

# EVALUATING THE POSITION OF ESP FOR ART STUDENTS IN UNIVERSITY OF TEHRAN ART SCHOOLS

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**ABSTRACT:** This piece of research is an attempt to find and define the position of English language for special purpose (ESP) among art students in University of Tehran art schools. The aim the research is bound at is to clarify the need for an ESP on the part of art graduate and undergraduate students. Through the research, a short review of EFL history in Iran and its dynamic developments through different periods, its change to meet the learners need as well as the present attitude of art students towards English language in general and English for special purpose in particular are sought in a survey method conducted in University of Tehran art schools. Although the theoretical framework of the research is similar to a need analysis, but the fact is that its aim is almost far beyond searching for any prove for a self evident reality, rather it looks for the present position of ESP among Iranian art students and collecting more learners centered attitude and supportive evidence towards ESP current position and future prediction. Since, with a moderately young history, ESP in different fields has gained much ground all over the world and turned to be almost a must among specially non- native English speaking art students, evaluating its pros and cons from art students perspective is hoped to shed some light on the issue in art field.

**Keywords:** ESP for art, art and language, attitude, English language.

## INTRODUCTION

Language learning has a long history and has undergone many changes (Strevens, 1977). Through the development of science and art in different and vast branches, the need for a specified communicative means emerged and soon changed to be a must in various domains. English language as the most prevalent inter-cultural language initiated in the stages of international science and technology, Arts, Business, Tourism and other areas of control and domination, and as a result teaching English for special purpose (ESP) gained ground and forced itself to be on the focus of research and curriculum for different fields. No doubt when the English as a Foreign Language found its path into a new stage of development, English for Specific Purposes (ESP), such as scientific and technical English, Art English, and so forth and so on also found no way but to expand its scope of application in the world. Thus far, in our country (Iran) as a developing country, ESP although a bit late in some sense, yet continued to be the need of time, along with the mainstream of English as a second language education. the learning objectives of ESP is already quite clear, no need to mention that it is a targeted, highly practical way of teaching of English language to meet the professional needs among them art, for in terms of students, general English as a means or tool to express their professional mind or even to address their professional audience is not enough and having a more brushed up and to the point language seems to be inevitable. This assumption however, and to the best of the researchers' collection, is not reached on the basis of a research for which the present research is bound to.

Engaged more than two decades with the issues of English language among art students at university of Tehran and due to a moderately recent policy change in teaching English to art students and having a close contact to students of different arts for a long time made the researchers feel a strong desire among them to have their own

bread and butter to catch up with their technical and professional needs, to examine and support this inference, the researchers decided to discuss the question with the benefiting party (art students) to find out if there is any new and expressive need of ESP felt among art students.

Through the research it was the core idea to find out whether or/ not the students of art feel any need towards an expertise language learning in their own study field. It is quite clear that art by itself is a universal language, but there is also no doubt that people feel a need for a second international language to explain or even be explained through written or verbal technical language, something as special in somehow different and relevant language. In order to find the relevant answer to the research question, the researchers thought of a null hypothesis as there might be no need to such a means felt among art students and set to search and verify any possible findings for the raw assumption. To come up with a handful result a brief look at the whats and whys of ESP seems noteworthy. It is a commonly agreed fact that the artistic world now is no longer a confined island limited to a small circle of local artists; rather it is an international world which requires its settlers to share experience and establish meaningful relationship, exchange their feelings and experiences not only through color and canvas, but also through words and verbal communication.

## **II. Review of Literature**

### **What is ESP?**

English for specific purpose (ESP), like any other form of language teaching, is primarily concerned with learning. But it is our view as Hutchinson and Waters (2000) believe that ESP in its development path from past up to the present, has received scant attention to the question of how people learn, focusing instead on the question of what people learn. ESP has, in other words, been language- centered in its teaching and learning approach. They would not wish to dismiss this, but they feel that ,if ESP is to have any real and lasting value, it must be founded in the first instance on sound and firm principles of learning , and it is with this purpose in view that they have proposed a learning – centered approach to ESP (ib;p2).

### **Why Do We Need ESP?**

Being in direct contact with visual arts students for more than two decades and teaching them led the researchers to feel strongly the absence of a direct and authentic source for promoting the learners foreign language skills and helping them to catch up with their comprehension and communication needs in their professional domain. The feeling toward such a source and means encouraged the researchers to seek and provide required and adequate documentation to make the policy makers and curriculum planners at least aware of such a need persistence among art students. A need which is originated from the nature of their studies and profession as a universal language and the necessity of having a verbal medium to express their minds and feelings and bridge the gap between them and the interlocutors and their counterparts as well. This could be done through authentic and more natural ESP which has a long train of encouragement behind its moderately young history.

