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EAP SYLLABUS DESIGN FOR ART AND DESIGN UNDERGRADUATE LEARNERS

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UNIVERSIDAD DE PIURA
FACULTAD DE CIENCIAS DE LA EDUCACIÓN
MAESTRÍA EN EDUCACIÓN
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COMO LENGUA EXTRANJERA
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To Ximena, Mario and Patricia,
for revealing me the splendour of language;
the essentiality of history and the unity of science

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INTRODUCTION

Over the past two decades, digital technologies have become instrumental in the way humans communicate and have consequently helped develop many new fields of human research. The Internet has placed the English language on a truly global stage giving it universal *lingua franca* status among academics. This in turn has given rise to a new exciting branch of L2 teaching: English for academic purposes or EAP.

In chapter one I will describe how EAP has evolved to cater to ever expanding and diversifying professional areas. Some of the most *popular* fields of education have been adapted to EAP courses. A wealth of valuable and attractive material both in print and multimedia is today commercially available for business administration, hotel management, economics, engineering etc. One discipline however seems to have been left out. Ironically, one that might hide the key to overcoming the challenges of today's perilous world: EAP for art and design. In chapter one, I will also illustrate the role EAPs have to play in our continually changing world of increased complexity.

In EAP art and design we have a truly commanding tandem: trained visual communication in what is today the world's imperative language. I believe that artists and designers have been slow to confront the important global issues we face partly because in countries such as ours, domain of English is still not widespread among trained professionals. If an EAP art and design course is managed in collaboration with learners,

then we might find exciting possibilities, using the world's lingua franca, to deal with the environmental and social challenges we now face.

Resource depletion and environmental deterioration have become inexorably linked to the activities of man on earth to the extent that as of 2009 our civilization has become completely unsustainable: we have been unable to conserve resources and environments so that they are able to fulfill the needs of future generations of humans.

The fact that our study group lives and works in a developing country highlights what I have mentioned. Electronic media has placed Peru on the world stage but many of its inhabitants still lack basic services like running water and electricity and find themselves living below the poverty line. This situation accentuates the pressure on the environment on what is one of the world's few mega-diverse countries, making this study that much more valuable. In chapter two I will explain how the current environmental turmoil has in the teaching of art and design subjects in English, a valid supporter for its contention.

The purpose of this project is therefore to identify working syllabus options, which will teach and explore English under a critical umbrella. Students who are training to become professional communicators will research the possibilities of environmental concerns in English within the cultural context of an ethnic civilization.

In chapter three I will outline the parameters my study proposes for an EAP art and design syllabus. The wide-ranging themes such a document should envelop and the special institutional needs of a university will be evaluated and described. In the needs analysis I will outline such issues as the average student profile as well as the multifaceted local cultural context; both key to staging a syllabus of this nature.

The third chapter will also stress the need to encourage student leadership and study strategies like peer learning. I believe both of these, under controlled settings, are crucially important so that students become responsible for their own learning and are able to undertake the diverse learning areas of EAP art and design in a productive and effective manner. The presentation of an Activity Book structured around a historical timeline plus the exciting possibilities of metaphoric writing will further enrich the student's learning experience.

The complementary material needed to implement the syllabus will be described in chapter four. Subjects included in the Activity Book will relate to decisive technological advances such as the invention of printing through movable type and the philosophical transformations many of these innovations helped to promote, such as (in the case of photography) expressionism and the rise of modern art for example. Exciting learning tools based on the grammar of art and design will also be illustrated where learners are faced with describing what is visually happening in an image, using L2

I am of the conviction that today; we can no longer encourage prosaic attitudes regarding our existence. If left unchecked, the current situation will very shortly mean the end of the natural world, as we know it. The challenges to our subsistence are monumental, diverse but above all urgent and have left little time for meditation. We must swiftly embark on David Orr's (2002) suggestion: "*This endeavor is nothing less than the effort to harmonize the human enterprise with how the world works as a physical system and how it ought to work as a moral system*". Conveying such ideas through the visual arts and using the English language, is I think, a patent starting point.

CHAPTER 1

JUSTIFICATION

1.1 Defining EAP

The substantial social, economic and technological transformations the world has experienced over the past two decades have fostered the rise of EAP or English for Academic Purposes. The legacy of the British Empire and subsequently the consolidation of the United States of America as the world's economic powerhouse have helped place the English language on an international stage. The last ten years have seen it even go beyond this condition. Today, the English language has actively permeated all aspects of academic, economic and social lives of the world's citizens. The digital revolution of the past decades has cemented usage of English in those regions of the planet where the language does not enjoy mother tongue status, to the extent where today, it is commonly being used as lingua franca in professional and academic environments. Bragg (2003) throws interesting light on English's protagonism: "*As he (King Harold) took his oath (in 1066), . . . he inherited Alfred's legacy, whose range of written vernacular history, philosophy, law and poetry had no peers anywhere in mainland Europe*". It must be pointed out at this stage however; that English has not and probably will not be the only language, which has been modelled to serve such wide-ranging purpose. In medieval Europe, Latin was used by the educated of many nations and during the cold war, the Russian language played a similar role in much of the socialist world. Today, the future impact of the important Asian

languages, such as Cantonese, Mandarin and Hindi, on the global scene cannot be underestimated. Speaking on the possible spread of Chinese in the XXI century Ostler (2005) presents: "*in the last two hundred years . . . serious overseas communities have grown up, which may be significant in the future spread of the language*".

Throughout most of the XX century however the command of English by university students and those engaged in business was treated as a mere competitive advantage, and indeed the language was taught mainly through hypothetical scenarios which centred themselves round the language's form: correct grammatical construction, appropriate pronunciation etc. Presently English has become a fundamental aspect of most professional fields and further education subjects, and EAP has increased the importance placed on the contents being taught to learners. Dudley-Evans (2001) argues that: "*The key defining feature of ESP (English for specific purposes) is that its teaching materials are founded on the results of needs analysis*". In other words, before any contents can be taught these have to be compiled after a thorough analysis of the student's particular needs in the target situation, that is to say, what the learner will actually do with the language has to be evaluated previously.

The need to focus on content has therefore drastically shifted EAP away from the traditional strategies of English teaching placing this discipline, even in its infancy, in a revolutionary position with far reaching consequences, which are often difficult to control.

I believe the most engaging aspect of EAP is that, we find ourselves at a point where the discipline is still being defined. Dudley-Evans and St. John writing in 1998 pointed to the difference between EGAP (English for General Academic Purposes) and ESAP (English for Specific Academic Purposes). More recently Flowerdew and Peacock (2001) have branched out EAP into ESP and EOP (English for Occupational Purposes) attesting to the need of finding the various frameworks with which to work from.

Over the past decade, I have witnessed the demand to further divide EAP into sub disciplines. At the start of our undergraduate programs, Business Administration and Marketing students are both taught EAP for Business Administration however upon graduating the former have to further learn English for Banking or Insurance (EOP) while the latter found that an

entirely new vocabulary was needed of them in such fields as advertising or sales for example. In a similar way, my own field of EAP research (EAP for art and design) has also experienced changes since I started to work with it in 1998. EAP for Art and Design initially catered for both Art and Communication Science students. In 2000 it was split into two different courses: EAP for Communication Science and EAP for Art and Design. The course I shall conduct this research with, also faces the need to continue studying some kind of EOP upon graduation, linked to the learners' field of specialization. These specializations can rise from a wide range of disciplines, from photography, film and television to sculpture, industrial design or fashion retail design among others.

The complex nature of EAP however, is not dictated purely by the various kinds of EAP. Other critical factors have to be considered simply because of the magnitude and momentum the different artistic disciplines exhibit in the rapidly evolving environment of digital globalization.

I believe the way the spread of EAP will affect local cultures is something which must be pondered and monitored simply because the effects of globalization have already highlighted the fragility of most indigenous cultural environments. Furthermore, the consequences of ignoring non-Western cultural manifestations have brought about considerable conflict and suffering with the new millennium. The 9/11 attacks, the London, Madrid and Bali bombings, not to mention the wars in Iraq and Afghanistan are but a few disastrous examples we could mention. In our own country the June 2009 massacre at Bagua, in the northern Peruvian jungle were 14 policemen and approximately 40 natives lost their lives, is another clear example of cultural misapprehension.

Another major consideration we must embrace is the fact that, unlike digital technology for example the English language is by no means a standard communication tool however; it is still often treated as one. The term '*World Englishes*', Kachru (1982) describes the enormous range of English styles and states that the language is no longer the property of native speakers but of those who use it. Today therefore, all forms of English are to be accepted and respected. Trudgill (1974) offered an additional perspective: "*One of the main factors that has led to the growth of sociolinguistic research has been the recognition . . . that*

language is a very variable phenomenon, and that this variability may have as much to do with society as with language".

The fact that language is a variable phenomenon highlights another critical dimension for EAP today. Many estimates place the number of people studying English by 2010 at two billion. We can statistically conclude therefore that most teachers of English, or those in charge of its dissemination, are today non-native speakers who will undoubtedly influence the evolution of the English language.

The combined possibilities manifested by these facts can help us fathom the potential scope of EAPs. Not only is it a rapidly changing international occurrence made up of a limitless number of subjects, which function in different cultural contexts but are presented by individuals of varying ethnicity.

Furthermore, at the end of the XXI century's first decade, we find ourselves immersed in a world in conflict. Major disharmonies have become manifest in the natural environment, the global economy and global society generating a socio-cultural environment of increasing complexity. Dialogue and debate have proved themselves potential conflict managers since well before the classical Greeks. Likewise, EAP is a challenging discipline, which in a wider perspective and when applied to visual communication, I believe hides the key to the harmonious development of the human project on Earth.

1.1.1. How does EAP emerge as a field of English teaching?

There is an inherent human inquisitiveness, which directs us toward finding out how others view and interpret the world. Even before the origin of Greek civilization ancient man was preoccupied with the study of different languages. For commercial reasons the Phoenicians where among the first to use phonetic abstract symbols instead of symbolic ones to graphically represent the sounds found in language and therefore gave us the possibility of fixing or recording any existing language. In doing so, they used their own cultural technology to reinterpret and translate the languages of peoples some of whose culture lacked writing, as we understand it today. European powers did something similar during the Age of Discovery especially in the New World where languages

functioned mainly through symbolic pictorial representation. The systematic learning of foreign languages as we know it today however dates back to Roman times when the legions where engaged in forging an empire throughout such diverse cultural realms as Eurasia and The Maghreb in North Africa.

Since the Industrial Revolution, many language-teaching methods have been introduced and all have been a reflection of the human and technological needs of the times. An early example was the Grammar Translation Method (1850-1945), which treated languages as decipherable puzzles that could be solved examining the grammatical structures of L2 (target language) in lessons conducted in L1 (mother tongue). Communication of the target language was conducted mainly through writing and little emphasis was placed on oral language production.

The end of the Second World War and the spread of American capitalism saw the need for both oral communication through various Communicative Methods and an increasing need to teach languages systematically. More importantly the post war (1945-1970) witnessed the consolidation of English as the universal language of science, technology and commerce. Therefore this period saw an increasingly complex world which could no longer function un-methodically and whose technological revolutions, like the development of digital technologies where conducted from the perspective of the Anglo Saxon world. It is under this backdrop that many authors see the precursors of EAP.

By the 1960s and even though the discipline lacked a name the concerns of many scholars clearly pointed to EAP. Writing in 1964 Halliday et al argued that: "*Only the merest fraction of investigation has yet been carried out into just what parts of a conventional course in English are needed by, let us say, power station engineers in India, or police inspectors in Nigeria; even less is known about precisely what extra specialized material is required*". Such concerns led to what seems to be the predominant characteristic of EAP research during the 1970s and 80s: that of genre. Researchers like Widdowson (1978) et al treated genre not in the traditional sense found in drama, film, literature and the fine arts but as a term referring to the particular written and audio material needed

to help students learn to perform in their distinct professional situations in English.

The last decade of the XX century was a turbulent one for the world at large. The First Gulf War of 1991 was opaqued by the collapse of the Soviet Union that unleashed important political and social changes during the same year. These events further guided the development of EAP as new linguistic challenges emerged in Europe. Language policy was thoroughly revised and the cultural complexity of the newly discovered European landscape meant that the proposed changes, applied to the management of all languages, not just English. The Maastricht Treaty on education said in 1992: "*The community shall contribute to the development of quality education by encouraging co-operation between Member States . . . while fully respecting the responsibility of the Member States for the content of teaching and the organization of education systems and their cultural and linguistic diversity*", thus setting the stage for such endeavours like the Socrates Program of 1994. Named after the Greek philosopher, more than 30 countries took part in a project whose manifesto read: "1. To strengthen the European dimension of education at all levels and 2. To improve knowledge of European languages". The countries taking part where as geographically and linguistically diverse as Turkey and Ireland so language teaching needs acquired a new more heterogeneous dimension.

By 1996 the European Networks in Bilingual Education coined the term CLIL (Content and Language Integrated Learning) that sought to teach subjects in languages which where not the learners' L1. Unlike EAP, CLIL presents a wider perspective to teach content in a linguistically diverse environment like the one found on the European scenario. Today, the objectives of the European Commission have established mastery in three Member languages placing CLIL as the cornerstone to achieve this.

As we have already seen, terminology related to EAP is not only varied but also active and it is likely to continue evolving as new technologies make information networking ever more accessible. Today, millions of students and professionals from all disciplines and all parts of the world study and work in a language which is not their mother tongue but is the standard for science, technology and commerce. Most professional fields have been catered for with the design of study aids to learn English

through content, however humanistic fields like the one which has engaged me (Art and Design), have been largely left untouched. The reasons for this are many but it is here that teaching professionals find ourselves in a crucial position, as it is us who have to define the essence for the continuous evolution of EAP.

1.1.2 Implications for the growth of EAP in the XXI century

The beginning of recent centuries has often been a time of turmoil revolution, and change. The beginning of the XX century clearly explains this view. Einstein, Picasso, The Russian Revolution, The Wright Brothers and others were all critical in shaping the distinct character of the last century. The beginning of the XXI century has proven to be no exception to this rule. The Human Genome Project, 9/11, The Internet and Climate Change and all individuals actively involved in them, will surely encompass far-reaching consequences throughout the new century.

