of classmates and talking in English about the topic, artwork they have selected, in English. (Instructor L)

While being assisted by the instructor with guidelines and through teacher-student conferences, the students felt improved in writing and paragraph organization. As the students were to write about the art project tasks close to their hearts, most of them did the work diligently without much resistance to its repetitive nature and multiple writing activities.

In the upper-level class, the instructor was initially enthused about the art-integrated tasks based on the students' own art projects. In addition to the task of making each art portfolio in the communicative class, he added an extra task of making a video-resume for the final presentation. Instructor U believed the students would benefit from developing an English resume with art portfolio in preparation for their future career. He provided many samples of various professional videos from different disciplines such as music, design, filming, performance, musical, fashion, etc. Recognizing the students' difficulties in preparing the video-resume, he allowed them to write first a Korean version and then to translate it into English. When the students were given opportunities to showcase their own art projects and present their video-resume, they revealed a greater sense of appreciation about their specialization of art.

In class, Instructor U introduced a MIDI (Musical Instrumental Digital Interface) program so that the students could create complex music and animate 3D models. Some of the students found it interesting and were triggered into developing new interest in composing songs with the technology. From a motivational perspective, we could see the potential of new knowledge and its authentic relevance but were disappointed at his failure in connecting the new knowledge to further language practice. Regarding the final presentation of the upper-level class in a job-interview format with a video resume, instructor U provided the students with 10 questions about their own artwork for guidance. He put more emphasis on showcasing one's artwork than on presenting it in polished English, so as to reduce the sense of anxiety the students might have felt. Instructor U took an evaluative position in asking the students many art-related questions during the final presentations and the ensuing Q&A sessions. He expressed his concern about difficulties of time management among the students at the end of semester.

The students were too busy to keep one-on-one conferences which were assigned for getting feedback on their writing and preparation. I got stressed out to rearrange the conference time due to their rehearsing schedule at the end of the semester. (Instructor U)

In the same vein, student no-shows and postponements often hindered Instructor U from offering proper and timely feedbacks. Even though Instructor U tried to inculcate the students with in-depth knowledge, a few students felt intimidated and overwhelmed with too much information and technological huddles.

## Discussion

Many of the students in both classes felt motivated for learning English through the presentation of their own artwork. With the findings we may argue that the art-integrated language tasks are useful for art college students for two reasons; firstly, one's own art project can provide students with higher confidence and more interest because of its relevance to their academic and professional interests. Secondly, art related tasks may serve as a good means to increase students' language proficiency. Most of the students found guided writing on art-related topics relatively stress-free, while feeling less intimidated in speaking about the content they had already written. The implementation of the art-integrated task-based approach can now

be rationalized on the condition that the balance between language and knowledge, and between learners' language level and the difficulty of tasks is called for its successful implementation in the Korean EFL context.

## **Language and/or Knowledge**

The facilitation of Instructor L helped the students feel empowered in delivering a short presentation as a person of “authority” or “knowledge” in front of an audience. The lack of professional knowledge on art apparently did not hinder Instructor L from scaffolding the art-related tasks for language learning. It rather proved positive in triggering students for self-learning and letting them enjoy the self-empowering process. With timely feedback and proper scaffolding through conferences, the instructor helped the students revise the explanatory paragraphs and correct grammatical errors. Instructor L brought in communicative activities to make the students feel comfortable in talking about their majors. The students were able to share common interests, keep good class vibe, and focus on what they were familiar with. As Echevarria, Vogt and Short (2012) pointed out, language acquisition can be enhanced through its meaningful, contextualized use.

On the other hand, Instructor U was not successful in providing the students with proper scaffolding for language learning. He put too much emphasis on art itself with his own expertise on music and computer technology in creating music video. He often made critical comments on the content provided by the students and frequently asked for more details to be added. Instructor U, for example, loved to talk about the knowledge of art and technology—e.g., how to use presentation tools such as Microsoft PowerPoint, to create audio files with WAV or MP3s, to manage graphic files of JPG and PNG formats, and to use MIDI in class. Such a strong interest by Instructor U in the art content counter-intuitively proved negative to the degree that the students were hindered from concentrating on the language learning. Some students appreciated his advanced knowledge on art, but others were overwhelmed with too much information on art and technology. His eagerness to direct the students to expand their knowledge on art and technology didn't work positively in keeping them focused not only on learning the English language but also on enhancing the content knowledge.

