

Needs Analysis of Learning English in Support of Fine Arts Purposes for Undergraduate Students in Western Bangkok

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Received: August 2, 2024 **Revised:** August 28, 2024 **Accepted:** August 29, 2024

Abstract

The objectives of this research aimed to 1) examine the scope of content required for the subject of English for Specific Purposes (ESP) in the Fine Arts, 2) examine the background, current conditions, and expectations regarding the study of ESP in the Fine Arts; and 3) study opinions on the measurement and evaluation of learning outcomes in the ESP subject of the Fine Arts. A survey methodology was used in the study to gather quantitative data with a sample of 200 students which was selected random sampling from a population of 680 students in the Faculty of Fine and Applied Arts in Western Bangkok. The instruments used in this study were questionnaires, mean (\bar{x}), standard deviation (S.D.) and priority needs index (PNI_{Modified}).

The results found that 1) the key informants highly valued three specific content areas: (a) describing processes and procedures ($\bar{x} = 4.45$, S.D. = 0.60), (b) marketing and future trends ($\bar{x} = 4.30$, S.D. = 0.86), and (c) portfolio development ($\bar{x} = 4.15$, S.D. = 0.81), 2) The students self-assessed their English proficiency levels as A1: 95 students or 47.50%, A2:49 students or 24.50%, B1:32 students or 16.00%, and B2:24 students or 12.00%. In terms of current conditions and expectations regarding language skills, speaking was identified as the most critical need (PNI_{Modified} = 0.05), followed by listening and writing (PNI_{Modified} = 0.04). Reading was perceived as the least critical skill (PNI_{Modified} = 0.01), and 3) The students expressed high satisfaction with self-evaluation during the learning process ($\bar{x} = 4.04$, S.D. = 0.95), peer evaluations ($\bar{x} = 3.80$, S.D. = 0.94), and taking official tests to measure learning outcomes ($\bar{x} = 3.63$, S.D. = 0.87).

Keywords: ESP; Fine Arts; Needs Analysis

Introduction

The integration of the ASEAN Community, which uses English as an official language for communication among member states, facilitates the exchange of knowledge regarding arts, culture, and creative work at an academic level (Association Of Southeast Asian Nations, 2024). This integration also promotes the movement of labour, from basic-level workers to highly skilled professionals in various fields, in alignment with the ASEAN Community Vision 2025. The Thai government, a key founding member of the Mekong Cultural Hub (MCH), has brought together artists from Thailand, Cambodia, and Laos to participate in seminars aimed at sharing knowledge, showcasing their work, and safeguarding the rights of artists and cultural professionals (Mekong Cultural Hub, 2024). This ongoing effort in Thailand seeks to encourage collaboration among member states and establish legal standards and protections for the arts within the region.

In the 21st century, higher education institutions have made significant efforts to promote the use of English as a communication tool. Universities have established a standard language proficiency level, requiring undergraduate students to achieve at least a B2 level according to the CEFR criteria (Bangkok Post, 2024). This ensures that upon graduation, students should be able to use English to communicate and transfer their knowledge and skills and work at both national and international levels. Most Thai universities, the Faculty of Fine and Applied Arts, offer popular fields of study, including visual arts and product design. These programmes utilise a workload-based learning management format, emphasising hands-on practice and fostering creative thinking among students.

According to a report by the Labour Department of the Royal Thai Embassy in Abu Dhabi, United Arab Emirates (Office of Labour Affairs, Royal Thai Embassy, 2024), Thai workers possess significant knowledge and skills in artistic work, handicrafts, traditional medicine, Thai traditional health services, and spas. However, due to insufficient language skills training, these workers do not receive the compensation they deserve. Consequently, advancing in their careers or presenting their work for international recognition remains challenging.

Given the aforementioned problems and their significance, an analysis of the curricula in the Faculty of Fine and Applied Arts in Thai universities reveals that institutions are addressing these issues by requiring students to study English for Special Purposes (ESP) after completing basic English courses (Phothongsunan, 2022). This approach aims to provide students with more in-depth knowledge and language skills specific to their fields of study, such as English for Arts Purposes and English for Art and Design. These courses fall under the broader category of teaching English for specific purposes.