To predict what the future has in store for the development of EAP is, I believe, a futile exercise. What we do know however is that seldom in human history have changes occurred under traditional circumstances so I believe what should concern us is the active task of developing new approaches to assume previous undertakings. Educating future generations, especially in our country, is in my view of primary importance today. It is they who will have to deal with considerable challenges over the next 50 years and today need to hone the tools to be able to do so satisfactorily.

More than concerning ourselves with the appropriate content an EAP programme should have, I propose the addressing of issues, which will create a more realistic learning environment. In the modern world, such issues as Environmental Decline, Language Death, Digital Colonialism and many others are no longer threats but existent afflictions measurable by scientific means.

1.2. The Treatment of Content in EAP

I have already established that by its very nature, EAP is a content-centred discipline. The need to coach learners in a particular topic in a language or form which is not their mother tongue has defined the

discipline since its beginnings. Various factors however make the introduction of contents a challenging enterprise, which requires constant revision by course designers. I will continue by outlining what these factors are:

First and foremost it must not be forgotten that EAP is a two-pronged exercise requiring on the one hand, the presentation of a particular academic subject and on the other, the learner's improvement of English usage. Even though it is generally assumed that EAP is taught to advanced learners, the way most institutions are physically organized means that many types of students can find themselves learning EAP. It is here where an initial problem in the treatment of contents is often found. EAP courses are commonly presented to groups that are not homogeneous in levels of aptitude. It is also difficult, anywhere in the world, to organize continuous educational programs from school to further education and beyond, making EAP groups linguistically varied environments. However difficult working with these groups might seem it must be pointed out that in practicality, they are the rule rather than the exception.

Students' domain of English is not the only aspect, which should concern us when treating contents. Cultural differences in the EAP group are also likely to be considerable and should be catered for. This is especially true in a country that exhibits such geographic diversity as Peru. Furthermore, the current buoyancy of the Peruvian economy has made it possible for previously underprivileged social classes, to access university education. Taking into consideration the arbitrary quality of state schooling in developing nations such as ours, plus the fact that scholastic deficiencies are extremely difficult to surpass during further education, additional complications are encountered when working with groups of EAP students.

Teacher profile is another important aspect to consider when deciding on contents for an EAP course. EAP teachers normally have an English teaching background however the quality of the contents imparted will depend on the teacher's mastery of these contents. It is extremely difficult to find multi purpose individuals and often, for example, we commonly find computer science lecturers who are fluent in English but have little real experience in teaching EAP or likewise competent

business administrators whose domain of the English language is limited. The coordination of these areas among content or language-centred individuals is notoriously difficult to achieve not only because human ego and opinion would likely hinder any negotiation but also because most teachers are not paid nor can they fit such matters into their work schedules. Brennan and van Naerssen (1989) however argue that ". . . *if ESP and content lecturers focus on concrete communication situations, it is possible to* keep in touch" (author's stress). Additionally, and as we have already seen, most EAP teachers working in the world today are likely not to be native speakers.

As of 2009 there is a facet of general education in the historical context that many authors have signalled. Most university lecturers today do not have the same study and research habits of their students. Having been introduced en masse during the late 1980s, digital technology is perceived differently by a 50-year-old college lecturer and her/is students. Although both probably make active use of personal computers and cellular telephones, today's students have never experienced a world without them. Older individuals will likely have a broader view of the way information is gathered (libraries, books, journals etc.) while the young can only envisage the process through the screen of their PC or cell phone. The complexity of the virtual realm needs additional concern and understanding while it presents us with added complications. As an example we can point to the simplistic nature of cell phone text messages helping shape uninvolved attitudes on learners. Extreme generation gaps will also likely affect the way contents are assumed by individuals belonging to different age groups.

Another feature, which has to be considered, is the fact that the traditional four skills of English (reading, writing, listening and speaking) will very likely behave differently in an EAP course compared to a traditional English language teaching scenario. Reading might include texts of a genre relevant to the subject in question and will introduce learners to a widening technical vocabulary. Writing will probably include research-writing tasks the style of which will be determined by the subject matter. Listening exercises might be derived from a vast array of audio samples like films, documentaries, pieces of audio etc. the context of which might present learners with hitherto un-encountered challenges. Speaking will likely occur during role-plays or

the presentation of research findings both of which might be unfamiliar to students new to EAP.

Working with texts, which portray real life situations, is central to presenting an EAP program. Most of the relevant literature on this issue, however expresses concerns over the appropriateness of contents for EAP texts. Clapham (2001) writes: "*It is difficult to find texts which have suitably specific content in an intended subject area, and the suitability of such texts cannot always be known in advance*". The particular subject area concerning this study is an example of this predicament. EAP for Art and Design (EAPAD) encompasses many fields and themes and making initial decisions as to what texts are appropriate or not becomes an ensuing dilemma. The result is that often, reading materials for EAPAD are obtained from such diverse non-academic sources as books, magazines and newspapers. As Morton (1999) points out: "*. . . the extent to which non-academic materials can provide appropriate models for (EAP) students is questionable*". Morton further argues that non-academic texts are marred by authors' or journalists' need to make their writing more arresting to the average reader through language plagued with slang and idioms which the average learner would find needlessly challenging. He finally proposes the use of abstracts for academic papers as more appropriately neutral EAP working texts.

The question of appropriateness or how to present EAP contents does not have simple answers. While paying attention to all the above I believe we must also stress on learners the need to view contents holistically. The themes studied during an EAP program do not conform a limited whole which must be accomplished and covered during a limited number of hours. I have often experienced students being led to believe that the final objective (final exam, passing a course etc.) is an abstract entity reachable through a pass grade. Contents should be treated or chosen in such a way that they help encourage students to treat them as habits of permanent research. The literature refers to it as learner autonomy and it applies to all ELT scenarios. Students must be induced to understand that whatever the discipline of EAP they follow, and regardless of their aptitudes, they will never cease to learn about their chosen EAPs. Long after the final exam, professionals of any given field will see in the English language a lifelong ally in the development of their professional and even personal lives. Moreover the view of any language being static

is erroneous and further enforces the notion that a receptive and long-term attitude centred round research, should be encouraged on the EAP language learner.

1.2.1. The different EAPs.

It is a commonly held view among language professionals in this country that, if a discipline like Computer Science for example has an English *matrix* (most of its theory has been written in English), its practitioners do not experience much difficulty when taking an EAP Computer Science Course. In the same way it is thought that students of architecture find EAP difficult because they literally have to translate all the technical terminology they know into English. However, if we consider that communication skills are important to all professions we quickly realise the fallacy of such claims in real life situations. For example, students often understand English quite well but may encounter considerable difficulties in writing, listening and speaking it. All these skills are of primary importance in academic performance.

While acknowledging that separate disciplines might develop particular learning environments (in computer science the term software for example has no practical translation into Spanish) there are many notions, which apply uniformly to all EAP courses. Communication skills, academic vocabulary and the accurate relation between content and form among others, are common to all EAPs and in course and syllabus design I believe we should focus on these rather than the apparent differences.

Art and design students in this country (and elsewhere) frequently need reminding that by definition artists and designers perform like natural communicators. They produce goods and services that through communication have to satisfy spiritual (a painting or sculpture) or commercial (a commercial web page) needs within the target audience. Artists and designers often find themselves in the position where they have to actively promote or communicate their concepts to clients or superiors prior to production and learning English allows them to conduct this pursuit in the most universal of languages. It is difficult to find a discipline which does not require communication skills therefore I

believe all EAP courses benefit from the implementation of communicative syllabuses.

In similar fashion academic vocabulary behaves equally in all EAP subjects. Furthermore, learning new specialized vocabulary is often the best palpable measure students have of success in learning about the discipline. In Coxhead and Nation's (2001) terms, academic vocabulary is easily found in various kinds of different academic texts but much less so in non-academic writing making the use of the former, an advantageous course strategy.

In an optimum scenario, the presentation of EAP course contents related to students' academic and professional needs would entice learners to develop positive outlooks on exploring all the aspects of English. In doing so students will not only acquire the tools to conduct themselves in their chosen field but also improve the linguistic aspects of their English. It is for this reason I believe courses have to be designed in ways that contents act as both attracting agents to learn the language and indirectly, as grammar enhancing factors.

1.2.2. The learner-centered EAP class

In his comprehensive work "The Rise of the West" historian William H. McNeill (1963) embarks on a hypothetical yet captivating description of man's origins.

> "*Indeed, the helplessness of human young must at first have been an extraordinary hazard to survival. But this handicap had compensations, which in the long run redounded in truly extraordinary fashion to the advantage of mankind. For it opened wide the gates to the possibility of cultural as against merely biological evolution*".

I feel that McNeill's words are particularly fitting to explaining the possibilities of the learner-centred model. The actions we perform on learners presently have similarly determining consequences as those our forefathers of a million-plus years conducted on their offspring.

As a field within ELT, EAP in particular has a lot to gain from learner-centred teaching models. The diversity of student needs present in EAP groups makes the ability to scaleably tailor instruction and to cater for the

needs of individual learners. Essentially an effective instructor should simultaneously communicate not only with the group but also with individual students. This helps learners feel that even though their learning takes place in a group, the teacher also values them as individuals who have important contributions to make to the group. During these individual interactions, teachers should make evident that they are sensitive to individual student's culture and language level. Above all, instructors in the learner-centred environment are particularly concerned with the promotion of student autonomy as it is the most practical strategy to achieve these objectives. Holec (1981) summarises this principle: "*the ability to take charge of one's own learning*".

There are fundamental complications however with learner-centred models. What makes individuals unique is precisely the fact that they are unlike anybody else in aptitude, attitude, beliefs, tastes etc. in other words learners are all culturally different. Even in small groups of learners therefore, learner-centred education is a challenge. Furthermore, most learner-centred approaches employ group and pair work in order to promote autonomy but these might generate further drawbacks. In Houghton, Long and Fanning's (1988) words: "*The level of autonomy varies with circumstances even within the* same individual" (authors' stress). Littlejohn (1984) goes further when referring to group and pair activities: "*There is a danger that the teacher becomes the puppeteer who pulls the strings and requires the learners to jump up and down on demand*". We have to realise that the way learner-centred environments are managed therefore requires careful consideration and planning.

The field of Self Directed Learning, Knowles et al (1975), is perhaps a more concrete example of the way EAP learning should be encouraged. Brockett and Hiemstra (1991) define it as 'an instructional process centring on such activities as assessing needs, securing learning resources, implementing learning activities, and evaluating learning'. I have already mentioned the breadth and complexity of EAP Art and Design (EAPAD) subject matter so it is unwise, like in many EAPs, to view syllabus contents as the key to exploring the discipline. More than acting as a universal standard EAP should be presented and encouraged as a learning attitude and it is here that self directed learning might play an important role. To EAPAD's complexity we must add the rapidly changing technological environment the discipline is going through as

well as the vast diversity of applications these technologies are experiencing (cell phones, iPods, iPhones etc.). Again, self-directed strategies might hide the key to confronting such challenges. According to Hiemstra (1994) "*Adult educators have shown . . . self directed learning efforts can meet many challenges associated with keeping current on constantly changing knowledge*".

Most of the bibliography points to the learner assuming responsibility for learning as a key issue in self-directed learning. Helping learners to become responsible for their own educational goals is in itself a valuable pedagogical objective. Students who assume responsibility for their learning will naturally become more autonomous learners but there are important additional factors to consider if self-directed learning environments are to succeed.

In countries such as ours where private business-oriented universities prevail, and where entry requisites are usually low, the vast range of intellectual competence found among the students of most classrooms has to be considered. Equally, these differences might generate substantial disparities in the way learners manage learning technologies. The use of learning technologies such as digital tools is a fundamental part of any self-directed model. It is for these reasons that many pedagogues insist on gauging quality rather than quantity in self-directed project output.

Some authors however (Brookfield et al; 1988) have expressed reservations about the effectiveness of self-directed learning. Arguably the most important of these critical reflections centre round the fact that a theoretical base is largely absent in self-directed learning. Theory has been the main pillar of educational projects for centuries so any practice, which undermines it, should be handled carefully. To conclude however, I believe that if pedagogues are aware of the limitations so far described, the strategy of self-directed learning is nonetheless an important one to promote when fostering learner-centred environments.

CHAPTER 2

THE ROLE AND PURPOSE OF ART

While it is relatively easy to define art as the result of intentional human physical or auditive creativeness it is far more difficult to establish what motivates it and therefore what purposes it serves. We can begin to partly decipher this puzzle by pointing to the fact that ever since early humans started exercising abstract or rational thought (seemingly man is the only animal to be able to manage this), we have actively sought satisfaction while going to great lengths to reject negative experiences. A foremost animal and therefore human satisfaction has always been attained by the finding and subsequently consumption of food for example. To give this idea a more scientific outlook, Dutton (2009) suggests that probably the most important part of human evolution has been the capacity to create fictitious events (tales, legends) or objects (visual arts) because "*The arts intensify experience, enhance it, extend it in time, and make it coherent*".

Continuing with the example of gathering provisions we can begin to fathom what our early human ancestors, living along the Peruvian desert, must have felt when the foodstuffs they were accustomed to harvesting from the sea or land disappeared through climatic events they lacked an understanding of, like violent El Niños for example. Such events defied simple reasoning so naturally early humans began to associate them with magic and supernatural phenomena or what today we might label the *spiritual*. A key strategy to nurture satisfying experiences has therefore always been abstractly guided or spiritual ritual. From the cave paintings

of Lascaux to XXI century fundamentalist religious propaganda humankind has always fomented the dissemination of deep held beliefs through images, artefacts or sound. Most of us are probably unaware of the extent our modern culture is carefully directed and shaped by the advertising imagery of logotypes, lifestyles and fashion for example.

Another important and related aspect of human creative production is its enormous capacity to narrate stories. Even a simple crucifix has the potential to encapsulate for its audience, the entire story of Christianity through a basic graphic shape. It is this power of human creativeness that has made it inseparable from the needs of the human spirit since the earliest times. In a more contemporary context we might find further insight in the words of Pablo Picasso (1956): "*Art washes away from the soul the dust of daily life*".