Hutchinson and Waters (1992:5) argue that the English language world could get along well enough without it for many years, so why has ESP suddenly become such an important (some might even say the most important and inherent) part of English language teaching?

The factors which led to the emergence of ESP in the late 1960s and the forces, both theoretical and practical, which have shaped its subsequent developments is now so obvious that it hardly needs to go any further than calling it inevitable for a living practitioner in art to prove his existence and introduce his/her genius in the present modern world.

According to Farhady (2011) the oil crisis in 1970s and the rush of western companies and experts to the oil rich countries in the Middle East among them Iran created a new need of language in the region which gradually gained specialized form mostly on the basis of the technical activities carried out in the oil industry.

Dahmarde(2009)believes that the rapid development in different scientific and economical domains, job opportunities and financial restrictions increased the need for special courses in English language. Local Workforces in the region under English and even none- English enterprises had no language choice but English.

### **What is the Origin of ESP and Where Does ESP come from?**

Tell me what you need English for and I will tell you the English that you need .become the guiding principle of EPS. (Hutchinson and Waters; 1991.)

Hutchinson and Waters (1992: 6) believe that the origins of ESP was not a planned and coherent movement, rather, like most old and modern developments in human science and activities, it was a phenomenon that grew out

of a number of converging trends. These trends have operated in a variety of ways around the world, but they identified three main reasons at work in the emergence of all ESP. These are briefly discussed as following:

1-The Demand of Post War New World.

2- A Revolution in Linguistics.

3- Focus on the Learner

The end of World War II in 1945, although having heavy destructions behind, heralded a new age of enormous changes and unprecedented expansion in scientific, technical and economic activities on an international scale. This expansion created a world unified and dominated by two powers, that is, technologies and commerce which in their relentless progress soon generated professional communities with a demand for an international language. For various reasons, most notably the economic power of the USA in the post-war-world, and her influential presence and leadership in the war ending days with comparatively the least damage and causality, this role fell onto English.

The immediate effect of such power and community hegemony was to create a whole new mass of people around the world wanting to learn English, not for the pleasure or prestige of knowing a foreign language, but because English language was now the gate to enter to the international currencies of technology and commerce. Previously, however, the reason for learning English (or any other foreign language) had not been well defined. Knowledge of a foreign language had been generally regarded as sign of a well-rounded education, and few if not none had really questioned why it was necessary. But as English language became the accepted international language of technology and commerce, it created a new generation of learners who already knew specifically why (for what specific purpose) they were learning a language - businessmen and women who wanted to sell their products, mechanics who had to read instruction manuals, doctors who needed to keep up with the current scientific and technological developments in their field and profession, artists who felt strong need of expressing themselves and their feelings, and a whole range of students whose course of study included text books and journals only available in English. (Hutchinson and Waters .ib:8).

This development was accelerates in most mineral rich parts of the world and in the Middle East fueled by the oil crisis of the early 1970s which resulted in a massive flow of funds and western expertise, technology and technicians into the region oil rich countries. This flow soon was fixed and firmed by the military presence of western forces especially American army forces and bases in this part of the world.

English language at least in Middle East, as a direct result of the above mentioned geopolitical considerations suddenly became a big business and commercial tool and its socio – cultural pressures began to exert an influence as well. Rapid changes in different fields and disciplines, time and financial constraints, communicative facilities and job opportunities created an urgent need for cost- effective courses with clearly defined goals. In addition to these mostly political and local sources for the emergence of ESP some other theoretical and educational factors were at work. Developments in educational psychology being one of the most influential factors.

### ***A Revolution in Linguistics***

The second major reason behind the advent of ESP was vast developments in the field of languages study. At the same time as the demand was growing for English courses tailored to specific needs, influential new ideas began to emerge in the study of language as well. The new studies shifted attention away from merely defining formal features of language usages to discovering the ways in which language is used in real communication (Widowson, 1978).

Hutchinson and Waters (1985;7) argue that the language we speak and write varies considerably, and in a number of different ways, from one context to another . In English teaching this gave rise to the view that there are important differences between, say, the English of commerce and that of engineering. These ideas married up naturally with the development of English course for specific groups of learners. The idea was simple: if language varies from one situation of use to another, then it should be possible to determine the features of the specific situations and consequently make these features the basis of the learners' course to meet his/her need. This theoretical reasoning led to encourage a couple of scholars to write about ESP among them swales (1985), C.L.Barber (1962), Ewer and Latorre (1969), Selinker ,Trimble (1976) swales(1985), Hyland (2009),Basturkmen(2010),to name but a few.

### ***Focus on the Learner :***

A third reason behind the case was the new developments in educational psychology which had a great contribution to the rise of ESP, by emphasizing the main and central importance of the learners and their attitudes towards learning (Rodgers, 1969). Learners were seen to have different needs, goals and interests, which would have an important and determining influence on their motivation to learn and the effectiveness of their learning. This lent support to the development of courses in which "relevance" to the learners' needs and interests was paramount.