In the process of designing English courses for specific purposes, the first step for instructors is to analyse the needs of the students. Dudley-Evans and St John (1998; 2002) describe a framework for surveying and analysing data in three key areas: 1) understanding the students, 2) identifying the skills that should be taught, and 3) determining the students' learning goals. Similarly, Rahman (2015) and Robinson (1991) echo this framework, emphasising the importance of needs analysis, which involves: 1) target situation analysis (TSA), focusing on the required language skills for academic and professional contexts; 2) learning situation analysis (LSA), examining why each student has unique learning needs; and 3) present situation analysis (PSA), assessing the current skills and experiences that students bring with them.

The conceptual framework for this survey aligns with the work of Wawaew Rongsaat (1985), a Thai educator with expertise in teaching English for Specific Purposes (ESP). Rongsaat highlighted that English reading skills are crucial for medical students, who need to comprehend extensive documents, textbooks, and manuals in the medical field. This need underscores the importance of reading proficiency for medical students (Rongsaat, 1985: 64). Additionally, Rongsaat found that medical students often have significant deficiencies in writing skills at both the sentence and paragraph levels, indicating that different professions have varying needs for English usage. Similarly, Rahman (2015) emphasises that key tools for data collection in needs analysis include questionnaires and interviews, which provide straightforward and direct information. Basic statistical methods are used to analyse the data, making it a practical and effective approach for designing teaching and learning strategies and determining the significance of different workload components.

The researcher reviewed literature and studies related to assessing the needs and requirements for learning English for specific purposes. It was found that most needs assessments focus on collecting data from students. However, for a more comprehensive

understanding, it is crucial to gather important information from key stakeholders, including employers (entrepreneurs) and expert teachers in visual arts and design. These stakeholders are essential informants who can provide valuable insights for this exploratory research.

Incorporating feedback from these stakeholders will help ensure that the teaching and learning design is aligned with actual working conditions and remains relevant and practical. The information obtained will be used to develop a questionnaire for data collection from the sample group, ensuring that the scope of content and workload reflect contemporary needs and practices.

Based on the principles and rationale outlined, this research study was undertaken by the researcher, who is a teaching staff member for the course “English for Fine Arts Purposes.” The study aimed to assess the needs and expectations of learning English for visual arts and product design among undergraduate students. This involved reviewing existing research and documents as well as conducting a questionnaire with key stakeholders to gather insights. The first round findings were used to develop a set of questions for a questionnaire, which was then employed to collect data from the sample groups.

Research Objectives

1. To examine the scope of content required for the subject of English for Specific Purposes (ESP) in the Fine Arts.
2. To examine the background, current conditions, and expectations regarding the study of ESP in the Fine Arts.
3. To study students’ opinions on the measurement and evaluation of learning outcomes in the ESP subject of the Fine Arts.

Literature Review

The researcher reviewed the literature by studying conceptual documents and research related to the needs analysis for teaching English for specific purposes. This review utilised the framework of Dudley-Evans and St. John (1998), which emphasises learner-centred education. According to this framework, learners should be involved in selecting their lessons, and the content should be relevant to their career or academic needs. This approach aligns with the concepts of Rahman (2015); Robinson (1991), as well as Evans and

St. John (1998), who advocate that teaching English for specific purposes requires practicing language skills through profession-specific content to ensure relevance to actual practice.

In surveying learning needs, instructors may initially determine the scope of the content and then involve students in selecting the lessons. Instructors might need to collaborate with experts in the relevant field to define the content scope and evaluate the students' current conditions and expectations. In addition to the concepts for selecting content scope and the guidelines for conducting the opinion survey, the researcher also reviewed statistical methods for analysing the survey results. The researcher used statistics such as mean (\bar{x}), standard deviation (S.D.), and the PNI_{modified} formula to analyse the data and prioritise learning needs.

Based on the concept of selecting the scope of learning content to ensure its future applicability, the researcher collected data from both internal and external stakeholders. This data was analysed to determine the appropriate content, which combined elements from both the Visual Arts and Product Design majors. The defined scope was then used to develop tasks, competencies, and evaluation methods according to the task-based learning concept, and a questionnaire was created for the sample group to further collect and prioritise the learning needs.