Since the dawn of civilization and especially during the last 2000 years, spirituality has been closely linked to religious doctrine. For many reasons I believe that in the present century the interpretation of the *spiritual* is dramatically and realistically linked to the survival of the human race. Writing as early as 1914, Wassily Kandinsky the initiator of abstract expressionism wrote: "*Our minds, which are even now only just awakening after years of materialism are infected with the despair of unbelief, of lack of purpose and ideal*". These words though prophetic, could never have imagined the magnitude of the obstacles we face today. Kandinski's menacing world of the early XX century has ceased to be a threat and has today become a daily occurrence and is graphically described by the channels of mass media. Unfortunately however, and together with war, rape and motorway carnage we have grown accustomed to them, becoming passive observers until of course, such events strike uncomfortably close to our vicinity.

The 20th century's human population explosion has meant that today, weather change, mass extinction, famine etc. are all current occurrences which threaten the way human culture has developed on the planet. Scientific data of varying nature has underlined the fact that the earth's resources have been plundered beyond sustainability and its atmosphere, land and seas contaminated to dangerous levels for decades into the future, giving rise to such concepts as the human carbon *footprint*. Furthermore, as Fullan (2001) points out, ". . . *the more complex society*

gets, the more sophisticated leadership must become". So the perpetuation of our current, technocratic belief system will unlikely avert catastrophe. For decades we have become equally skilful at solving numerous man-made problems through scientific research but also we have become noticeably unable to take effective steps to diminish the factors, which generate such problems.

For this reason I am among those who believe the artistic disciplines whether poetry or industrial design, sculpture or photography, music or digital programming must all be urgently put at the service of balancing human activity with a sustainable environment. Functioning by emotionally engaging the individual art is probably the only human discipline capable of overshadowing belief systems, and cultural preconceptions. It is specifically this attribute of the arts that can help us "*stimulate new dialogues and catalyze new perspectives*"; Jacobson et al; (2006). Furthermore, relevant art is essentially ethical as is the essential nature of environmental protection.

Throughout history artists have articulated innovative messages in this universally understood language and many of these messages have been highly relevant to one of this study's main preoccupations: the artistic treatment of environmental matters. Individuals have become true artists through their capacity to become authentic multidisciplinarians by transcending the artistic realm and establishing palpable links with the natural world. The opening line of Isamu Noguchi's (1968) Guggenheim Fellowship application abstract clarifies this view: "*It is my desire to view nature through nature's eyes, and to ignore man as an object for special veneration*". Noguchi's affirmation does nothing but stress the futility of not addressing the environmental issue: in the natural world, humans are as disposable as any other creature and it is only the human ego which prevents us from understanding this in all its magnitude.

To put these ideas in practical terms let us consider some examples. On a recent visit to Lima's Museum of Art (MALI) English sculptor Tony Cragg (b. 1949-) argued that it is only through our complete understanding of the possibilities of materials that the human specie has any chance of survival. Furthermore he explained that from shit to gold, we have failed to understand the possibilities of matter, meaning that while excrements and other possibly valuable pollutants are thoughtlessly

discarded and thus contribute to a more hazardous environment, an unusually high commercial value is placed on such materials as gold for example. Both of these behaviours generate considerable imbalances on the environment and on the lives of ordinary people affected by these practices.

So far however, the past has been forgiving. It has gently allowed men to develop exquisite art forms, which have served religions, empires and commerce. In all likelihood, the present age will not be as compassionate. There is simply no time left to naturally develop the desperately needed cultural transformation. This needs to be made up of a total language that must transform art to a calling, which is by no means new. Quoting Kandinski (1914) once again we might find an important clue: "*To harmonize the whole is the task of art*".

2.1. Art as a technique of mass persuasion

The use of art to manipulate collective thought is probably as ancient as man. Art and visuals have always been allies to those wishing to influence the way human beings behave. Examples abound during the history of art: cave paintings to intensify primeval rituals, medieval church interiors which told the story of the gospels to illiterate peasants and the art produced by XVI century draughtsmen and engravers who accompanied European explorers and helped tell the story of newly discovered worlds. These chronicles during the age of discovery, made the difference between further funding to explorers from their patrons or the termination of their enterprises. For the majority of Europeans, the new world was discovered and thus believed, through images.

A more recent and relevant example to my study is found in the art of English artist Thomas Moran. Moran's romantic paintings of the American Rocky Mountains not only offered easterners a glimpse of the western myth but became instrumental in the creation of the world's first national park: Yellowstone National Park in 1872. These large-scale paintings managed to capture the grandiosity of the landscape something that the fledgling art of photography could still not manage, and in doing so, convinced the American Congress the area should be saved for posterity. Moran's story is highly pertinent as it demonstrates positive action on more than one level: the son of a hand-loom operator displaced

by the Industrial Revolution from Northern England, whose art, paradoxically became a beacon of environmental protection.

Art and the relatively new concept of design introduced by William Morris and other English socialist intellectuals towards the second half of the XIX century have been used to persuade public opinion through the most wide-ranging of media. It is easy to understand how painting, sculpture and graphic design can help manipulate human thinking. The works of Goya, Noguchi and Mayakovski are all memorable examples of this. What is not generally understood however is the fact that the design of the most humble to the most complex everyday products also has the communicative power to alter human consciousness. This is all too evident when one holds cutlery, which fits comfortably in the hand or settles down on the anatomy-hugging seat of a luxury car for example.

The term design is an incredibly polisemic one. As conceived in English it implies the solution of a particular problem (a chair which is comfortable for example); it implies producing goods with added esthetical value (a chair which is beautiful to look at); and finally it implies the manifestation of a particular philosophy (a chair which has been constructed with sustainable materials for example). In Spanish and many other Romanesque languages the term does not necessarily imply any of this. Literal translations like *diseño* convey more the idea of superficiality and purely formal appreciation.

In a relatively short period of time design has thus become as important as art in its capacity to educate through subtle communication. It should also not be forgotten that the process of communication is in itself a complex one and usually involves all of the senses, not just the visual and auditive ones. If we continue using the chair as an example we find that the sense of sight is actively involved as we might evaluate whether we find it pleasing to the eye or not. The sense of tact would be equally present when we sit on it and decide on its degree of comfort. The sense of hearing would be active processing the sounds it makes (plastic, leather and wood would generate different sounds) as we sit on it and we would have to decide whether we find these pleasant or not. Our sense of smell (leather, metal, plastic and vegetable matter would all perform differently) would also be present and we would likewise have to decide whether we were attracted to these or not. Even the sense of taste could

be present although it is unlikely that most people would be tempted to physically taste the flavour of the chair.

When a chair begins to be truly designed as opposed to purely decorated then it has the capacity to communicate these complex implications to more people than traditional art forms. In other words, the design of any product immediately converts it into an increasingly democratic form of art, which is arguably more accessible to the general public than the art found in galleries and museums. Good design is notoriously absent from developing nations such as ours making the teaching of EAPAD that much more valuable.

Other forms of art such as photography for example, act phenomenally quickly as it tells stories from absolute reality. The power of photography can effectively be used to increase people's understanding of environmental issues but also to manipulate such issues and lessen their impact. Multinational corporations like communications and hydrocarbons enterprises routinely and literally *clean up their acts* through the use of photography: The skilful editing of a photograph showing the construction of oil and gas pipelines or highways through fragile bio-diverse terrain can do a lot to diminish the public's concern for such ventures. The enormous possibilities of digital editing to function this way, has yet to be understood by the general audience it is usually directed to.

Art and design therefore should be regarded as interrelated disciplines that function from within varying contexts. The art of the gallery will perhaps inspire more intellectual thought however it is still, with the limitations so far described; open to be viewed by all kinds of audiences. The public nature of sculpture does perhaps place it in an advantageous scenario but again it is likely to appeal to more abstract thinking. The *reality* portrayed by photography is undoubtedly powerful but should be handled ethically. In any case, creative thinkers have, through the many disciplines of art and design enormous possibilities to communicate the urgent themes, which I believe, should be open to mainstream discussion today.

My proposal would seem to indicate that I favour the spread of some kind of propagandistic tactic on the part of artists and designers. After all, art and design are meant to be free-flowing creative manifestations

whose contents should never be imposed or censored. In my opinion however, given the speed of global deterioration and the consequent dramatic alterations to our quality of life, both merit this apparent totalitarian approach. To quote a famous axiom by Albert Einstein (1932): "*The significant problems we face cannot be solved at the same level of thinking we used when we created them*". If we desire to change people's attitudes then new strategies have to be implemented in order to achieve them.

Before the XX century the word propaganda did not posses the negative connotations it has today. Clark (1997) explains: ". . . *"Propaganda" (authors quotations) has a sinister ring, suggesting strategies of manipulative persuasion, intimidation and deception*". I wish to explore the previous meanings of the word, namely propagation and advertising, as I believe the new thinking should be transmitted massively. Art and propaganda have historically coexisted more closely than we might believe. Apart from its status as avant-garde masterpiece, Picasso's Guernica is a work of propaganda, which publicly denounced the horror of mechanized war targeted at civilians. Maya Ying Lin's Viet Nam Veterans Memorial in Washington DC has an equally mesmerizing and critical effect on the audiences which visit it. We can hardly negate the valid purpose both these examples have served on the communication of prominent issues until now, such as denouncing the drama and futility of war. I see no wrong in actively advertising and promoting particular artistic behaviour especially under the present climate of environmental threat combined with an equally important climate of disinformation and institutionalized deceit, encouraged by the unintelligent or indiscriminate use of contemporary mass communication tools.

2.2. Art and Design content in the EAP class

Having previously been warned about the nature of content within the EAP class, we have to consider the practical applications the role of art-related contents, have, within the EAPAD context.

After finishing undergraduate studies twenty years ago I was approached by an ex lecturer who invited me to become a staff assistant at my former college. The invitation surprised me as I had had no particular affinity towards this tutor as his student so naturally I asked him "*why me*?".

"*Because you have good stage presence*" was the response. Not knowing whether to take this reply as a compliment or an insult, I accepted the much needed work. Many years later I found further clues to interpret my teacher's comment when I attended a teacher-training course. Here, among other things, I learnt that physical height as well as a loud clear voice where, if used intelligently, important attributes for a teacher to have. I possess both although I realise I have not always used them wisely.

With time I have come to comprehend that each session of teaching, even those away from EAPAD resembles a stage production (where a good stage presence helps) and just like in the theatre, these experiences can be boring or engaging and even memorable. Teaching therefore is much more related to the arts than most people might think. Writing on lesson planning and design, Thornbury (1998) argues that "*. . . from the point of view of the learners, at least, these 'good characteristics' (author's quotations) are largely aesthetic (authors emphasis) and, as such, are not peculiar to the culture of the classroom, but are shared by other expressive art forms*" underlining the belief that teaching, in itself, is to a large extent an art form.

In EAPAD therefore we have a combination of great potential. Not only is the subject matter and way it is taught creative, by definition, but also many of the strategies employed to present the course grant the teacher a vast array of exciting pedagogical possibilities. The use of images, in itself, has always been recognized as an important teaching tool and the popular saying of 'a picture is worth a thousand words' gives us some indication of why. From a humanistic view point we can also mention the fact that artistic content in EAP offers weak learners a unique opportunity to perform in English. The universality of visual language can provide critical opportunities of expression to students who otherwise have failed to perform positively in the L2 language class.

Central to these possibilities is the concept of metaphor as it uses language creatively and, while being a key aspect of visual creations, it is a primary tool to communicate and promote change. Another clear example from personal experience springs to mind: a few years ago I had the opportunity to teach a shy and frustrated learner who demonstrated considerable self-imposed mental obstacles to learn English. However on

one occasion, while working on a written task using metaphors this particular student unleashed all her hidden potential and wrote: "*. . . our Rimac (Lima's main river) the artery of the city is sick and hurting (with pollution) and we do nothing, while the tumours (rubbish) keep spreading along it*". While this student's written English was not the best, emotions clearly played an important part in her evaluation of the problem and metaphor provided the vehicle to act. The arts are among the few disciplines, which can sufficiently stimulate their audiences to take active part in change. Furthermore, being multidisciplinary by nature (painting, photography, drama, music etc.), means the arts' wide scope of action is likely to get larger audiences, thus highlighting the limitations of other more conventional forms of communication.

I propose that metaphoric writing and speech therefore play an important part in the EAPAD syllabus. Most people might be inclined to see the use of metaphor as 'artistic' and somewhat detached from conventional teaching but again we might be surprised to find out the role it plays on human behaviour. To quote from Lakoff and Johnson (1980), "*Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature*". We make use of metaphor therefore more often than we think to the extent that, to aid assimilation, it is believed that every new subject or matter we learn about is quickly processed through metaphor by our minds. When we do not know how to proceed at any given time, we might turn to the Americanism: "*I have to figure it out*" (a three dimensional metaphor to solve, on occasions, an abstract dilemma). Finally, if we analyse the origin of most of the words I have used to construct this piece of writing, we would be surprised to find the extent metaphor has been involved in shaping them.

The teaching of art-related English gives metaphors a new and extremely valid dimension. Working new vocabulary and contents through metaphors allows the learner to discover precisely what it is that they should be learning. In other words it presents the learner with the possibility of finding answers to the constant mystery of learning. Just like no one can teach anybody to be an artist (they have to work at it) it is difficult to establish definitive contents for the communicative syllabus. For these to become effective learning experiences they have to be discovered by learners, especially in a context like EAPAD. Once again Lakoff and Johnson (1980) help us understand this point: "*New*

metaphors have the power to create a new reality. This can begin to happen when we start to comprehend our experience in terms of a metaphor, and it becomes a deeper reality when we begin to act in terms of it".

In artistic and visual terms something similar happens. Using metaphors becomes a technique that is difficult to surpass in its ability to heighten or dramatise the illustration of simple truths through the use of unexpected visual codes. It is this unexpected substitution of observable elements, which turns metaphor into the ideal vehicle to incite and promote change on its audience. In change we once again find a concept whose possibilities can only be observed through its holistic analysis. Not only does any learning process, in particular the learning of an L2, consist of continual change but as I have stated, the main purpose of this study is also concerned with change. Furthermore, environmental conservation issues are generally complex situations, which require 'creative' solutions. The use of art to confront the difficult promotion of change in stalwart human habits, which have generated monumental harm to our planet, will become one of the central concerns of this study.

I have so far established the three main pillars of this work. Firstly the use of creative or artistic subject matters to (secondly) promote environmental conservation both of which are to be explored by (thirdly) the use of the English language. I believe this trilogy presents us with a formidable and universal strategy to achieve humanistic objectives on two levels: broadly speaking to help harmonise the functioning of our civilization and more specifically to make learning more enjoyable and effective through the use of contemporary and pertinent creative material. Berenson (1981) offers an encapsulating outline, "*We are constantly being touched by nature, and it's only our imagination that can help us know that*".