This very idea and applying the theory of relevance, was the logic of the present research to put its millstone on the learners' attitude towards an ESP for themselves or as, mentioned earlier to have their own bread and butter. We strongly believe that this at least may herald the involvement of the learners and their active interaction in what they are taught and learn. For a painting student speaking, reading and writing about Rembrandt or Picasso is surely much more charming than doing so about Newton or Plato and Socrates!

A fourth local and personal reason, however, can be added to these reasons; namely with collapse of geopolitical, scientific and technological borders by the emergence of new communicative facilities like internet and digital media, communication gained a new and vast ground among specialized communities and practitioners. The prerequisite of which was an internationally oriented common language.

### ***English Language and ESP in Iran:***

The emergence of an active and full American power in the most stages of world challenges, however, forced the other powers specially French and English colonization to withdraw and gave way and room to the new comer to take over. French which was the first foreign language embedded in the educational programs and curriculums in Iran gave ground to English language in 1934(Dahmarde2009).

The replacement of English language with French, we think, was welcomed by the learners under two main reasons: first the government backed the program strongly due to political considerations and the second was moderately simple structure and pronunciation of English language in comparison to French extended syntax and jawbreaker pronunciation. As the presence of English as a foreign language is not so old as half a century, consequently the demand for ESP under this specific title was delayed due to the small circle of industrial and scientific development in Iran.

Moreover according to Farhady et al(2010;10)deciding on a language to be taught as a foreign language in a country's formal education system is not a matter of pure academic choice but a matter of government policies often motivated by political, social, economic, and educational and even ethical factors. For instance, in 1839 when the first modern school was established by a French priest (Eugene Bore) in Iran, his main motive for sure could have been religious, though he claimed that he intended to promote modern sciences and the French language within the Iranian community. Although this school was neither established, nor managed and supported by the government, yet the French language gained a social prestige in the society and influenced the choice of foreign language teaching later in the country (Mahboubi Ardekani, 1975).

After World War II, as mentioned before, English language began to spread around the world and was taught in most countries as either the sole foreign language or as one of the major foreign languages. During the Pahlavi Dynasty (1925-1979), close political, social, economic, and military relationship between Iran and the US speeded up the westernization in the country that had started some years back with the Qajar Dynasty (Riazi, 1995). English became an important requirement in the Iranian military because a good command of English was needed for the army personnel to go to the US for further specializations or receive their local trainings at home under US trainers. In addition, teaching English became a social need due to the extended presence of Americans in different layers of job and commercial markets and as a result private language schools mushroomed in the capital and many other large cities before soon. Knowledge of English became an essential requirement for many job opportunities for the younger generation. Farhady et al(2010;10) remarked that, despite the fact that in some countries such as Japan, English was promoted to a high status of the vehicle of internationalization (Fujita-Round & Maher, 2008), it was kept as a vehicle to educational advancement in Iran. Thousands of Iranian students were sent to US universities to get higher educational degrees. Many Iranian universities created sister-ship relations with American universities, which facilitated the allocation of scholarships for students to complete their MA/MS and PhD degrees in American universities (Farhady2011).

Furthermore, Khubchandani(2008) believes that while most countries around the world have already responded to the issues of globalization, internationalization, and competition among multinationals by endorsing bilingual and multilingual educational systems, Iran has not been willing to move in this direction in order to keep national unity and identity among the young school generation. There was another major challenge in ELT in Iran this was the politicization of the English language after the Islamic Revolution and the fear that English presents a threat to the Persian language and Islamic culture (Khubchandani, 2008).As a result the movement of the expansion of private schools and language institutes, hindered and all were closed down after the revolution. However, they resumed their operation under the labels of non-profit institutions, and contributed to the promotion of teaching English to a sizable number of students.

Britain as a leading colonization power was active for years before American presence in the East in general and in Iran in particular. Although this presence was weakened by the American total hegemony in Iran's overall stages, yet they continued their soft presence in sociocultural stages in Iran and even in some occasions competed the rival

power. This was quite noticeable when official institutions like British council tried to have more share in new developing Iran education system by offering different opportunities to attract Iranian young generation. A brief review of British council file reveals that UK had its own plans and targets in the new era in Iran.

The reports from British council reveal that between 1942 and 1978 the Council brought nearly 10,000 students and visitors from Iran to Britain. In 1978 the majority of these were studying medical, agricultural, and educational subjects. In the period 1948-75 some 188 Iranians received British Council scholarships (BC.R). In the 1970s the Council was engaged, at the request of the Iranian authorities, in a number of projects connected with the development of education and training in Iran. These included a major program for the teaching of English to employees of the Oil Services Company of Iran in Ahvāz, Ābādān, and K̄hārk Island; the development of a faculty of nautical studies for the University of Baluchistan which was designed to train officers for the Iranian merchant fleet; and training of veterinary surgeons for the Veterinary Organization of Iran (Vetorg) in Britain. This perhaps can be considered as the first formal attempt to teach ESP in Iran, not forgetting that it was started much earlier in the army specially air force and a bit later in navy.