Research Methodology

This research was a survey study aimed at examining and analysing the needs for learning English for Fine Arts purposes. Two research instruments were utilised: a questionnaire for key informants and another for the sample group. Data were analysed using basic statistics, including percentages (%), mean (\bar{x}), standard deviations (S.D.), and the modified PNI formula (PNI_{modified}). The development and quality assurance of the research instruments involved the following steps: 1) reviewing the documentation for designing a questionnaire, 2) developing and testing content validity (IOC) with input from five experts. The questionnaire used with key informants achieved an IOC value of 0.94, while the questionnaire used with the sample group had an IOC value of 1.00. 3) Indicating the level of average score of Likert scale of the questionnaire, this is an average score of 4.50-5.00 indicated "very high", 3.50-4.49 indicated "high", 2.50-3.49 indicated "moderate", 1.50-2.49 indicated "low", and 1.00-1.49 indicated "very low". A pilot test was conducted with 30 non-sample students to assess clarity and prevent misunderstandings in the

questionnaire. The Cronbach's alpha coefficient (Cronbach, L. J., 1951) was calculated for both versions of the questionnaire, yielding a value of 0.902. This high level of reliability indicated that the questionnaires were effective and suitable for use with the sample group. The population for this research consisted of 680 students from the Department of Visual Arts and Product Design at the Faculty of Fine and Applied Arts in Western Bangkok. Data were collected using a sample drawn through a simple random sampling technique, with universities serving as the sampling units. The final sample size comprised 200 students.

Research Results

According to research objective 1, data collection involved two groups of stakeholders, totaling 20 participants. The first group consisted of 10 external stakeholders, including entrepreneurs with practical experience and employers of graduates. The second group comprised 10 internal stakeholders: 5 expert professors with over 5 years of experience in fine and applied arts, 2 professors specialising in teaching English for specific purposes, and 3 instructors engaged in learning management and academics.

In terms of the content scope addressed by key informants through the questionnaire, the items were categorised into 8 distinct topics, ranked by their mean values according to a 5-point Likert scale. The high opinion level included three items: 1) describing processes and procedures ($\bar{x} = 4.45$, $SD = 0.60$), 2) marketing and future trends ($\bar{x} = 4.30$, $SD = 0.86$), and 3) portfolio development ($\bar{x} = 4.15$, $SD = 0.81$). The moderate opinion level encompassed seven items: 1) classifying devices and equipment ($\bar{x} = 3.90$, $SD = 1.12$), 2) materials, properties, shapes, and dimensions ($\bar{x} = 3.60$, $SD = 0.68$), 3) art and cultural heritage ($\bar{x} = 3.45$, $SD = 1.10$), 4) art and design criticism ($\bar{x} = 3.40$, $SD = 1.05$), 5) art and technology ($\bar{x} = 3.20$, $SD = 1.06$), 6) art and design in advertising ($\bar{x} = 3.05$, $SD = 0.76$), and 7) art movements and periods ($\bar{x} = 3.00$, $SD = 1.12$), as detailed in Table 1.

Table 1: Needs for learning content from key informants

Content needs	\bar{x}	S.D.	Opinion level
1. Materials, properties, shapes and dimensions	3.60	0.68	Moderate
2. Classifying devices and equipment	3.90	1.12	Moderate
3. Describing processes and procedures	4.45	0.60	High
4. Marketing and future trends	4.30	0.86	High

Content needs	\bar{x}	S.D.	Opinion level
5. Art and design criticism	3.40	1.05	Moderate
6. Art and design in advertising	3.05	0.76	Moderate
7. Art and technology	3.20	1.06	Moderate
8. Art movements and periods	3.00	1.12	Moderate
9. Art and cultural heritage	3.45	1.10	Moderate
10. Portfolio development	4.15	0.81	High

According to research objective 2, To examine of the language background of the sample students involved respondents evaluating their own language proficiency levels according to the CEFR criteria. The results showed that the largest proportion of students rated themselves at the A2 Pre-Intermediate level, with 95 students accounting for 47.50 percent. The A1 beginner level came next, with 49 students representing 24.50 percent. The B1 Intermediate level had 32 students, or 16.00 percent, and the B2 Upper-Intermediate level had 24 students, representing 12.00 percent, as detailed in Table 2.