2.3. Environmental Matters in the Non-Native EAP Class

A mere 15 years ago such terms as 'environmental degradation', 'global warming' or 'El Niño' were uncommonly heard even in the technocratic industrialized world. The last decade has seen a major surge in the mainstream's attitude to such matters and mass environmental concern has ceased to focus on traditional interventions such as the creation of

national parks or campaigns to save marine mammals, shifting its attention to the way people's personal daily actions affect the natural world. This has not come about by chance. Mass media has almost become sequestered by the frequency of environmental drama. The South East Asian Tsunami of 2004 and the aftermath of Hurricane Katrina in 2005 are still memorably vivid in people's minds. It is under this backdrop that many professionals erroneously believe that the teaching of environmental matters is a relatively new practice.

A quick look at the history of formal education will however tell us otherwise. Nearly two and a half centuries ago Socrates was concerned with the debate of key moral concepts like the good and the just and devised the *Dialectic Method* to discuss such matters. The Greek philosopher could have hardly ignored the environmental debate of today, as it is eminently a moral one.

Around the same time, Plato, one of Socrates' disciples, became the first thinker to view education as the key to righteous leadership and society. In his *Parable of the Light* he tells the story of a group of prisoners confined to a deep and dark subterranean cave (metaphor for ignorance). When one of them is forced out to the surface the rays of the sun (metaphor for wisdom) strike his retinas with such force that he immediately wants to seek refuge back in the cave. However as soon as the prisoner's eyes get accustomed to the light they begin to *see* (metaphor for education) for the first time the marvellous shapes and shadows, which make up the world. Consequently the prisoner wishes to go back to the cave only to show his peers the true make-up of reality. Here again, it is unlikely that Plato would have ignored the present state of the environment, as there is increasing evidence that its degradation is being directly caused by the exploitation of people's ignorance. As an example we can mention the coverage of the H1A1 pandemic by the various channels of mass media. Typically, focus has largely been directed to the medical description and consequences of the viral outbreak, paying little attention to the circumstances, which caused it: the irresponsible processing of animals for human consumption on an industrial scale.

Finally during the XVII century the father of modern education John Amos Comenius promoted not only the novel concept of education for

all with particular concern for the individual, but proposed it as a group of initial fundamental concepts which had to be constantly reconsidered through the learner's life. Undoubtedly it is the lack of a similar vision that has placed civilization in the dire environmental state it finds itself in today.

Although efforts to counteract such afflictions are by no means organized and under way, the world is finally talking about them and presently most of us have become aware of the severe eventualities we would face were we to ignore the worsening conditions of the earth's environment.

It is also true that lobbyists representing powerful, mainly fossil fuel energy businesses as well as other interested parties such as politicians and even scientists around the world have and continue to go through considerable efforts to play down the extent of the threat. It should not be forgotten however, that regarding the unquestionable opinions of the powerful, history has often taught us important lessons. Not so long ago the key role great whales played on the ecosystems of the world's oceans, was not considered. Furthermore, the Industrial Revolution knew of no alternative to whale oil, to lubricate its machinery. What was favoured therefore was the commercial exploitation of cetaceans; which narrowly (thanks to the 1979 ban on whaling) caused their extinction. Likewise, during the 1930s some cigarette ads went as far as claiming that tobacco was good for the lungs. Both practises enjoyed *legal* protection and were only terminated when a small number of organized citizens decided to confront them by exposing the real truths: the survival of the largest animals that have ever lived is critical for the health of the world's oceans and all that this implies (we have recently found out that whales not only employ complex sound-based communication but the same species exhibit what humans call dialects or languages), and the smoking of tobacco has been scientifically linked to lung disease. With assistance from the legal system, ordinary people defeated seemingly insurmountably powerful parties: whalers and tobacco companies.

It is in the evaluation of such lessons from the past that some authors have found valuable answers and possibilities to tackle global environmental issues. David Orr (2002) argues that it is precisely the tolerated mal-practises of the past like slavery and the industrial use of ozone depleting CFCs (chlorofluorocarbons used to propel such canned

products as hairspray, paint and insecticides) for example that have prompted people to mobilise and achieve positive results: the end of slavery and a reduction in the ozone hole caused by the 1980s ban on CFCs.

Environmental education has rapidly become central to all areas of the curricula. It has become a key notion in combating the critical environmental ills of today from ever-diverse areas of study. Furthermore, it might hide unforeseen pedagogical advantages for our own purposes as suggested by Jacobs and Goatly (1999): "*The inclusion of environmental issues in ELT . . . fits well with the trend in communicative language teaching . . . and content-based instruction*". Moreover, the fact that environmental disruptions have the capacity to drastically affect the lives of every single inhabitant on the planet means they have the potential of presenting us with unexpected pedagogical rewards. Because these issues easily penetrate individuals' affective filters, it is probable that students will enthusiastically embark on their study for their own sake and not solely for an end of term pass grade.

Although it is true that all levels of education (home, primary, secondary etc.) are necessary for a complete understanding of conservation issues, those of us who believe in the inclusion of environmental matters in the EAP class of today have important and advantageous settings from which to work from.

Firstly, even as far back as 1976 the United Nations through UNESCO presented the following environmental education objectives:

- Awareness of environmental problems.
- Basic understanding of the environment and its problems, and human beings' role in relation to the environment.
- Attitude of concern for environmental problems.
- Skills in overcoming environmental problems.
- Ability to evaluate proposed solutions to environmental problems.
- Participation in solving environmental problems.

Secondly by today (early 2010), the media coverage that environmental matters are having is of such amplitude that we not only find them in

news items but as underlying themes in the cinema, fiction as well as non-fiction literature, the theatre, fine art and dominating popular culture. It is safe to consider present concerns for the environment as trans-curricular. In other words, their magnitude makes them highly relevant to all fields of human learning.

Thirdly today's educators who are interested in following this line of work have a considerable ally, which is often overlooked: the young. Young learners are important for two reasons. To begin with they are naturally optimistic as they find themselves at the dawn of their lives and therefore are individuals who are normally interested in planning for the future. On another more sinister side however, some scientific estimates place an apocalyptic scenario on the planet's environment as close to the middle of the present century. "*By 2050, . . . the burden of human existence will be such that we will be using – if they can be found – nearly two planets' worth of resources*", explains Flannery (2005). Decades earlier (1936), Mahatma Gandhi had meditated the following: "*God forbid that India should take to industrialization after the manner of the West. It took Britain half the resources of the planet to achieve this prosperity. How many planets will a country like India require?*". In 2050 most of today's teenagers will be planning for retirement and the quality of this will depend heavily on the actions and attitudes of today's generations on environmental issues. Learners today have more at stake in the deteriorating state of the planet than their usually middle-aged coaches and in the EAP classroom we have a formal framework from which to begin forging these new cultural attitudes.

The effectiveness of such a programme would be measured through its ability to make learners aware of environmental issues and subsequently instigating them to take action. Another challenge facing such programme is its capacity to alter the perception departments and institutions still hold on conservation matters. Unfortunately many individuals in positions of leadership in the industrialized as well as the developing worlds still regard them as radical, political, and fear-mongering and generally as a waste of time when compared to conventional syllabus contents. While daily environmental crises have made these views increasingly atypical, their institutional permanence still creates formidable barriers for urgent change. A clear example is the institutional obsession, in this country and others, with extreme poverty

relief. While the action itself cannot be censored, what can be is the institutions' inability to connect poverty with environmental degradation and therefore prevent the general audience from analysing the problem from a wider perspective.

A final comment on the nature of these attitudes must be made. I believe that for them to be effective, these messages of change must address local and therefore relevant issues for our learners. A lot has been written and aired about the plight of polar bears for example, in an Arctic increasingly deprived of sea ice (which has turned into water) and while this is a pressing issue we run the risk of viewing it and therefore responding to it ignorantly from afar. Most of my students live in the Peruvian desert (and paradoxically face the extreme opposite eventuality: no water) and while they might indeed eventually become interested in polar bears, they will never perceive this challenge as intensely as by the Inuit (the inhabitants of northern parts of Alaska, Canada and Greenland) for example whose lives depend on an ecologically healthy arctic. Concern for our students' local environmental issues should therefore be emphasised. Furthermore, for effective change to occur, the problem must be analysed and executed in an orderly manner. For practical and cultural reasons it is thus necessary to evaluate local, regional, and national issues simultaneously.

Upon an initial evaluation of local reality we can immediately notice the complexity of the Peruvian geography. These atypical natural features have given rise to one of the world's most mega-diverse environments that has consequently shaped a rich cultural legacy. The quality and abundance of the country's natural resources (tropical hardwoods, minerals and marine produce) have, since independence in 1821, installed a burgeoning extractive culture notoriously and surprisingly disinterested in the environmental degradation it has caused. This means that even today, the concept of progress (of high importance to any developing nation) is intricately linked to an acceptance of environmental degradation. I believe this to be the central challenge in the seemingly insurmountable issue facing us.

2.3.1. The communication of environmental issues in a geographically, mega-diverse, developing nation

Laying a mere 10 degrees south of the Equator Peru is a tropical country unique among the nations of the world in its geographical complexity. Running north to south, the Peruvian landscape is marked by three distinct physical strips: a narrow and flat coastal desert, an intricate and wider highland belt and finally, the vast Amazon flatlands. The highlands regularly reach heights of 4500 meters (over 14.000 feet) creating, close to the equator many of the bio climates found on earth. A good example of this is the Lima-Ticlio gradient, which rises from sea level to over 5000 meters (approximately 16.500 feet) in less than 130 kilometres (Approximately 80 miles). Visually, the changes experienced by any traveller are equally extreme: from desert to glacial tundra in just a few hours.

Peru's mountains give rise to the largest web of inland waterways on earth spreading-out into Amazonia. So vast and dense is this country's jungle region that it accommodates a city of nearly half a million inhabitants (Iquitos, Loreto) that is unreachable by land. It is this forested density, which maintains some of the last regions on earth inhabited by un-contacted indigenous groups. In the department of Madre de Dios, situated in the southeast of the country, the most bio-diverse habitats on earth have been identified. This makes Peru the top ranking nation in butterflies (number of species), the second in birds and of nearly 80 species of mammal found nowhere else.

At sea, the powerful Humboldt Current bathes the western coast with cool Antarctic waters providing it with the most fertile fishery on the planet and another record: Peru ranks first in fish species. It was fishermen working in these waters that about 100 years ago noticed and gave name to a little understood warm-water oceanic current, which wreaked havoc on land and sea around Christmas time. In honour of the Christ child, they christened it "El Niño". Over the last decade, El Niño has ceased to be a local phenomenon and has acquired international fame and recognized as a central factor controlling the world's climate.

Peru conforms less than 1% of the earth's landmass but it houses 84 of the 118 climatic regions so far identified. Such geographical diversity has made the United Nations Environment Programme (UNEP) include Peru

among the top 17 mega-diverse countries on the planet. It is only once all these facts have been understood that one can begin to grasp Peru's cultural variety.

Geographical diversity has thus resulted in considerable natural variety in which we must include human kind. It is in the varied natural settings populated by diverse species of plants and animals that Peru's ancient cultures experienced a privileged development. These cultures have been studied and identified throughout the XX century, namely Chavin, Moche, Paracas, Wari etc. What was not known until recently however was how far back in time human civilization had emerged in Peru. According to Shady (2006) "*The results of the Caral Archaeological Project indicate that between 3000-2000 BC the people of Supe lived in nuclear settlements sustained by agriculture and fishing with occupational specialization . . .*". On a global scale, Mann (2005) explains that at Caral, "*Homo sapiens experienced a phenomenon that at that time had occurred only once before, in Mesopotamia . . .*".

Having mentioned all these outstanding and unique facts it is surprising that the country's subsequent education officials have identified a lack of national self-esteem as a troublesome internal issue. Furthermore, between 2001 and 2005, 1.1 million inhabitants out of a total population of 26.2 million have migrated abroad (Matuk: 2005). Most of those who have left are young individuals or young families and today Peru finds itself in the paradoxical and disturbing situation, for a developing country, that its fertility rate has fallen to 1.8 children per couple (a healthy population needing 2 children per couple to minimally replace itself). Although the causes of this are complex and difficult to isolate, the fact that less than 3% of the GDP (gross domestic product) was spent on education in 2006, is likely to be directly related.

For the purpose of this study we can therefore draft a multidisciplinary proposal that unites the enormous diversity of microclimates, which have spurred on an incredible variety of indigenous cultures and eventually stress the fact that if climate change is left unchecked, ecologically imperative marvels like Peru will be those that suffer the most. Given the rapid environmental degradation our planet is enduring, countries like ours should be the last earthly bastions to offer hope in averting complete environmental catastrophe.

This challenge of mythical proportions should not only become an important pedagogical scenario but would also present us with an ideal situation in which to foster self-esteem in a nation starved of it. According to the International Proposals for Environmental Education, Sauve et al; (2000) "*Solving environmental problems and achieving a sustainable development call for necessary global changes for which the strategy of integration becomes a master key*". The collaborative preparation of the syllabus contents would thus, have to emerge from these concerns.

2.3.2. English language communication, persuasion through the arts and the possibility of human survival

The main objective of this study is to improve learner performance in EAPAD. To achieve this goal I propose a three-pronged approach already described which would integrate (1) the communication (through the use of the English language) of (2) environmental issues through (3) the arts. I wish to explore the possibilities of EAP Art and Design syllabus construction having as a final objective the definition of guidelines identifying and documenting the more effective options.

If EAP as a specialist field of English teaching is a relatively new discipline, then EAP for artists and designers is an even more untried occurrence. A wealth of literature exists on the theories of English teaching, some of this material deals with EAP (business, law, engineering etc.) but precious little is found on humanistic subjects and even less on art related matters. This is mainly due to the fact that the nature of some technical subjects like Hotel Management for example, facilitates the compilation of a universally accepted terminology, which is easily adapted to course contents. The complexity of art-related subjects however would render such an approach unviable, further strengthening the need for the hypothesis of integration. According to Rous (2000) such approaches ". . . *help learners appreciate the wonders science reveals to the artist, and the philosophical and historical context that the arts and humanities provide for science*".