In June 1978 the Council's representation in Iran was among the top three of the Council's representations in the world. The Council had offices and centers in Tehran, Ahvāz, Isfahan, Mašhad, Shiraz, and Tabrīz, with a total of 18 London-appointed staff, 98 local staff, 53 London-recruited English teachers, and 38 Council-recruited staff working in Iranian institutions. (BCR)

In addition to this full power presence of British council, American schools were increasing their presence in different layers of professional and educational stages as well. American schools which were the main cultural bridges between Iran and America had a long history behind it. The first one being a religious school established by Justin Perkins in North West Iran, Uromieh in 1886. (Mahbubi 1975).

The fast growth of British Council and American schools programs and activities were abruptly halted in late 1978 by the socio-political events prior to the departure of the king in January 1979 and came almost to an end after the establishment of Islamic Revolutionary Government. During 1979 and towards the end of this year the remaining provincial institutes and offices, and cultural centers belonging to the Council and US were closed. The last British Council representative in Iran was John Hanson.(BC.R)

### ***English at Universities and ESP in University of Tehran Art Schools***

Teaching English or other foreign languages at the university level in Iran, In contrast with the complexities of entering the universities, follows quite a simple and straightforward policy. In university of Tehran art schools there is a 2-unit credit requirement for all students regardless of their major. Beside this general requirement, depending on the needs of the students and the approval of the school and its departments, students might take up to 4 credits of ESP courses as an optional requirement. According to Farhady et al(2010;13)The way English is taught at the universities is often translation oriented because the main objective is to enable students in different majors to read and understand materials written in English in their own study fields.

The instructional materials for English courses at the universities were to be prepared by an organization called "Center for research and development of textbooks for university students" which was established in 1981, but this is not observed for different reasons, teachers' freedom in choosing teaching materials being one of them. The center has so far prepared and published only two text books in arts field, under the title of: English for visual art students" which was addressed in item 6 of the survey questionnaire. The content relevance of these books and their qualities and quantities were asked to be judged by the students as the main users.(ibid)

Historically speaking the first formal step, to the extent of the present research gathering, towards preparing an ESP text book for art was taken in 1984 by a group of experts and teachers under the title of "English for especial purpose (ESP) for the students of humanities" with a subtitle", literature and Art). The book was prepared at English department – university for literature and humanities. The latest one being a book titled as "English for the students of visual art students by "Mehri Ashki"which was imprinted for its 14<sup>th</sup> edition in 2013.(SAMT;2014) That to what extend and how far the books and attempts made were able to meet this need, is out of the scope of the present research. What is pin down here and emphasized is the need for such a source which undoubtedly has experienced dramatic changes due to the scientific and technological vast and rapid developments. In fact not far from now, fine arts in university of Tehran, for instance were confined to a limited areas of art realm each with a single department, especially painting art, but now the small size departments has seen dramatic growth within the past 5 years and each of them changed to be an independent school under their own labels and majors. There are now at least 8 courses being taught under just the title of Visual Arts School, each with its modern forms and requirements. The physical and structural expansion necessitated new and suitable planning which asked for evaluating courses and sources renewal, among them English language as the inevitable medium for each major had its unique position. The need for English was strongly felt among students by technological rapid progress on the part of IT. The first

pages of www at least in university of Tehran were accessible only in English. Soon with the advance of digital facilities internet penetrated into the private corner of artists. Now the demands for learning English language as the dominant language of www increased and effected other sub-domains among them ESP. The facility of direct spoken or written forms, internet and other communication media provided and brought the artists closer together from all over the world, was a blessing disguise which pinched and forced them to be equipped with the old known new form of language .A language which is more specific and much familiar to a more special community in every field.

### **III. Research Method and instrumentation**

The research methodology used in this piece of research is a qualitative survey method gathering its required data by handing questionnaire randomly to the target population in the college computer site and some classrooms as well as at the campus. Having gathered the questionnaires they were categorized under different independent variables such as male/female, study major, and level of study, namely B.A and M.A. in the second step the respondents were sub categorized on the basis of their fields of study and put into two graduate/ undergraduate, male/female independent groups. The result of the process is given in table 1 with the students number for painting being: 35 MA (23 female/12 male) and 51 B.A (33 female/18 male) painting students for instance.