Table 2: English proficiency levels compared to the CEFR criteria.

Language proficiency level	Number of respondents	Percentage
A1 Beginner	49	24.50
A2 Pre-intermediate	95	47.50
B1 Intermediate	32	16.00
B2 Upper-Intermediate	24	12.00
C1 Advanced	0	0.00
C2 Mastery	0	0.00
Total	200	100.00

For self-assessment of knowledge and skills in fine arts, the sample was divided into three levels, arranged from the most chosen to the least chosen answer as follows: 96 students (48.00 percent) identified as intermediate level, followed by 87 students (43.50 percent) at the beginner level, and 17 students (8.50 percent) at the advanced level, as shown in Table 3.

Table 3: The level of knowledge in fine arts

Level of knowledge in fine arts	Number of respondents	Percentage
Advanced	17	8.50
Intermediate	96	48.00
Beginner	87	43.50
Total	200	100.00

To study the opinions of the sample group regarding their interest in the subject of English for Fine Arts Purposes, the answers were sorted from the highest number to the lowest. There were 110 respondents who indicated a very high level of interest, accounting for 55.00 percent. A total of 70 students, or 35.00 percent, expressed interest, while 20 students, or 10.00 percent, were neutral. The percentage of respondents who said they were neither interested nor at all interested was 0.00 percent, as shown in Table 4.

Table 4: Level of interest in studying English for specific purposes in Fine Arts

Level of interest	Number of respondents	Percentage
Yes, very much	110	55.00
Yes	70	35.00
Neutral	20	10.00
Not much	0	0.00
Not interested at all	0	0.00
Total	200	100.00

In terms of importance, the sample group expressed their opinions by ranking the answers from most to least important. According to Table 5, 175 students (87.5%) considered the answers as important as other subjects, 22 students (11.0%) considered them more important than other subjects, and 3 students (1.5%) considered them less important than other subjects, as shown in Table 5.

Table 5: The importance of the English for Special Purposes course in Fine Arts compared to other courses.

Level of importance	Number of respondents	Percentage
More important than other subjects	22	11.00
As important as other subjects	175	87.50
Less important than other subjects	3	1.50
Total	200	100.00

The learning content obtained from the key informants in Table 1 was analysed, and the lessons were adjusted into workloads according to the task-based learning concept. A study was conducted to analyse the current situation (present situation analysis) and expectations (target situation analysis) of the sample. The results were used to rank lessons based on the level of need, from the most to the least necessary, using the modified priority need index (PNI) formula developed by Nonglak Wiratchai and Suwimon Wongwanich (Suwimon Wongwanich, 2007: 279). The students' opinions were categorised according to English language skills as follows: Speaking skills were identified as the most necessary (PNI modified = 0.05), followed by English writing skills and English listening skills (PNI modified = 0.04). The skill with the least need was English reading skills (PNI modified = 0.01), as shown in Table 6.

When the modified PNI values from all 16 lessons were considered individually, it was found that the lesson "Artist Interviews" (PNI_{modified} = 0.09) was the most needed by students. This was followed by "Art Presentation" (PNI_{modified} = 0.08) and "Art Critique Participation" (PNI_{modified} = 0.08). The subsequent lessons were "Documentary Films" (PNI_{modified} = 0.06), "Art Critique Writing" (PNI_{modified} = 0.06), "Exhibition Reviews" (PNI_{modified} = 0.05), "Design Project Proposals" (PNI_{modified} = 0.05), "Describing Artworks" (PNI_{modified} = 0.04), "Gallery Tours" (PNI_{modified} = 0.02), "Art History Texts" (PNI_{modified} = 0.02), "Design Journals" (PNI_{modified} = 0.02), "Design Podcasts" (PNI_{modified} = 0.01), "Artist Biographies" (PNI_{modified} = 0.01), "Technical Design Manuals" (PNI_{modified} = 0.01), "Artist Statements" (PNI_{modified} = 0.01), and "Museum Audio Guides" (PNI_{modified} = 0.00), as shown in Table 6.