Art engages people's emotions and it is these that play an important role in making learning memorable. To quote from Caine & Caine (1995), "*Good learning engages feelings*". The presentation of facts, favoured by

traditional educational methods, lacks this potential. In our inability to understand emotion we find the key to our failure to understanding the environment. Art more than mere writing, has always given a truer sense of the understanding of any culture. As an example we can see the way a youngster might be taught the traditional view of Norse (Viking) culture at school, namely that it was made up of bloodthirsty marauding barbarians who did nothing more than terrorize Northern European monasteries. It would only take one glimpse of the beautifully flowing lines and the intricate carvings found on the bow of the Oseberg long ship that the level of sophistication of the ancient Norse would become apparent. There are even scientific findings that support the advantages of using art as a psychological tool. According to Dutton (2009), a study carried out in New Zealand with native pigeons, showed that the birds became alarmed and fled at the sight of a plastic snake. This behaviour is strange as there are no snakes native to New Zealand.

As I have already mentioned, the heterogeneity of teaching English in a non-native environment like Peru, with its rich cultural and biological diversity, present us with a wide variety of research possibilities many of which still lay unstudied.

Ideally this exploration would involve a practical research phase and an analysis of the data gathered, however in the case of my particular operating environment this would be unviable. In order to produce valid data many groups of students would need to be assessed thus generating the first major difficulty I would encounter. Less than 40 students take the course every year and of course this is too small a number to produce reliable scientific findings. Another major hurdle I would face is the fact that the research would certainly have to be conducted during lesson time. This would be unfeasible to achieve in an already tight schedule imparted during 28 two-hour-sessions and, if these were to be altered, college authorities would be unlikely to favor this option. Lastly, the relatively small size of our faculty (less than 370 students) would make it virtually impossible to keep a control group, which is a fundamental part of any serious research. I, thus, propose a dissertation exploring EAP Art syllabus options that will not include a practical component.

EAP for Art contents would be proposed through a collaborative or student-generated syllabus. Following the art and design ethos, which

states that relevant and important art, is that which skilfully examines its environment, the collaborative syllabus would be presented appealing to the student's environmental conservation concerns. Contents for an activity book would then be proposed, which would include related vocabulary, grammar, writing tasks and test design.

As with any pedagogical issue it is important to keep an open and flexible mind as regards the options that will be presented. All too often teaching theoretical content does not achieve the results it expects in the classroom. In this particular setting however I believe that the parameters that will be established are likely, on the whole, to generate positive responses from learners. The incentive to communicate more sustainable changes to the way we function as a species is at present of predominant concern especially to young people about to start their professional journeys. Environmental concern has become such an important issue that it has now permeated into all fields of learning establishing new outlooks that dictate the way contents are treated in all of these.

The integrative approach is also likely to have long-term beneficial effects on the learner. As we have already pointed out, the monumental adversities we face today have been clearly defined, what is imperative is the development of creative ideas to curb them. I strongly believe that a multidisciplinary approach, which will treat art-related language as a permanently expanding continuum, is the best way to achieve this need for conceptual and cultural change. Conventional approaches have more than proved themselves to be inefficient. If we examine the case of our own country we can see the way in which subsequent leaders have stressed the need to *develop* (usually through outdated extractive practices) the nation with no regard for its environmental protection thus seriously mortgaging it for future generations. Again, although it would be difficult to state how successful an integrative approach would be, we can look at other data, which supports it. Writing about bilingual children in 2006 Clyne states that they have "*a better sense of the arbitrary nature of words, . . . they develop very strong problem-solving and cognitive skills*". I suspect that a multidisciplinary approach would generate similar skills on young adults studying EAPAD.

2.4. The Peruvian cultural context

Many teachers complain about the lack of homogeneity found in their classrooms unaware that, by nature, human diversity makes these environments naturally heterogeneous. Working in Peru however one immediately notices that the variety of student profiles found, make this claim acquire a total new dimension. Not only do we find a cultural diversity seldom seen in the western world, but also we see that these differences are little understood even within the country. In Lima, western views and attitudes nearly always prevail over provincial ones even though nearly two thirds of its inhabitants have been born outside the city. To find out tentative answers to this dilemma, we have to examine the origins of Latin-American reality from a wider perspective.

In "Guns, germs and steel" Jarred Diamond (1999) argues that the Eurasian land mass holds the key to Europe's colonization of the world. The uninterrupted straight line running from the Bering Straits to Portugal spans over 15.000 km and allowed Europeans to benefit from technological exchanges in ways impossible in other geographical regions on earth. Different technologies like the processing of metals, agriculture, livestock raising, and writing for example found in Eurasia a vast corridor, running east to west in the direction of the earth's rotation. This passage allowed for the constant exchange and improvement of these technologies and for their delivery to Europe, in a highly refined form over the past 5000 years. A clear example is printing technology. Xylography (printing from a mirror image in relief) was practiced in Korea and China around the birth of Christ but it took roughly a millennium to reach Christendom. By the time Guttenberg devised movable type, playing cards and other products had been block printed in Europe for 300 years.

Diamond (1999) continues by stating that a quick look at the Americas reveals that due to their geography no such exchanges are viable. The Americas not only run vertically through the globe but also are peppered with topographic obstacles like impenetrable mountain ranges and vast internal waterways, which do not favour human communication. We have already seen how this geography encouraged the development of iconographic systems (as opposed to the phonetic systems of the old world) of communication. Therefore the Native Americans' adoration of

the rich natural world, which surrounded them, made them assign it different degrees of importance to the ones Europeans would place on it after the conquest. Birds (such as Ara macao), and amphibians (such as Dendrobatidae) which exhibited incredibly rich chromatic ranges on their bodies, were revered to the point that to the Incas, some birds' feathers were more valued than precious metals. Due to the new value system brought over by Europeans however, the myth of *El Dorado* is still being re-enacted. Peru's coast (fisheries), highlands (mining) and jungle (timber) are still being plundered with little regard for the environment and the well being of those who work and live off extractive industries.

The iconographic systems of communication found in the New World, where by no means less complex than those introduced by the Europeans. Mesoamerican and ancient Peruvian muralism represent the narration of silent but complex stories, sagas and legends. Even though the European colonizers who associated them with illiteracy, savagery and paganism heavily censored all these systems, we can still witness them in use today. Posters advertising popular music, product design and political graphics strongly manifest their iconographic legacy throughout Latin America. It should not surprise us that two of the most important Pre-Columbian deities, the feline and the bird of prey; still decorate trucks and public transport units throughout Peru. The skeletons of Mexico's *Día de todos los Santos* also belong to the iconographic tradition. The symbolic value assigned by Amerindians to all the goods they produced also made them ignore a concept favoured by Europeans: serialization. This has manifested itself today in the rich artisan culture present in most Latin American nations in particular those that gave rise to prominent Pre-Columbian civilizations, namely Mexico and Peru.

The outsiders' incapacity to appreciate and understand this wealth of cultural manifestations often resulted in bloody conflict in which Native Americans nearly always came out worst. Those that survived were quickly overpowered by European diseases, which had had longer and more complex evolutions in the Eurasian corridor making Europeans immune to them. These ailments came from mutations of domestic animal viruses, which infected humans. According to Diamond (1999) Eurasia had developed a wide range of domestic animals, while most Amerindian tribes had only managed to domesticate less than a handful.

The social and political beginnings of European colonies in Latin America had equally dramatic consequences. It had been the lure of precious metals which had initially interested Europeans in the Americas and in the Vice Royalty of Peru, Spaniards literally found mountains of them. Unfortunately for Native Americans, most ore seams lied at or above 3.500 meters, altitudes the European organism and physical constitution found forbidding especially when exercising hard labour. Hundreds of thousands of Native Americans were enslaved to extract these minerals by their European masters many of whom had been forged in the bloody and recent struggles of the Spanish Re-Conquista. These ironclad religious warriors found a nearly identical conflict when they reached America during the early sixteenth century. Furthermore, it should not surprise us that only those territories that most resembled European climes (Argentina, Uruguay and Chile) were completely cleared of Native Americans. Today only a few thousand remain belonging, in their majority, to the Mapuche Nation.

Even during the first century of Spanish rule, many (mostly clergymen) denounced the European's cruelty to the Native Americans. In Peru, Felipe Guaman Poma de Ayala from Ayacucho was a Native American who had learnt Spanish by translating Quechua for the clergy. Even though he became fluent in spoken and written Spanish he remained true to his iconographic tradition when he produced the 1000-page "Nueva cronica y buen gobierno" in which he denounced the treatment of Native Americans before the king of Spain. In over hundreds of drawings, fashioned like a comic book storyboard, Poma de Ayala represented scenes of torture, corruption and abuse in what has become the most complete graphic representation of Peruvian colonial life. Even for an ancient figure like Poma de Ayala, the emotional effect of art upon its viewers could not be surpassed by the written word of the invaders.

The conquering Spaniards came from a multiethnic (Christian, Moslem and Jewish) society and unlike Northern Europeans had no problems in procreating with the local population. Artistically speaking this produced interesting results. Poma de Ayala's work is a rich hybrid of European technology (engraving) with indigenous vision. Many other artistic activities produced equally exciting combinations: architecture, silversmithing, popular music, gastronomy etc. are among the main examples all of which today form an important part of Peruvian cultural

identity. Paradoxically however this racial mix generated grave identity conflict and has established the *superior* European race as synonymous with power and control to the present day. The local population has been continually dethroned by subsequent waves of mainly European emigrants. Social justice, a well-defined national identity and the establishing of solid institutions are all pending issues in modern Peru. Faithful to the continental reality the country remains unequal, most of its citizens expressing a wish to migrate to the industrialized world. Speaking on the need to reform Peruvian universities Abugattas (2005) argues: "*What is undoubtedly needed is an unusually capable, lucid and creative elite extraordinarily qualified in all fields but above all, free from prejudice, faultless and devoid of the moral weakness which to a certain extent, affects all of us in Peru today*" (author's translation).

It is in the manifestation of respect for such a cultural and historical backdrop that any EAP course to be presented here has to be designed. While the task would seemingly appear unattainable, real and valid perspectives from which to work from already exist.

Firstly, the economic growth Peru has experienced and is likely to continue enjoying has meant that for the first time in its history, a sizeable percentage of its underprivileged population has access to further education. According to the International Education Directory, Peru now boasts more than 50 different universities and while many appeared during the last two decades and lack solid academic traditions, are a sign that the number of Peruvians capable of funding careers in further education, has risen considerably. As we have already seen, when living standards rise, people gradually become more interested in issues, which affect more distant environments to their own.

Secondly, the use of modern communications technologies has acquired in Peru dimensions seldom seen in the developing world. While the economy is still not strong enough to allow the average citizen to purchase a PC, nearly 1 in 5 Peruvians have become Internet users mostly through the country's vast web of public Internet cabins. This opens up exciting learning possibilities as more and more students start interacting with the English-speaking environment of the World Wide Web.

Thirdly, the recent acquired fame of Peruvian cuisine around the world has meant that for the first time in its history, Peru has begun exporting its *culture* as a commodity. This is significant for a number of reasons. It is economically significant as it breaks away from the enslavement to extractive practices that have dominated industrial activity since the country's foundations. Equally importantly, is the fact that the country's recent gastronomic revolution has successfully managed to overcome social, class and racial distinctions, in land renown for upholding these barriers. In the recent publication of an encyclopaedia on regional foods by *El Comercio* (Peru's only wide sheet), twelve prominent chefs are featured coming from all social classes and ethnic backgrounds. If Peruvian artists and designers manage to incorporate these highly positive traits to their own endeavour of promoting cultural change, then we all have grounds for optimism. We would finally be dealing with our age-old social disharmonies and could even present a paradigm to the world. If we fail to do so, then the words of John Maynard Keynes (1924) would ring truer than ever: ". . . *in the long run we are all dead*".

CHAPTER 3

CASE STUDY: DESIGNING A SYLLABUS FOR AN EAP ART AND DESIGN COURSE IN PERU

3.1 The need for an EAP syllabus

Over the past year (2009) an intense debate has surfaced at the institutions I work for regarding the kind of EAP that they should adopt as organizations. Some faculties favour a set-up consisting of four basic levels of English plus two general EAP courses. Others insist on six levels of general English and the option of taking faculty courses in English. Many authors have held this debate externally who have discussed the matter as EGAP (English for general academic purposes) and ESAP (English for specific academic purposes).

Taking into account that many university authorities have placed a deadline for bilingualism of 2010, it would appear that this study should be conducted through the design of a syllabus for a faculty course in English. The planning of a syllabus for a specific course like Art History or Perspective Drawing for example, would indeed make the task much more manageable. The specific subject matter present in any subject, would allow for a few general competences to be defined and consequently for the tailoring of a syllabus to accomplish these. I personally believe however that this system presents teachers and learners with many drawbacks and even if the entire curricula functions

in English, the staging of what Dudley-Evans (1998) calls "*common core EAP*" makes for a much better arrangement.

I trust that the linguistic or subject complexities of artistic and visual matters can be better explored through the formal frame work of a general EAP course for Art and Design. To a large extent, many of the design strategies that would be employed in the planning of a bilingual course can also be applied in the general EAP syllabus. When English is taught as a second language I believe the EAP course plays an important unifying role through the learners' acquisition process: It can operate through any related contents and it is the only arena where linguistic issues, which are crucial for the acquisition of an L2, can be formally and practically discussed with ease.

Having decided on the design of a common-core EAP for Art and Design course we must realise that few of us are in total control of the way our teaching is conducted. Most teaching is imparted in institutional settings and must therefore fit and shape itself to the requirements of these environments. Such matters as timetables, contents to be taught, evaluations etc. are all typical institutional concerns. While the macro cultural characteristics of the teaching institution are generally reflected in the curriculum, the intricate workings of the day to day running of any course are generally presented by a syllabus. A syllabus is an open document, which should be freely available to students, fellow teachers, the institution that publishes it and other parties such as tutors and parents. Ideally, the teacher who presents a given course designs the syllabus for such course although this is not always the case. Sometimes teachers have to work with materials designed by other colleagues and it is up to them to decide to what point they consider this material adequate or not. It is also up to these teachers to find ways to contribute should they wish to do so. If we take a closer look at my sample records for one institution, we find that almost half of the 32 (18 female, 14 male) EAP teachers who have worked there from term I -1999 to term II-2007 have taught courses using existing materials in Business Administration, Marketing and Hotel Management.