The research was initiated by developing and distributing a questionnaire with questions around English language in general and ESP for visual arts students in particular. Among art students' at least 200 participants in Tehran university art schools were students of visual arts who took part in the survey as the main target population. Having gathered the data, the analysis was done and the required results were extracted through SPSS software to be reported as the research finding(s).The outline for this is as following:

- a) The participants: are of both genders, graduate and under graduate art students. The statistics are brought in table1.
- b) Instrumentation: the questionnaire were distributed among visual art students in group and individually. Covering three major areas as the position of English language among art students ,their attitudes towards ESP and their evaluations of the available textbooks and the possible shortcoming and expectations were the target of the questionnaire.

#### **The audience of the research:**

In the first place are the curriculum makers in the educational system and those who set the policy for including and/or excluding a course. We believe that the research findings can be a firm basis for a strategic decision on ESP for art students. Collapses of cultural and communication borders need and necessitate a new bridge to lead a multilateral relationship in the fast growing globalization.

#### **Instrumentation:**

The means used to collect the data for the present research was a 12 item questionnaire prepared by the researchers on the basis of ENP need analysis. During the questionnaire construction, instrumentation and piloting the cultural issues such as unanimity of the respondents, reliability of the answers and privacy were taken into consideration. The main goal was to keep the questions on the right track, straightforward and to the point.

#### **Sampling:**

The sample group was chosen randomly by handing the questionnaire to the students who referred to the computer site and in the classrooms and at the campus. After the collection of the questionnaires the visual arts students were taken out and classified into sub samples on the basis of their majors and levels. The researchers' pre-decided samples were M.A students but we avoided referring them directly, because some of them were already taking the course, some have taken and the teacher/s who taught the course was still there for other course in M.A. The primary reason for this was to guard the possible answers from any direct and indirect biases, in addition to this the research took a long way in gathering the data to increase:

- 1- The number of respondents,
- 2- To cover a more sample variables like B.A students,
- 3- To increase the probability of answering to each item that lead to a more reliable result and finally to avoid any bias on the part of respondents under their personal feelings and stands toward the teacher who taught them and still is to be with them for some other courses.

#### **Instrument:**

The instrument which was used in the survey as mentioned above was a questionnaire with 12 items out of which only 5 items were chosen to be analyzed for the purpose of the present research. The items chosen to be

studied and analyzed closely were Q1, 4, 8; 11. The reason for the selection was to put the research data and discussion under strict control. As the general purpose of this piece of research was to find out whether and how art students (visual) feel towards ESP in their curriculum, therefore the other less related items of the questionnaire were put aside.

**Focus of the research:**

As indicated earlier the focus of the present research was on visual art students in general but M.A students in particular were paid more attention. The reason for this focus was that they were supposed to have passed the general English language in their B.A and supposedly ESP in M.A. This however was embedded in the questionnaire in two separate questions to be cautious to avoid any presupposition about the sample under study. The question about general language and its importance addresses the M.A students. Since in the first place it is mandatory to pass a two credits course of general English for any undergraduate student and hence inevitable for coming up to M.A, and on the other hand the need for English language and ESP due to the more theoretical and professional involvement becomes more urgent in M.A, and naturally is felt more than it is in the B.A level.

**IV. Data Analysis**

On the basis of data collected the scores for each item receiving a numerical code was computed and the final results extracted as the findings of the research. The items analyses were done on SPSS and the results are illustrated digitally and graphically given through table 1- 7. It is noteworthy to mention that to keep the long story short, out of 12 items the result for only 5 items were brought here. Four of the analyzed items were further explained and interpreted through diagrams along with some internal comparisons.

Table 1. Sample population distribution frequency

No	Major/ course	Female B.A	Male B.A	Female M.A	male M.A	Sum of B.A	Sum of M.A	Total
1	Graphics	23	15	18	6	38	24	62
2	Industrial design	11	7	9	9	18	18	36
3	Painting	10	9	6	7	19	13	32
4	Photography	9	8	2	2	17	4	21
5	Sculpture	13	7	Ø	Ø	20	Ø	20

N=171

As it is seen in the table the most frequency of the sample belongs to the graphics students which makes up around %37 of all the participants. This is in the least on the part of sculpture with %11.5 of the participants. The sum of female participants regardless to their majors' makes %58 of the corpus while male participants sharing %41 of the sample.