Table 6: Index of needs in learning English in support of fine arts purposes.

Statements	The existing condition (I)		The desirable condition (D)		PNI modified (I-D)/D	Rank
	\bar{x}	S.D.	\bar{x}	S.D.		
Listening	3.06	1.21	2.93	1.27	0.04	3
1. Artist interviews	3.07	1.14	2.80	1.27	0.09	
2. Museum audio guides	3.09	1.25	3.08	1.25	0.00	
3. Design podcasts	2.90	1.10	2.86	1.13	0.01	
4. Documentary films	3.20	1.36	3.01	1.43	0.06	
Speaking	3.75	0.81	3.54	0.80	0.05	1
1. Describing artworks	3.82	0.88	3.65	0.87	0.04	
2. Art presentation	3.59	0.75	3.30	0.74	0.08	
3. Art critique participation	3.69	0.77	3.40	0.78	0.08	
4. Gallery tours	3.92	0.81	3.83	0.72	0.02	
Reading	2.84	0.92	2.79	0.93	0.01	4
1. Art history texts	2.95	0.99	2.89	1.00	0.02	
2. Design journals	2.87	0.93	2.80	0.96	0.02	
3. Artist biographies	2.73	0.87	2.68	0.91	0.01	
4. Technical design manuals	2.85	0.90	2.81	0.88	0.01	
Writing	3.92	0.86	3.75	0.81	0.04	2
1. Artist statements	4.03	0.84	3.99	0.84	0.01	
2. Exhibition reviews	3.95	0.86	3.76	0.81	0.05	
3. Design project proposals	3.88	0.87	3.67	0.82	0.05	
4. Art critique writing	3.84	0.89	3.59	0.75	0.06	

According to research objective 3, the study found that the average values were sorted from highest to lowest according to the 5-level Likert Scale. It was found that

students were very satisfied with periodic self-assessment during the learning process ($\bar{x} = 4.04$, S.D. = 0.95). Students also expressed a high level of satisfaction with peer evaluations ($\bar{x} = 3.80$, S.D. = 0.94) and with taking the official test to measure learning outcomes ($\bar{x} = 3.63$, S.D. = 0.87), as shown in Table 7.

Table 7: Opinions on measuring and evaluating learning outcomes

Opinions on measuring and evaluating learning outcomes	\bar{x}	S.D.	Interpretation
Are you aware of periodically evaluating yourself during the learning process?	4.04	0.95	High
Are you satisfied with being evaluated by your classmates in a peer assessment?	3.80	0.94	High
Are you satisfied with doing the formal test as a learning measurement?	3.63	1.00	High
Total	3.97	0.87	High

Discussion

According to research objective 1, which aimed to examine the skills and content recommended for English for Fine Arts purposes, data collected from 20 external and internal stakeholders revealed three topics with a high level of importance: 1) describing processes and procedures ($\bar{x} = 4.45$, SD = 0.60), 2) marketing and future trends ($\bar{x} = 4.30$, SD = 0.86), and 3) portfolio development ($\bar{x} = 4.15$, SD = 0.81). The analysis results indicated that these topics were essential for English language teaching to develop fine arts students who were about to enter the national workforce with the ability to speak, write, and present their work effectively. Additionally, students needed to acquire marketing skills to sell their work and create an identity that demonstrated their expertise and professionalism in their artwork.

The results of this research were consistent with the findings of Sarjit Kaur and Alla Baksh Mohd Ayub Khan (2010) and the Office of Labour Affairs, Royal Thai Embassy (2024), which found that Thai workers possessed excellent artistic skills but lacked proficiency in English for presenting their work, marketing planning, and creating profiles or showcasing empirical work. These deficiencies hindered Thai workers from achieving high incomes and made it challenging for their work to gain international recognition.