The interpretation of the materials published in the syllabus is by no means standard. Teachers usually find that even if they have designed the syllabus contents themselves, adjustments have to be made between

groups even if the groups are of the same rank or level. Just in the way individual teachers behave differently from session to session, students present teachers with an incredibly wide range of individual profiles thus creating considerable pedagogical challenges. Students differ greatly in aptitude, attitude and other factors even though the institutional system might have grouped them in a seemingly homogenous cluster of competence.

As I have already discussed, broadly speaking syllabuses can be classified as using knowledge or person-centred methods. The former places emphasis on the contents present in the syllabus, which have to be transmitted to learners. The person-centred method is the result of various attempts during the last decades of the 20th century to cater for the wide range of human characteristics so far described. This method is more concerned with the way the individual deals with given contents than the knowledge method. In this study we will concern ourselves with the person-centred method for the reasons described in section 1.3 namely that the subject matter, the context we are working in and the state of contemporary civilization, urgently demand a humanistic approach more concerned with the needs of particular learners. Today, all learners in all disciplines need to be empowered to take a much more critical view of their performance in the various academic disciplines.

On a final and more general consideration I would like to stress the need for clarity and transparency on whichever approach we decide to implement in our syllabus design. Technically speaking, the last 10 years have provided my colleagues and me with a wealth of information on how to improve the syllabuses we submit every new term. It may surprise many but most syllabuses lack clarity and end up raising more questions than providing answers. Such matters as grading guidelines; university policy on a variety of topics ranging from absenteeism to plagiarism; as well as general information on what is needed of the learner in order to succeed in the course, are generally absent or unclear in most syllabuses learners receive from lecturers.

I consider that learning goals and strategies chosen should not only be presented but also explained in full in order to achieve the maximum probabilities of success. I have often observed teachers establishing valid goals and using interesting teaching strategies but failing to explain their

use to learners assuming the latter would automatically decipher how they work. Teachers often fail to explain the syllabus transparently. Quite often we find ourselves working with general or macro goals parallel to more specific or micro objectives.

Course schedules should also be transmitted in more effective ways. It is not sufficient to lay the term and tasks out on specific dates or schedules. The reasons for doing so should also be explained: themes could be presented along weekly intervals and specific tasks should last no longer than 30 minutes in order to focus on them better; and finally, assignments must have deadlines in order to commit us to the institution's academic schedule which functions round specific time frames.

3.2. The needs analysis

As of March 2009, only one institution in the country presents an EAP Art and Design course. The rest of courses in our EAP program, ranging from EAP Business Administration to EAP Computer Science, are probably equally scarce nationwide. The wide-ranging scope of subject matter, which should be handled by an EAP Art and Design course, has even made it a rarity worldwide. As a result and as is the case with many other EAPs, very few English teaching professionals have conducted research into this field of EAP.

The five initial stages of the English program (English 1-5) are all well cared for with a variety of professionally published materials in book and audiovisual formats but the contents for final EAP courses are usually left up to the individual teachers who teach them. The teaching of the more numerous initial courses experiences some kind of standardization largely conducted by the materials' publishers but the presentation of EAP courses is conducted more intuitively by separate individuals. This can be frustrating for some EAP lecturers however we must realize that this is more often the rule rather than the exception and that the discipline's infancy opens up the way for the creation of exciting new pedagogic methodologies.

Both the mushrooming of EAP courses over the past two decades and John Munby's influential 1978 work "Communicative syllabus design", concepts mutually pertinent to this study, have popularized the call for of

a needs analysis. It is fundamental in EAP, for language professionals to know what academic contents learners need to manage in English and in the communicative syllabus the forming of more communicative users of the language is heavily dependent on the relevant information on how to achieve this. As with many aspects of language teaching, disagreement abounds on how to attain this. Preoccupations centre round course necessities, learner wants and learner lacks, a more accurate picture being constructed by possibly a combination of all three concepts and the addition of other still less researched parameters such as institutional constraints and other factors.

An infallible way to conduct a need's analysis will probably continue to elude us for quite some time yet as there is simply not enough research being done in order to achieve this. There persists however an overriding necessity to improve the structuring of EAP courses and the seven questions presented by Munby's (1978) CNP (Communication's Needs Processor), do, 30 years on, still provide an invaluable starting point in preparing a needs analysis for our average learner.

- *Learner Identity*: 18/20 year old Peruvian female (Spanish speaker). Basic command of English. No other languages.
- *Purposive Domain*: Educational – to study art and design related subjects.
- *Setting*: Higher education institution (private university) in Lima, Peru. Academic setting.
- *Interaction*: Mainly with teachers, peers and clients.
- *Instrumentality*: Spoken and written, receptive and productive. Face to face and print.
- *Dialect*: American English both in print and audio.
- *Target Level*: Communicational domain of English in professional settings.
- Communicative event: Reading (academic texts), listening (lectures and conferences), writing (research papers and advertising texts) and speaking (presenting ideas and making oral presentations to large audiences) to an upper intermediate level.

It is important to realize that the needs analysis should take into consideration numerous other factors for it to be of any use. At many institutions, the arbitrary fashion in which EAP courses are generally presented has sometimes generated apprehension on the part of learners. At times these courses are alleged to be unknown quantities often perceived as danger zones where success is more a matter of luck (what teacher/syllabus you get) than planning.

Another important consideration in this study would be the enormous cultural diversity, which is likely to be found in the learner groups. Peru has often been described as a nation encircling all the historical stages of human civilization, from stone-age cultures still living deep in the Amazon rainforest through something resembling the European middle-ages in the highlands to modern cosmopolitan living in the affluent neighbourhoods of the capital, Lima. This is not to say that target groups would be made up of individuals representing these vastly different geographies but it is likely that these learner groups would manifest an equally varied make up. Further dimensions regarding socioeconomic status, ability and racial differences would also be generated and thus the need to cater for them.

In reality the needs analysis I propose would be made up of a combination of Munby's CNP and my personal experience of almost twenty years as an art and design lecturer. The course would be approached through a mixture of carefully laid out pedagogical strategies with intuitive decisions arising from a deep compromise and ever growing understanding and appreciation of Peruvian culture. For this purpose, I find myself in the fortunate position of working with the same learners both in the EAP course as well as in various undergraduate courses, which are taught in English.

The main tool used in the course would be a personally edited activity book, which would serve as guide. All the book's contents would be included in the university's virtual space as well as complementary materials such as readings, video activities and additional tasks.

3.3. Prevailing concepts for the syllabus contents

3.3.1. Instating leadership

The EAP Art and Design syllabus proposal would additionally have to involve itself with some fundamental general parameters regarding its make up. While the needs analysis is a significant contributing component of the syllabus, I believe it is necessary to identify further criteria which would constitute fundamental needs in the present historical and cultural contexts acting as backdrops to our course. By historical and cultural I mean developments both in the globalized world and those parts of the planet where globalization has failed to leave a positive mark like in our own local environment for example. And again, we find that Peru's complex make-up often presents both local and globalized phenomena lying side by side making the task that much more challenging.

I trust that the answer lies in new attitudes to the promotion of leadership with our learners. This new evaluation is called for in the design of the EAPAD course. In his 2001 tome "Leading in a culture of change", Canadian educator Michael Fullan makes clear distinctions between traditional views of leadership and the ones needed at present. Throughout the XX century, a leader was perceived as a blessed individual who through singular cultural and social privileges managed to attain a position of control and guidance. The cultural and economic characteristics of the past century required such simplistic definition. The coming of the present century however has brought with it an urgent need to redefine the concept of leadership as Fullan's (2001) opening lines manifest: "*The more complex society gets, the more sophisticated leadership must become*". In other words, the style of leadership, which was needed a few decades ago, is, by the nature of the significant recent changes experienced by our civilization, of little use today. If we ignore this premise, perilous consequences will surely be brought forward.

However unorthodox it might sound, I believe primarily our task to be the nurturing of leadership attributes in each one of our learners. Fullan (2001) explains: "*Deep and sustained reform depends on many of us, not just on the very few who are destined to be extraordinary*". I believe that the magnificent social and economic fronts which must be addressed and

harmonized in the Peruvian cultural framework as well as the world's, require multiple contributions which would be unattainable through conventional leadership. Furthermore this process of harmonization has ceased to be a matter of personal opinion and has become imperative throughout.

Among the many afflictions, which affect our fragile society, are found geographic complexity, deficient means of communication, frail institutions, predominantly underprivileged social classes, considerable threats to complex ecosystems and even the lack of a well-defined sense of nation. As we can see even for an underdeveloped nation Peru's problems are severe and profound. No facet of society can ignore such predicaments least of all young visual communicators in a stage of instruction. Each one of our learners hides the potential to promote change in the social web but in order to achieve this, pedagogues acting as the last manifestations of conventional leadership, have to uphold the view that "*all change is a process, and not an isolated event*", (Fullan: 2001).

We have to be aware that all change is likely to leave dissatisfied parties, as social transformations, which are universally accepted, simply do not exist. Many believe however that it is of overriding importance to embark on today's much needed readjustments with as wide an operative task force as possible. This will be best suited to analyze and deal with the vast number of pre-conceived truths present in all human conflict. The considerable gap between an unattainable utopia and a more just society, which listens to the needs and desires of its citizens, is in our country extremely wide and in urgent need of reduction.

3.3.2. The promotion of peer learning

As with any study group the teacher should naturally lead the EAP class. It is s/he who will conduct sessions, making decisions about what, when and how particular topics are performed at all times. Not so long ago and in some instances even to this day, collaboration among learning peers was regarded as dishonest. Undeniably, there are occasions when peer teaching might develop into a negative experience. Learners are not always going to explain class contents as well as teachers and the system will constantly carry the risk of being abused by shy or weak students.

For these learners, it will always be much easier to get hooked on interacting with friends and acquaintances than to address the teacher. If carried out conscientiously and in a well-planned manner however, peer learning can become an important and productive ally in the EAP class.

Having already stated that EAP groups are often made up of students of different abilities, peer work becomes a valuable strategy in making sessions run more smoothly. The teacher does not necessarily have to stop every time someone does not understand something or someone has missed what s/he has just said. It is also a useful strategy to counter one of the principal foes of the mixed ability class: the early finisher. A more natural way for mistakes to be brought forward is also believed to be an asset of students collaborating. Learners are much more likely to share topics they fail to understand with other learners rather than teachers.

From a strictly pedagogic point of view, I believe the value of peer work lies in the fact that it diversifies discussions. Typical teacher-student interactions, especially if the teacher is of a dominant nature, are likely to condition learner responses to preconceived ideas. In other words learners are likely to utter what they think the teacher wants to hear and not what they actually want to talk about. When learner interactions are conducted from within the comfort of inter-learner talk then numerous and valuable possibilities emerge. In these cases, and especially if activities are conducted in groups, competition will foster disagreement for example, thus greatly enriching any discussion. In art and design-related debate, in my opinion it is safe to say that competition will encourage imagination.

Finally, peer learning has particular relevance in the Peruvian cultural context. The concept of cooperation, especially among the working provincial classes who make up the country's majority has, in this country, differing connotations to those that could be found in the US or Europe. Like the bulk of developing nations Peru's undersized industry means that most sizeable tasks such as building roads, ploughing the land or roofing a schoolhouse have to be executed by the citizens themselves. Being unattainable for isolated individuals who cannot afford expensive industrial processes, such endeavours often become communal or cooperative tasks. Being conscious about a possible generalization I do believe that such aspects of Peruvian life produce individuals who are

positively predisposed to collaborative practises. If this aspect of Peruvian culture is managed well through intelligent implementation and constant monitoring, peer learning might indeed foster an atmosphere of collaboration.

3.3.3. The pedagogical advantages of the metaphor in EAP Art and Design

George Lakoff and Mark Johnson open their influential 1980 study of metaphor, "Metaphors we live by" with a valuable synthesis of the importance of metaphor in human performance: "*Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature*" (1980). According to these authors there are very few aspects of human communication, which have escaped the influence of metaphor as a ruling component of its make up. Metaphor is not then the exclusive realm of artists and poets as it is present in the way all humans interact with the rest of the environment.

In this study however, it is the metaphors of art and design, which will typically preoccupy us. Furthermore, art has often been described as being alternative language. Any consciously creative act is the embodiment of a metaphoric process. Whether we are baking a cake, painting a picture, sculpting stone or composing a piece of music, we are effectively translating matter or sounds through metaphor into humanly understandable phenomena. Lakoff and Johnson (1980) once again clarify: "*Since much of our social reality is understood in metaphorical terms, and since our conception of the physical world is partly metaphorical, metaphor plays a very significant role in determining what is real for us*".

The magnitude of such asseveration cannot be underestimated. The predominant role of the digital revolution of the past thirty years over human civilization cannot be ignored and it owes a great deal to working with metaphor. Had this expansion been left to the hulking post-war mainframe computers, it would have taken a very distinct character to the one we experience today. Faithful to the institutions they served (intelligence services, government agencies and large corporations) the coded milieu of these machines meant very little to the man in the street. This conceptual disagreement came head to head during the early 1970s

when different alternative collectives began insisting and working towards the one man, one computer utopia which emphasized ease of use.

Writing in 1989 regarding the founders of Apple Computer, Frank Rose states: "*. . . and they fully expected the democratization of computer power to alter the balance between the individual and the institution*" (1980). The challenge early PC designers faced, was the conversion of complicated electronic mechanisms into humanly satisfactory terms. It has often been stated that pictures and graphics made computer interfaces a success but as we have already seen, what are pictures if not metaphors for understanding? Early Apple advertising copy clearly pointed towards this strategy: "*It works the way you do*" was the 1982 slogan used to sell the LISA, Apple's first office computer. An earlier Apple advertisement was even stranger but equally laden with metaphor. It consisted of an engraving depicting Isaac Newton sitting under the fabled apple tree accompanied by a legend which read: "*Newton . . . A mind forever voyaging through strange seas of thought . . . Alone*". Even the names of early PCs where thought out in human terms: Apple, Acorn etc. These make clear references to beautifully simple, resistant yet beneficial fruits for man.