a) The diagram of sample share relation to major and total participants

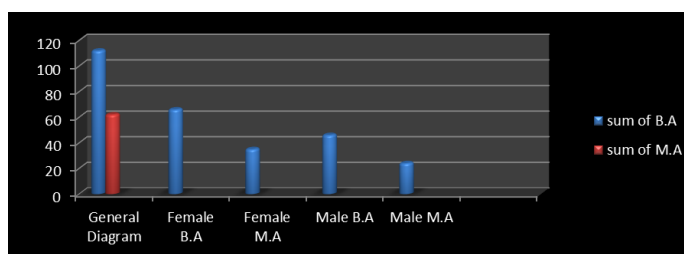
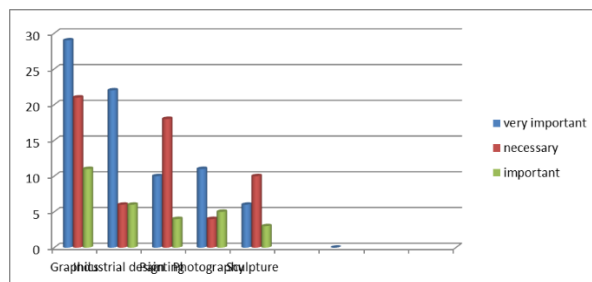


Table 2. The viewpoint of respondents about the importance and position of EL (Q1)

No	Major/ course	Female B.A	Male B.A	Female M.A	male M.A	important	Very import	Necessary	Not necessary
1	Graphics	23	15	18	6	11	29	21	1
2	Industrial design	11	7	9	9	6	22	6	0
3	Painting	10	9	6	7	4	18	10	1
4	Photography	9	8	2	2	5	4	11	0
5	Sculpture	12	7	Ø	Ø	3	10	6	0
		T=65	T=46	T=35	T=24	T=29	T=83	T=54	
									T=2

From 168 respondents to the question, 54 persons with %34 see the importance and position of English language as necessary. Some 83 persons with %49 take it as very important. Interestingly enough female respondents to the question outraced male respondents with %60 to %40 in seeing it as necessary.

b) The diagram of sample share to the major and total statistic population



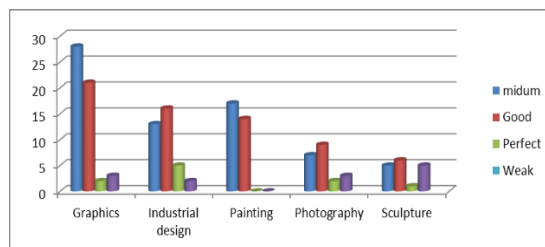
A close look at the diagram reveals that the indicator for necessary to very important has a meaningful closeness, so that omitting one of them in the questionnaire not only might direct the votes towards the other one, rather it seems certain. The coherence between the two items can be attributed and evidenced as supportive voice for English language position and its degree of importance in the respondents view.

Table 3. Self- assessment of respondents about their English language competence (Q4)

No	Major/ course	Female B.A	Male B.A	Female M.A	Male M.A	Little	Normal	Good	Perfect
1	Graphics	22	15	16	3	3	28	21	2
2	Industrial design	11	7	9	9	2	13	16	5
3	Painting	10	8	6	7	0	17	14	0
4	Photography	9	8	2	2	3	7	9	2
5	Sculpture	12	7	Ø	Ø	5	5	6	1
		T=64	T=45	T=33	T=21	T=13	T=65	T=66	T=10

As it is seen in the table some 66 persons with %42.8 of the respondents assess their English language competence as good. The portion changes to be 65 with %42.2 for those who take their competence level as normal. 13 persons or %8 of all the respondents assess their LC as low, while 10 out of all the respondents claim their LC to be perfect which makes %6 of the whole respondents.

c).Diagram of self-assessment of the respondents about their ELC



All in all 131 persons of the respondents with a share of %77 out of all sample population claim their English language competence level to be good and normal. This can however be triangulated and verified through the course achievements of the students through the semester and their course final exam scores at the end of the course.

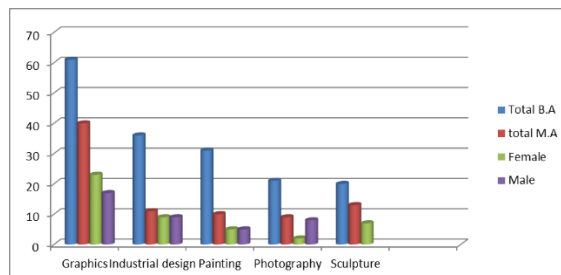
Table 4. Respondents viewpoint on having ESP (Q7)

No	Major/ course	Female B.A	Male B.A	Female M.A	male M.A	Yes	No
1	Graphics	23	15	17	6	61	0
2	Industrial design	11	6	9	9	36	0
3	Painting	10	9	5	7	31	0
4	Photography	9	8	2	2	21	1
5	Sculpture	13	7	Ø	Ø	20	0
		T=65	T=45	T=34	T=24	T=169	T=1



Question 7 in the questionnaire asks for the participants view about having ESP textbooks in their field of study. Some 169 respondents gave their yes to support the idea. This makes up %99.4 of all the sample population. Here again female respondents outraced the male which reveals the degree of the need felt by this gender of sample population.