The remaining content areas were rated at a moderate level as follows: 1) classifying devices and equipment ($\bar{x} = 3.90$, SD = 1.12), 2) materials, properties, shapes, and dimensions ($\bar{x} = 3.60$, SD = 0.68), 3) art and cultural heritage ($\bar{x} = 3.45$, SD = 1.10), 4) art and design criticism ($\bar{x} = 3.40$, SD = 1.05), 5) art and technology ($\bar{x} = 3.20$, SD = 1.06), 6) art and design in advertising ($\bar{x} = 3.05$, SD = 0.76), and 7) art movements and periods ($\bar{x} = 3.00$, SD = 1.12). Most of the content was related to art theory, reflecting those stakeholders were quite satisfied with teaching English for specific purposes in the arts through theoretical content. This approach helped learners acquire specialised vocabulary and knowledge in areas such as technology, advertising, and art history, which were considered fundamental for professional artists.

According to research objective 2, which aimed to examine students' backgrounds, current conditions, and expectations regarding the study of English for Fine Arts purposes, the sample group assessed their language skills at the A1-A2 level according to the CEFR criteria. Out of 200 participants, 144 (70%) reported this proficiency level. These findings aligned with the EF Index (2022), which indicated that Thai people generally had very low English language skills, with most individuals able to only introduce themselves, read signs, and give verbal directions. The results of this research indicated that Thai undergraduate students had not yet reached the B2 level according to the criteria set by the Ministry of Higher Education in the announcement on the "Policy for Raising the Standard of English in Higher Education Institutions, B.E. 2024."

These findings were consistent with the data presented in Table 6, which showed that speaking skills were identified as the most necessary ($PNI_{modified} = 0.05$), followed by English writing skills and English listening skills ($PNI_{modified} = 0.04$). The skill with the least need was English reading skills ($PNI_{modified} = 0.01$). This finding was consistent with Phetcharat (2012), who conducted a survey on the English language needs for evaluating materials used in English training courses for offshore petroleum oil crews. The study found that low-level and middle-level employees needed to practice their speaking skills the most, particularly for communication and presentation of work results. Additionally, Phetcharat (2012) highlighted that each subject area or group of people had different learning needs based on their language background.

According to research objective 3, which aimed to study students' opinions on the measurement and evaluation of learning outcomes in English for Fine Arts Purposes, the

researcher found that students were very satisfied with periodic self-assessment during the learning process ($\bar{x} = 4.04$, SD = 0.95). Students also expressed a high level of satisfaction with peer evaluations ($\bar{x} = 3.80$, SD = 0.94) and with taking the official test to measure learning outcomes ($\bar{x} = 3.63$, SD = 0.87).

The above research results aligned with contemporary learning behaviours and new approaches to measuring and evaluating learning in the 21st century. Specifically, this approach emphasised Assessment for Learning (AfL) rather than traditional grade-focused evaluation. AfL aimed to facilitate changes and improvements while the learning process was still ongoing, with the ultimate goal of helping students develop the skills and knowledge necessary to meet established educational objectives.

Assessment for Learning involved collecting evidence and empirical data based on the actual conditions of the learning process that occurred with students. This approach sought to identify and diagnose learning problems, providing quality feedback to learners. By prioritising continuous feedback and formative assessments, AfL supported students in understanding their learning progress, identifying areas for improvement, and actively engaging in their educational development. This method fostered a more dynamic and responsive learning environment, better preparing students for future challenges and opportunities, and ensuring they achieved the set educational goals (Chanchusakun & Varasunun, 2020).

Peer assessment, evaluated by classmates, was highly regarded and offered numerous benefits in creating a positive learning atmosphere. This aligned with Vygotsky's Zone of Proximal Development (ZPD). According to Vygotsky (1978), learners could achieve higher levels of understanding with the help of more knowledgeable others. Peer assessment fostered a collaborative learning environment where students could assist each other, pushing their understanding beyond what they could achieve independently.

Moreover, conducting formal tests as a method of measuring learning was also highly valued. This result indicated that adult learners not only supported but were also familiar with the use of standardised tests to receive grades. They perceived formal testing as an effective measure of their learning progress and were comfortable with its role in evaluating their academic performance.