## **Language Levels and the Volume of Tasks**

Instructor L focused on building up vocabulary, writing and speaking skills by limiting the task to one. She broke down the steps of the task with proper grammatical feedback and made the students go through the well-distributed procedure. For example, she requested the students to submit their outlines for each conference to the instructor. With the three conferences throughout the semester, the students could develop four written progress reports. As is shown in Figure 1, student J could continue to develop her draft until her final presentation though she was afraid, at first, of presenting her artwork in English. With the instructor's step-by-step feedbacks on her English, J became confident in making presentation on her own tattoo art.

<p>Task 1 &amp; Feedback</p>	<p>Task 4 &amp; Feedback</p>	<p>Presentation slides</p>

Figure 1. Student’s writing, instructor’s feedback, and presentation slides.

Instructor U, by contrast, asked the students to handle the two art-integrated tasks—presentations of portfolio and video resume. With the extra task of creating video resume, Instructor U assumed that the art majoring students would be better prepared for future job market. But this kind of instructional ambition led to an unexpected negative outcome that several students dropped out, mostly during the final weeks of the semester. Several students expressed that they had no choice but to prioritize their time management by putting their majors over the general English course.

The one-hour credit of the course contributed to the complaint that the time they spent in preparing the task was a bit too much. The standard number of credits that Korean university students take in a semester are 18 while the value of the course is only 1 credit. Therefore, many students considered the task as too demanding for the one-credit course and often refused to give priority to the language course. As explained by Cammarata (2009, p. 571), “For CBI... time is always an issue and the lack of time preparation is already a great source of anxiety.” Considering how much efforts the students put in for their major courses, the instructors should have been more careful about how much time they would require the students to spend in carrying out the assignments. Heavy tasks should be carefully considered into the CLIL even though the students have high level of language proficiency.

### Conclusion

From this study on the feasibility of art-integrated language learning for the Korean art college students under the general college English program, we found that while working on tasks they were well versed in, the students became more empowered, confident, and interested in learning English. Art-integrated English class generated a kind of excitement among students by making English tasks stress-free and fun. Art is a common denominator among art college students to the extent that they could “communicate” with common art-related terminologies and expressions. This study showed that the students in general developed more interest in learning the language within an authentic and personally meaningful context. Regardless of their linguistic level, the students became better motivated with their own artwork. The effectiveness of teaching English through students’ own art work always, however, lies in how to keep the balance between content knowledge and language learning, and between the magnitude of the task and the students’ linguistic ability. We discovered that practical guidance in the specific context is vital to the successful integration of content and language (Meyer, 2010). Drawing on the previous researches on the utilization of art in teaching a foreign language (Grundy, Bociak, & Parker, 2011; Ostermann, 2015; Park & Lee, 2019), we corroborated that the art-integrated task-based approach can play a significant role in

mediating two educational goals of learning language and expanding content knowledge. With the carefully select tasks based on a topic the students feel comfortable with, the instructors can help the students feel empowered about language learning, and even cultivate a strong sense of accomplishment. Such rewarding experiences, in turn, might enable them to pursue English learning further, as one interviewer articulated. The task of explaining one's art projects proved an effective tool in motivating art college students to talk about their ideas and experience in English.

This study has several limitations. First, the number of the participants may be considered relatively small for the statistical analysis to be generalized. This research was, indeed, conducted with the small number of the art major students, but the discovery certainly corroborated what many researchers of CLIL have proposed. Second, no established standard assessment was employed in measuring how much the students were improved in their language skills. For this reason, our study could be criticized for not demonstrating any concrete enhancement of linguistic capability in a statistical sense. Third, the interviews were done in a relatively small scale, with only two instructors and eight students. Therefore, we recognize the need to develop more varied implementation methods for different types of students in different contexts with different tasks. Despite above-mentioned limitations, we believe that this study on art-integrated language teaching within a general college English program of Korea should still be valuable to educators and researchers in the EFL field. We concur with Jeon & Yin (2022) that changes should be made for the proper implementation of communicative language teaching. In the Korean EFL context, we believe, this art-integrated language teaching could open up an alternative educational venue to the model of communicative language teaching.

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