d): diagram of respondents' viewpoint on having ESP (Q7)



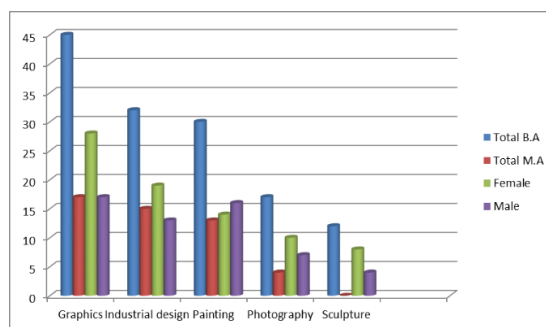
Considering the language competence of the majority of the respondents which was illustrated through table 3 above, it is easy to see the students' stands towards ESP in their field of study. The unanimous vote for such a source is certainly a good indication to think of and search for a working way to meet such immediate need.

Table5. Respondents viewpoint about the content of ESP textbook(Q8)

No	Major/ course	Female B.A	Male B.A	Female M.A	Male M.A	Weak	Normal	Good
1	Graphics	17	13	11	4	10	30	5
2	Industrial design	11	6	8	7	11	19	2
3	Painting	8	9	6	7	6	18	6
4	Photography	8	5	2	2	3	6	8
5	Sculpture	8	5	Ø	Ø	3	8	2
		T=52	T=38	T=27	T=20	T=33	T=81	T=23

From among 137 respondents to the question, some 81 persons with %59 of sample believe that the subjects and content brought in the book are normal. Some 23 persons with %16 voted for good, and 33 persons which make %24 of the sample population found it weak and unrelated.

e):Diagram of respondents viewpoint about the content of ESP textbook(Q8)



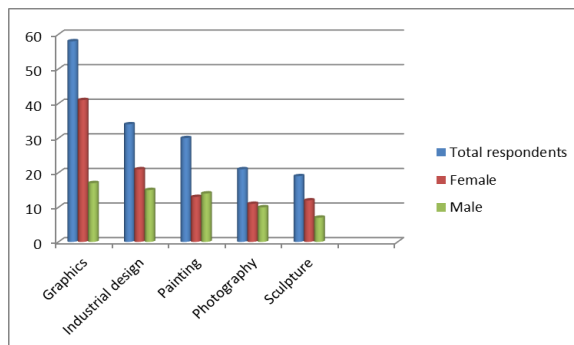
The result of the item analysis indicates that the subject's selection and content sequencing in the available ESP textbooks are moderately on the right track in terms of users' perspective, and apt to be better if reformed and revised on the basis of the client's needs. This certainly does not mean that material developers and curriculum designers should follow the users or learners aspiration; rather it proved a logical basis for those who are deciding and developing the materials not to forget the share of the main stakeholders in their business.

Table 6. Respondents' viewpoint about using audio-visual sources (Q11)

No	Major/ course	Female B.A	Male B.A	Female M.A	Male M.A	Yes	No
1	Graphics	23	15	18	6	58	4
2	Industrial design	12	6	9	9	34	2
3	Painting	10	9	6	7	31	0
4	Photography	9	8	2	2	21	0
5	Sculpture	12	7	Ø	Ø	19	0
		T=66	T=45	T=35	T=24	T=162	T=6

As it is seen in the table there is a high degree of consensus about question 11 posed in the questionnaire. From among 168 respondents to this question some 162 persons with %98 gave their yes to the question. Only 6 people with a share of %3.5 of all sample population have had negative viewpoint.

f): Diagram of respondents' viewpoint about using audio-visual sources (Q11)



What the analysis of the responses reveal here is the deep understanding of the role audio-visual facilities can have and the need felt towards employing educational technology in teaching ESP among art students. Ignoring such demand will certainly lead to an inactive classroom with the least participation and interaction from the students for whom all means and material are supposed to be allocated.

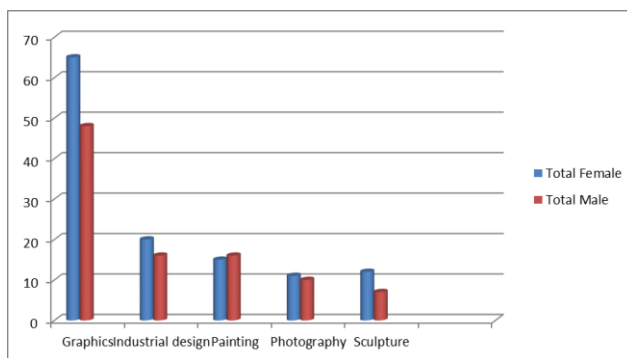
Table 7. Major, level and gender distribution frequency

No	Major	Female B.A	Male B.A	Female M.A	Male M.A	Percent
1	Graphics	23	15	18	6	%36.4
2	Industrial design	11	7	9	9	%21.1
3	Painting	10	9	5	7	%18.8
4	Photography	9	8	2	2	%12.3
5	Sculpture	12	7	Ø	Ø	%11.1
	Sum	65	46	34	24	%99
	Total percent	%38	%27	%20	%14	%99

In response to the reciprocal questions which were used to triangulate and increase the reliability of the research findings, the mean and median deduced (.04 and .3/6) indicate the closeness of the two factors and hence verifies the respondents' viewpoints. Therefore we can claim that the reliability of the statistics and research findings is statistically valid enough which allows generizability of the findings to a larger statistic population.