Knowledge from Research

Based on the survey research results, the study uncovered new insights into the English language needs of Fine Arts students. While these students shared common expectations with those in other fields—primarily the desire to use English as a communication tool—the specifics of their needs differed in several key ways. Fine Arts students required targeted instruction in English speaking skills that catered to their unique professional context. This included:

- 1) **Presenting Their Work:** Fine Arts students needed to be adept at discussing their own artistic creations. They had to clearly articulate the methods and processes involved in producing their work.
- 2) **Critiquing Artworks:** They needed to be capable of providing thoughtful critiques of both their own and others' artworks.
- 3) **Conducting Gallery Tours:** Proficiency in English was necessary for leading and narrating tours of their artwork in gallery settings.

These findings highlighted the distinct nature of language requirements for Fine Arts students compared to those in other academic disciplines. The second skill identified was English writing, with an emphasis on the ability to present art pieces through written descriptions in various formats. The third skill, as indicated by the survey, was listening, which focused on comprehending documentaries, art history lectures, and similar content. The fourth skill was reading, which was suggested to be less frequently used and considered less critical for future career prospects in the field of Fine Arts.

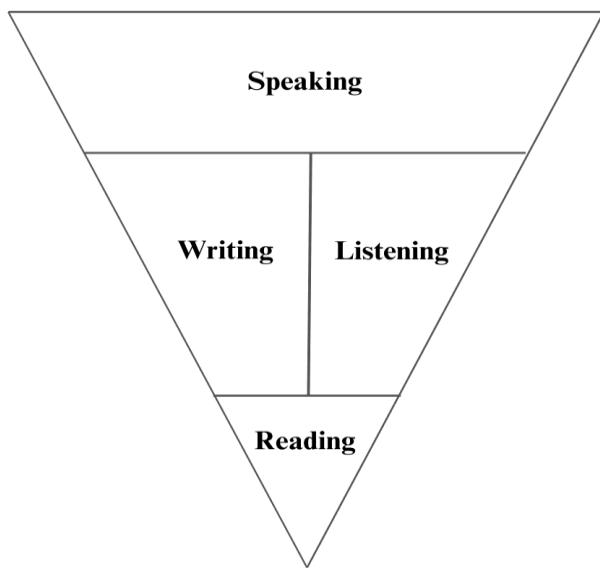


Fig 1. Expected and required language skills for learning English in support of Fine Arts purposes

Conclusion

The findings of this research study indicated that the English language proficiency of students in the Faculty of Fine Arts generally fell within the A1-A2 levels according to the CEFR criteria. This was notably below the B2 level stipulated by the Ministry of Higher Education in its 2024 announcement regarding English language standards for undergraduate students.

Using the modified PNI formula to rank needs, it was found that English-speaking skills were of paramount importance and ranked as the number one skill. This underscored the necessity for lesson plans and learning activities that catered to the fundamental needs of Fine and Applied Arts students, particularly in speaking and presenting their work. Students needed to be capable of articulating the steps, processes, and ideas behind their creations, as well as critiquing artwork. The second most critical skill identified was English writing. Instructors should have emphasised training students to write detailed descriptions of their work, including naming pieces and creating outlines. This skill was in higher demand compared to English listening skills, which ranked third. Although listening skills were deemed less critical, they remained important for students to engage with English documentaries and podcasts related to fine arts. Interestingly, reading skills were ranked the lowest in terms of student needs. This may have been because fine arts students

prioritised speaking, communicating, selling, and exhibiting their work in their future careers, thus requiring minimal use of reading skills.

Suggestions

1. To obtain more comprehensive insights, future research should include additional qualitative methodologies, such as semi-structured interviews, focus groups, and case studies. These approaches will enable the collection of rich, contextual data, providing a deeper understanding of the complexities and nuances of English language proficiency among Fine Arts students.
2. Future studies should also explore instructional strategies for Fine Arts students with hearing and speech impairments, with a focus on foundational writing skills. Research should examine the effectiveness of scaffolded learning techniques that begin with basic sentence construction and progressively advance to more complex linguistic forms. Furthermore, the integration of visual aids, assistive technologies, and tailored feedback should be investigated to enhance the development of writing skills within this student population.

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