Had it not been for this metaphoric explosion it is doubtful humans of all ages, gender, culture and social condition would have embraced the personal computer and its derivates the way they have. Today humans not only work with comfortably familiar monitors, printers, keyboards and a mouse but also chat, surf and navigate interacting with extremely complex digital electronic machines which have occupied and controlled our world through metaphor.

3.4. Syllabus contents for the EAP Art and Design course

As we come to evaluate and decide about the most appropriate syllabus contents for the EAPAD course, we face additionally complex settings. Such a wide humanistic field as art and design covers so much theoretical content that it is, initially extremely difficult to even think about possible options. Philosophy, mathematics, history and of course the visual arts in their diverse manifestations are all intricately intertwined with the task which concerns us. An equivalent of the needs analysis lacking Munby's

(1978) formal framework would have to be designed and a good starting point has, in my experience, been working with the historical and conceptual highlights found in the history of human communications. Furthermore, most learners find it easier to receive chronologically coherent contents.

Presenting contents in historical or chronological contexts enables us also to set up a much more holistic proposal. Broadly speaking the main challenge I have presented is the current environmental crisis and the key to its possible solution will only likely be found through an in-depth analysis of the past and appreciation of the future. The major goals we can establish are therefore:

- *Comparison and contrasting of communications technologies past and present*: The steam locomotive revolutionised not only human communications during the XIX century but became instrumental in shaping the wider aspects of the Industrial Revolution around the world. Locomotives are no longer widely used but we can study their historical impact and if we reflect these findings on a current invention like the personal computer, I believe we can learn to improve the role PC's will play in our lifetimes.
- *Becoming conscious of the massification of graphic design*: A couple of decades ago graphic design was a professional activity practised by trained visual specialists. While today, part of it is still a professional discipline, digital technologies like multi-task cell phones, social media platforms like Facebook, My Space and others; have brought graphic interaction and decisions making to the mainstream. While this presents us with an undoubtedly interesting scenario, the fact that visual communication finds it self increasingly in the hands of non-professionals, should also serve to issue us with a word of warning.
- *Developing a grammar of art and design*: Professional artists and designers must develop effective oral communication skills to refer to visual phenomena.

In order to stay focused with what I have exposed in section 1.5, one would expect at this stage to envision a preoccupation with the local

historical context. Proposals such as the study of pre-Columbian ritual, Inca social organization and naturally the Pre-Columbian arts should all be present in a design of this nature. Indeed by acting alone within the EAPAD discipline I could surely introduce them taking advantage of the manoeuvrable space the institution has provided me. Their importance is undoubted and they should make up such a program but there are essential reasons why I have chosen not to include such contents. Firstly, the immediate context in which the course operates (the university) is markedly Western in nature having modelled itself on European and North American organizations. Secondly, the career options our students have upon graduating such as advertising and publishing equally belong to the Western capitalist tradition. Finally, the western tradition is infinitely better documented than the pre-Columbian making the study of the former a considerable challenge in an undergraduate program.

Having stated this I believe that the sensitive and intelligent presentation of Western themes hide the potential to make learners more conscious of their own ethnic traditions. All historical and conceptual phenomena should be able to be equated to local counterparts. And it is here that the able teacher has a pivoting role to play. Interesting phenomena which could be evaluated is as ancient as the evolution of Egyptian hieroglyphs from literal to abstract symbols and the Phoenician phonetic revolution however institutional time-frame limitations force us to look further into the future for a useful starting point.

Bearing in mind that our learner's career courses are based on theoretical principles, which have been described since the European Renaissance, and the importance many have signalled for EAP courses to be in line with these courses, I believe Gutenberg's movable type revolution offers a useful and more contemporary setting. The rise of photography during the Industrial Revolution, Expressionism of the 20th century avant-garde, Post Modernity and the Punk Revolution, Political Graphics and communications to Save the Planet could all serve as significant highlights and/or concepts relating to Western art and design. What is additionally important about all these topics is that they not only lend themselves for the pedagogic use of metaphor but can lead up to the final message and objective of Saving the Planet.

3.4.1 The Guttenberg Revolution

Having been voted the most important individual of the Second Millennium (tribute awarded to Jesus Christ in the First Millennium) the impact of Guttenberg's invention needs little illustration. Conceptually for artist and designers however movable type offers fascinating theoretical material. Gutenberg's cutting and filing of individual characters on the end of a metal rod gave rise to character design and the thousands of fonts (type styles) we have today. Furthermore, the movable nature of the invention enabled communicators to control the distribution of texts within a page (layout design), for the first time, a possibility medieval monk scribes could not have imagined. Finally, when we realize that Guttenberg's initial movable experiment was conducted to serialize the reproduction of playing cards and the critical role these played in refining the medieval mind through games based on memory and mathematical deduction we begin to see a connection with Guttenberg's final product success: books. Playing cards acted as proto books and the key role they played in preparing the way for the mass acceptance of printed texts is often ignored. Interesting comparisons could be established in this unit with pre-Columbian, namely Moche, ceramic and textile serialization techniques for example.

3.4.2. The Rise of Photography

The rise of photography during the 19th century is in the same way a vital occurrence in the history of human communications. According to Gernsheim & Gernsheim (1965), the discovery of the technique by Nicéphore Niépce in the 1820s, has often been described as a chance event in a chemistry laboratory. A brief glance at the momentum of the Industrial Revolution around this time should however be enough for us to see that such an age was in urgent need of more precise means with which to portray nature. The increased complexity brought about by technological advancements could no longer be described with the aid of engravings or lithographs. The same could be said about Edward Mybridge's (1887) studies of animals in motion. Initially planned as a tool to breed improved racehorses, the work led directly to the invention of motion pictures, the influence of which is undeniable in modern society and communications. Today, photography plays such an

important part in our everyday lives that we take it for granted. In this country however, this art is often regarded as a mystical enterprise best studied abroad as there are currently no specialized undergraduate programs in photography. Most Peruvians, even those engaged in the arts fail to realize that the country has produced photographers of international renown. This unit could reinforce the view that our geographical complexity is an ideal setting to encourage this art form. Martin Chambi (1891-1973) worked in the southern Andes all his life and his haunting images have, according to Frizot (1994), today made him one of the pioneers of ethnographic photography but in his native land he is not yet a household name. Mario Testino (1954-) is better known worldwide thanks to his immortalization of the Princess of Wales for *Time* magazine's article "*Farewell, Diana*". The images taken a few months before her death, illustrate the article by B. Hillenbrand (September 1997), however the vast majority of Peruvians would fail to recognise Testino's name or even his appearance.

3.4.3. Expressionism of the XX century avant garde

The avant-garde revolution, which spanned the first three decades of the 20th century, offered not only artists but also humanity as a whole, different ways of viewing and experiencing the world. The Bolshevik Revolution, The First World War and a new century littered with revolutionary technologies generated fertile ground for the concept of artistic utopias. The famed isms, namely Constructivism, Futurism, Surrealism etc. not only offered new visual styles but above all the opportunity to elevate art to quasi political ideologies in a world seeking urgent social and political change. Perhaps the first ism to appear at the end of the XIX was Symbolism aspects of which where later described as Expressionism. Theoretically, expressionism is interesting for a number of reasons: rejecting all war as direct outcome of capitalist doctrine, it was the first style that was consciously employed in the transmission of political messages. It was equally the first consciously interactive form of art as it sought active interpretation from the viewer, even if this interpretation happened to be negative. Above all, Expressionism's theoretical interest lies in the fact that it was strongly based on ethnic and primitive art and this creates exciting possibilities when contrasted with pre-Columbian art. The importance of which is seldom emphasized

leaving ancient Peruvian art to often hold purely anecdotal attraction to the western observer.

3.4.4. Punk and Post modernity

The American post war bonanza, the lunar landings and the digital horizon of the 1970s contrasted with the Viet Nam War, the oil crisis and an economic downturn in Europe and the US along with a number of other factors, helped pave the way for Punk and Postmodernism. The climate of the age generated the need for the revision of many ideals, among them the championing of individuality and the surging of personal (as opposed to party) politics. To an ever-growing number of young people, the responses of the establishment to everyday issues became increasingly wanting leaving the stage open for such developments as the Punk movement and in a wider measure, Post Modernity. This epoch was enormously relevant to mass communications as visual languages ceased to be dictated by the mainstream taking root in individual, local and regional manifestations. A visual free-for-all became the hallmark of the time and in many ways this is still very much present in today's visual universe. What I believe interesting is that the social changes being experienced in present day Peru, answer very much to the postmodern ethos of personal politics.

3.4.5. Political Graphics

Over the last 25 years of the 20th century, Punk and Post Modernity have set in motion important changes in order to drive home the message of the underground. T-shirts, badges, hairstyles, urban graffiti and even the visual interpretation of gender transformed themselves into beacons of communication for the new era. Mass media experienced a noticeable shift in the nature of visual messages. Advertising continued to dominate the urban landscape but even it began to be heavily influenced by the notion of individual politics and underground cultural manifestations. Visually speaking societies around the world witnessed, for better or for worse, a collapse in the rules of formal visual language. The visual teachings of the Bauhaus and the elegance of the Swiss post war school ceased to be the foremost references giving way to the eclectic language of the street in all levels of communication. Here again we can establish

motivating links with local Peruvian reality. After decades of military or totalitarian dictatorships, it was not until 2000 that Peruvian society began practicing its still frail style of democracy. The story of contemporary graphic agitation is in this country a very current phenomenon.

3.4.6. Saving the planet

The first few years of the 21st century have been critical in strengthening the view that the human project on earth is seriously flawed. Even the most optimistic middle-aged citizen will agree that the degradation of the world's environments has reached a point for grave concern. Some even argue that if we do not make drastic changes to our lifestyles immediately, then very shortly it will be too late to save our species from total annihilation. A few years ago such themes as conservation of the environment, global warming and climate change were the sole concern of scientific communities and a few hard-line counter culture collectives. Today they have not only become daily news items but topics for bestsellers and even winners of Film Academy Awards (Oscar). Concern for the environment has finally made it into the mainstream. Those in charge of communicating the new messages on recycling, reducing consumption and sustainability effectively will almost certainly have to be well trained professionals who specialize in manipulating mass behaviour. For various reasons our country should take a prominent position in this endeavour. Being one of a handful of mega-diverse nations on Earth, its relative low population density (22/KM) means that most of its regions are still not saturated by intensive human activity. A more sombre picture is portrayed by Peru's shrinking tropical glaciers many of which flow down the western slopes of the Andes into the country's coastal desert. Over two thirds of the country's population living in this, the driest environment on the planet, is heavily dependant on glacial waters for its existence.

Bearing in mind that the purpose of the course is not only the teaching of communications history and that the contents proposed would not necessarily appeal to all learners, I would divide these highlights in six units of four two hour sessions (eight hours) each. Every unit would consist of:

- A text (Approximately 130-150 words)
- Reading and audio comprehensions (in various formats)
- Illustrations (4-5 photos, drawings, engravings, paintings etc.)
- Visual description and vocabulary (of Illustrations)
- Grammar section

Class or session formats would vary permanently to enhance learner interest and learning effectiveness. An appendix would contain video exercises and a complimentary chapter on the Grammar of Art and Design. This chapter will play a key role in nurturing learner participation.

CHAPTER 4

THE EAP ART AND DESIGN ACTIVITY BOOK

A great deal of debate has developed over the past two decades regarding materials design. Making a case for the use of academic abstracts in EAP, Robert Morton (1999) writes: "*. . . the extent to which non-academic materials can provide appropriate models for students is questionable*". Morton strengthens the case for the use of abstracts by adding that the use of journalistic material such as magazine and newspaper articles is perilous as it is often tainted with commercially motivated content. Although this might be a correct assessment, I still believe that if the concept of research (which dictates academic writing), is absent from a particular culture such as our own, then this style might create unforeseen difficulties for non western learners. In support of this we can mention Erickson (1984) when he stated that any learning task requires two sets of knowledge: the academic (academic task structure or ATS) and the social (social participation structure or SPS). ATS deals with subject knowledge while SPS is conformed by the social conventions needed to perform the task. I believe therefore that a wider pool of material should be used in materials design.

There are dangers however in creating one's own teaching materials. Block (1990) states perhaps one of the most obvious reasons: "*The argument here seems to be that teacher developed materials will seem ragged and unprofessional next to those produced by* professionals (author's stress)". In my personal experience I have found that personally

produced teaching materials such as the EAPAD activity book does offer interesting possibilities, which are generally absent in mainstream language learning texts.

Firstly, the use of materials, which are de-contextualised from the learners' experience, as it is that found in commercial texts, lacks the necessary emotional ties needed for the complete acceptance of such materials. Common examples range from the use of habits ordinary to Anglo Saxon culture and not our own, to illustrative materials containing racial stereotypes (tall, slim, fair-skinned individuals).

Secondly, the capacity to immediately implement DIY materials as opposed to that offered by formally produced publications is unquestionable. This is particularly true in one of the fields, which is central to this study: environmental degradation. Environmental change is developing at such a rapid pace that books and other products, which require lengthy production processes, fail to keep up with the key issues shaping it.

Thirdly and perhaps most interestingly I share Block's (1990) observation that DIY materials offer what he calls the personal touch. This means that by preparing personal materials the teacher's persona becomes much more transparent to learners. The contents the teacher decides to use indirectly present learners with information regarding the instructor's tastes, ideals, morals etc. Even though the effects this would have would be difficult to measure scientifically I believe they undoubtedly create a more reciprocally empathic learning environment.

Finally in the specific context of EAP therefore, I believe that an activity book is the most appropriate way to introduce syllabus contents. Not only does it provide us with a flexible platform from which to deal with input and output, but the very DIY nature of the document presents us with a compilation of enormous variety: books, magazines, newspapers, journals, film and animation. This variety provides us with authenticity and according to Mohan (1986), in the EAP setting authentic content provides the best scenario for learning.

4.1. Grammar contents in the EAP Art and Design activity book

Following Krashen's (1981) notion that acquisition works best in interesting communicative contexts, Mohan (1986) took the grammar debate one step further when he stated that language (grammar) could not be taught in isolation. He called the occurrence Content Based Instruction or CBI. What Mohan did however was simply to state a principle. The debate of which grammar should be taught in a particular context will surely continue for some time.