Sample population of the present study has a portion of %38 of all the student population studying in five majors in visual arts. In other words it makes around one third of all visual arts students who participated in the process of the current research. The diagram below shows the share of each major in sample population.

g): Diagram of respondents' viewpoint about using audio-visual sources



**V Discussion and Conclusion**

According to the data analysis and the t-test result which verifies the research hypothesis, the researchers conclude that: ESP for Art students is a high need within their education career:

They are not satisfied with the ways and means their English and ESP credits are offered. Most of them believed that neither their sources nor their teachers meet their need, the time and credit devoted to English and ESP being too short in their eye ( t 3).

The majority of the respondents feel strong need for speaking and listening skills (t 4) which should, they believe, receive most priority. This is because the world they live in is the world of communication and bilateral if not multilateral cooperation, for which English language (ESP) is a must.

In addition to the research findings, it seems that there are enough theoretical supports for ESP to receive more attention and challenge the policy makers and curriculum planner to renew their views toward ESP and try their best to keep abreast with the current rapid development in communication and globalization in every social and educational field.

The result of the data analysis led the researchers to defy that if ESP is unnecessary, as some believe, then how can we define the existence of various dictionaries under the title of Art? A dictionary by definition is a source of technical or general terms collection providing the proper meanings and anthology. If so then it is linked to a language and this language should be treated like other forms of language in teaching and learning. We believe that the students have already spent enough time and energy to learn English from secondary to high schools with at least a seven year English language curriculum in our formal education system. Moreover, the admission system in universities in Iran forces the candidates to work hard to prepare themselves to pass the so called concur or entrance exam -A general test which is required for entering to any state universities in a quite tight competitive and breathtaking atmosphere. Therefore the researchers believe that instead of teaching general English at universities, it would be much better and more fruitful to provide the learners with their major study related course. Going through the detail of this however, is not at the scope of the present paper, but one can imagine teaching ESP with a single major subject using audio-visual facilities would involve the learners more than a general and sometimes unrelated subjects. For example a painting art student would certainly be much more interested to read about his/ her field of study, than engaging about social, historical or economical events in their course.

This very idea and applying the theory of relevance, the research puts its millstone on the learners' attitude towards an ESP for themselves or as, mentioned earlier to have their own bread and butter. This heralds the involvement of the learners and their active interaction in what they are taught and learn. For a sculpture or painting student speaking, reading and writing about Michelangelo, Rembrandt or Picasso is surely much more charming than doing so about Newton or Plato and Socrates!

On the part of teaching and class management, ESP is agreed on as an approach to language teaching aims to meet the needs of particular learners. This means in practice that much of what is to be done by an ESP teachers is concerned with designing appropriate courses for various groups of (Huchinson and Waters 2000:21) learners. This in turn means that an ESP teacher should be something more than a general English teacher, a practitioner in (Dudley-Evans and St John, 1998)words. The skills and competent needed here is- if not so much- at least far beyond the general skill for a common teacher .In other words special course language requires teachers with specific capacities.

Unfortunately the researchers endeavor in search for a formal ESP Teacher training course in Iran turned to null. However some private sectors such as "Magfa and ILI" finding the need inevitable have established some special course for specific purposes. A look at the list of their clients shows a diverse demand from different state and non-state organizations need to train their staffs who are usually holding a university degree in the field they work. An alternative to fill the gap we suggest is using the experts in the field, especially those who graduated from an English speaking university and are able to speak in target language. This, however, has its own short comings. Since an expert in a discipline with fluent language in target language is not still a skillful teacher of the language. Teaching language has its secrets, techniques and skills especially when the field is a specific domain.

As a final point, the researchers came to claim that while paying serious attention to the immediate demand for ESP is an urgent, it must also be reiterated here that ignoring the learners share and their active involvements in choosing the proper materials and sticking on the traditional approach of teaching without using new facilities to live up the classroom will certainly lead to complete defeat and any success expectation through the current approach and materials is much more like crying for the moon. We should admit that new world needs new means of communication. The necessity of newly designed ESP in art on the basis of art students' viewpoints is the necessity of the brave new world, a target for which the present research aimed to shed light on..

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