In all possibility we are asking the wrong question respecting what grammar contents to include in a given syllabus. Initially I believe that finding the correct syntax to impart in a fourteen-week course is somewhat an unattainable goal. I also believe that L2 acquisition should always be clarified to our learners as a lifelong personal continuum. Further still, I have already mentioned the diversity in learner aptitude usually found even though institutions tend to place students in groupings of competence. The tight schedules normally found in syllabuses, makes it impossible to conduct an error analysis so, more often than not; teachers are left to work with learners of vastly differing levels of skill. This eventually leads to latent inconsistencies regarding what grammar is perceived as needed, by a section of the group, and what is seen as a misuse of time by another.

In support of this reality, Eskey, (1997) offered the following analysis: ". . . *attending to grammar in any systematic way is difficult within communicative paradigms. One major reason may be the absence of insightful theoretical work on the relationship between grammatical form and discourse function* . . .". On a more practical level, I have witnessed the seductive power of content. EAP learners generally believe that they can falter on language but not on content. This is frequently demonstrated by the degrees of consideration and attention, which are allocated to both disciplines. Brinton and Holten (2001) seem to agree: "*In the university . . . those who are content-area experts are respected . . . In a world that values content, it is difficult for an instructor to choose to focus on language*". We can continue to list likely causes for this predicament but I think that in order to manage it positively we have to first realize that many EAP teachers in our institution have manifested that they feel much more comfortable teaching content than language.

However difficult the grammar issue might be, there are important reasons why it is an aspect of language acquisition, which must be addressed. Perhaps the most obvious reason is usually the most ignored: all L2 teachers, even those involved in EAP, are, first and foremost language teachers. Learners provide us with a further critical reason because after many years receiving formalized language instruction in basic courses, EAP learners are culturally programmed to expect linguistic clarification in their learning. Lastly there exists a very logical motive to seek some sort of structure in EAP grammar teaching as the key to successfully understand L2 content is through language competence.

Deciding which grammar items to include in the syllabus is a challenge, as quite often students need reviewing all grammatical structures they have learnt in the previous five courses of English. It is equally true that by the time students have reached an EAP course, they have covered most grammar items. Time restrictions and the EAP objectives however oblige us to define specific grammar points. I have included one grammatical item per unit and have chosen those which I believe would most likely help learners in the key aspect of their profession: discussing and presenting visuals and concepts to peers and prospective patrons. The grammar points included in each section are:

- Section one: First and second conditional
- Section two: The third conditional
- Section three: Indirect questions and statements
- Section four: Gerunds and infinitives
- Section five: Reported speech
- Section six: Narrative tenses

4.2. Supplementary Materials to the Activity Book

4.2.1. The grammar of art and design

Developing the ability to discuss and describe visual phenomena accurately is of crucial importance to art and design students. It is with this objective in mind that an additional set of learning materials has been designed to promote discussion and acquire new vocabulary.

This material has been designed as PowerPoint presentations (PPPs) projected using a multimedia projector and is not made available to learners until presented. The presentations have been organised in the following way:

- Exercise 1: *The grammar of art and design I*. Students are asked to describe simple visuals in collaboration with peers.
- Exercise 2: *The grammar of art and design II*. Students are asked to describe more complex visuals and compositions in collaboration with peers.
- Exercise 3: *Graphic media*. Students are asked to substantiate what media was used in the creation of a group of different images (paint, ink, pencil, silkscreen, photography, watercolour etc.). In this exercise students need to define and isolate the graphic characteristics, which suggest a particular image has been executed in a specific media.
- Exercise 4: *Visual genre*. Students are asked to substantiate under what genre a group of different images can be classified (drama, epic, erotic, lyric etc.). The identification of genre is not as important in this exercise as is the identification of the precise visual characteristics, which situate an image in a particular genre.
- Exercise 5: *Graphic movement*. Students are asked to point out what aspects/effects of a given visual suggest graphic movement.
- Exercise 6: *Graphic metaphor*. Students are asked to decide what visual metaphors can be derived from a group of different images.

- Exercise 7: *The use of search engines in English*. Students are made known the considerable operative advantages of searching the World Wide Web (WWW) using the English language.

The idea behind each exercise is not necessarily for the learner to confirm a pre-conceived explanation but rather to examine in detail and give name to those aspects of the visuals that make them fall into a prearranged category. Since its introduction in term 2001-II these exercises have proved to be a valuable interactive tool, which has generated a substantial amount of L2 production in the EAPAD course. When confronted by visuals, which belong to a predefined set of conventions, the majority of learners feel the urge to participate in the solving of the proposed riddle.

The final exercise (exercise 7) makes manifest the importance of searching the World Wide Web using keywords in English. Not surprisingly, most of our students find it hard to look for information in the Web in English, even when researching subject matter in this language, opting to do so in Spanish. While working from within the comfort zone of L1 is a natural and difficult to overcome habit, students are shown the significant limitations entailed when proceeding with such an approach. Emphasis is made when presenting this activity on the fact that; technological know-how as well as most areas of human learning exist primarily in English. For natural communicators such as artist or designers, it is therefore unintelligent to conduct searches in L1 as it places sizeable limitations in the accessibility of information.

4.2.2. Video material

In order for learners not to get accustomed to the instructor's speech and to provide them with as wide a sampling of different spoken Englishes I have included video comprehension exercises which focus on short scenes (5-10 minutes) from five different films dealing in diverse cultural and historical themes.

The exercise for sections one and two is based on a scene from "The name of the rose", a film, which not only explores the cultural transformation of European society on the eve of the renaissance (1397) but also offers outstanding background to the world of medieval visual

communication. The context under which Guttenberg developed movable type can thus be examined in greater detail. The type of language spoken throughout the scenes is formal British English.

Section three dealing with Expressionism and the avant-garde is accompanied by an original Punk music video (1976), which allows learners to examine the musical and visual (fashion/graphics) revolution of the era. Motivating comparisons can therefore be made between the avant-garde artistic movements of the early and late XX century. The type of language spoken (sung) throughout the scenes is informal (slang) British English.

The themes of punk and post modernity are deal with by section four. The scene, which accompanies this unit, comes from the first digitally animated feature film: “Toy story”. The scene metaphorically portrays the concept of personal politics through an array of toys all of whose opinions are heard and respected by a leader who finds himself immersed in an identity crisis. The film’s dialogues include formal American English as well as diverse Anglo American regional speeches.

Section five examines the theme of political graphics. The film “Deliverance” of 1971, explores the ethical dilemma facing four city dwellers that commit murder in self-defence in the depths of the Georgia wilderness. The scene provides an ideal stage to explore the moral aspects of political messages. English from the deep American south is spoken during the scene.

The final section of the activity book examines the struggles to save a world in serious environmental peril. The scene presented with this section comes from the existentialist road movie “Two lane blacktop” of 1971 which tells the story of two drifters who roam about route 66 in the American west competing in informal drag races. The scene offers the possibility to explore the futility of most human activity and a reflection towards more sustainable behaviour. West coast American English is spoken during the scene.

4.3 The Final Research Project

Writing about syllabus content in 1981, Krashen summarized two reasons for the importance of content: Teaching goals and the psychological factors in the learner's mind. I, like many, believe it is under this premise that we should evaluate the validity of project work. We shall see the advantages to be numerous, however, as with everything else in L2 teaching, project work has to be implemented vigilantly for it to turn out positive results.

The most obvious benefit of veering off the confines of the syllabus is that it is an opportunity to implement much sought after real life learning. In project work we are effectively providing a platform for learner culture to become content. I have personally experienced the abundance of motivating topics this culture can bring forward. The young are not only eager to be heard but also welcome the opportunity to discuss topics, which they are anxious about in greater detail. However these are seldom valued in academic settings. To the freshman, the university environment goes hand in hand with the liberating sensations most humans experience in late adolescence. During this period personal opinions are explored and forged about matters that had previously been taboo. Issues the young feel are not being addressed or which fail to have channels of diffusion: graffiti art, cock/bull fighting ban and teenage sex are just a few examples. When young people talk about topics they are truly interested in, then we have an ideal scenario to measure learner's commitment more accurately.

From a strictly conceptual viewpoint we can find that project work provides the opportunity to convert learners from assimilators to cognitive agents, as they become both producers and managers of knowledge. Further still, the variety of tasks required by project work (research, presentation design and implementation, documents, graphs etc.) make learners feel they become meaningful problem solvers as opposed to constantly having to face problems. Project work not only promotes learners taking on a more active role (passive students often being a problem in the language class) but also many scholars have suggested that it can actually improve learning. By generating more affective factors and thus better motivation, project work may provide a positive environment in which to deal with the negative aspects of

language acquisition. For example a learner who is experiencing difficulty with the passive voice will likely open up to this complication through discussing the consequences of tattooing and body piercing, were these of interest to her/im. In such situations, project work has the power to break perceived deadlocks by learners who feel are not making progress in the course.

For teachers, the implementation of projects offers versatile teaching possibilities. All four language-learning skills can easily be evaluated through project work. Reading through research; writing through the production of documents; speaking through oral presentations and listening through question and answer sessions. In the context of EAPAD project work offers the opportunity to evaluate many more skills such as personal appearance and performance and presentation design. What is more, learner-generated research offers the framework for natural and spontaneous communication as opposed to the rigid mode of language production often found in the classroom.

From a wider perspective we can observe the humanistic possibilities of students choosing the topics they want to study. The nature of research is intricately linked to experimentation and the discussion of different outlooks. It has been through these discussions that I have even been capable of overcoming circumstances of animosity as well as situations of group and individual mistrust. If project work is well planned and carefully implemented it has the potential of completely overcoming what has become an annoying epidemic in teaching during the digital age: intellectual plagiarism.

However attractive project work might appear it equally has the potential of becoming a creative watershed. Out of class activities where performance is left up to individuals or groups, always run this risk. Additionally, a research project runs the risk of being faultily conceived. A common problem is the feeling of censure experienced by learners during initial proposals. It is often easy for teachers (who are accustomed to a dominant role) to show disapproval of a particular topic and quickly make another suggestion, which unknowingly, the student accepts under pressure. All individuals have predilections but when it comes to project work, I believe teachers must learn to put these aside otherwise we risk the production of seriously flawed ventures.

The way projects are carried out may also bring forward disappointment to the classroom. Whether individuals or groups carry these out, projects can always generate conflict rather than create solutions. Individuals working alone require high doses of discipline and lack points of reference and thus condition output to subjective thinking. Group-work on the other hand, always runs the risk of shutting out introverted or idle students which in turn can generate added disagreement as to who did acceptable amounts of work and who did not.

In our institutional (EAPAD) and national (Peru) contexts however, I believe there is much to gain from the realization of projects. In order to generate an optimum environment for learning; I propose the implementation of general guidelines from which to direct research projects. First of all, I believe topics should be narrowed down to a general topic such as Environmental concerns for Peru. Secondly, the project should be divided into the following presentation stages all of which must be met on specific dates throughout the fourteen-week term:

Presentation of abstract: Initial presentation where student justifies, through a short text, images and other graphic material, the area s/he wishes to explore. A specific study area is agreed upon through negotiation.

Presentation of outline: Written outline for the chosen study area accompanied by personally generated visual material such as photographs, video and animation.

Final draft presentation: written and illustrated document discussing area of study; presented in hard copy.

Final oral presentation: Students make a ten-minute presentation, the script of which is based on the information presented in the final draft.

It is essential for these stages not only to be well defined but also to be adhered to. Each one of them presents the possibility for fine-tuning ideas and encouraging student performance.

Finally I believe the scalable and multitasking characteristics of project work are ideally suited to engage learners in the intricate facets of environmental responsibility in the 21st century. For better or worse today our country presents students with a wealth of environmental

disharmony, which can, if handled intelligently, provide the key to relieve the urgent predicament of our natural world.

4.4. Evaluation in the EAPAD course

Like in any EAP course, evaluation in the EAPAD should play a pivotal role and consume a large amount of learners and teachers' time and energy. The fundamental issue I feel that should be focused on is the testing of what exactly learners can do with English in active situations where visual characteristics are discussed. Additionally, the ease, with which syllabus objectives are prone to change during the education process, should make us place added concern on the issue of evaluation. I believe evaluation should be contemplated as an everyday preoccupation as well as a formal assessment. A wide range of evaluation strategies will give us a more accurate picture of the way learners are performing in the course. We can evaluate by making a spontaneous question and writing it on the board. Quick adjustments can be made to the way we are teaching after data from a quiz or mid-term exam has been evaluated and more complex modifications can be made to our teaching after a final exam. The evaluation of our learner's performance is the only way we have of gaining feedback in a subject, which requires not only constant adjustments but also permanent understanding.

The fact that the EAPAD course is an advanced-level course, place course coordinators other colleagues and of course myself in a constant predicament. Like Skehan (1988) and Davies (1990) we ask ourselves Where should the evaluation emphasis lie on? Usage or art/design theory? How should we evaluate grammar? or reading comprehension? or listening? Etc. These are all common questions that language teaching professionals debate about on a daily basis, as unforeseen teaching circumstances sometimes appear. As an example, Eirlys et all (1982) have pointed out that: ". . . *non native speakers were more severe in their evaluation than the native speakers*". Today mixed native and non-native teaching environments are common and therefore different standards within a given context may arise. It is therefore of extreme importance to state 'what' it is that we are assessing. Furthermore, the debate sometimes centres on who should design the evaluation tool; teachers? administrators? Indeed this is often difficult to establish. Murphy (1996)

throws some light on the matter: " . . . *teachers may not be trained in all aspects of evaluation, . . . the crucial element is that they should be able to control what they do in evaluation*", thus referring us back to the all-important *what* in evaluation.

I feel that the best possible perspective of any syllabus is obtained through the analysis of an array of various kinds of evaluations: specific tasks, quizzes, mid-term or final assessments, project proposals, outlines and final oral presentations. All language skills are equally important and therefore the same emphasis should be placed in their testing however I believe the EAPAD course warrants emphasis on subjective assessment. At USIL this option is a final English course that is more concerned with language production in integrative settings than with indirect, grammar or function-based scenarios. Grading criteria should therefore reflect this and a higher percentage of the final grade should be made up of integrative evaluations. Artists, designers and communicators require not only mastering the mechanisms of the L2 but also are asked to implement it successfully. This point is clearly described by Widdowson (1978:3) " . . . *we do not simply manifest the abstract system of language, we . . . realize it as a meaningful communicative behaviour*".

Over the past 8 years and after numerous adjustments, a number of colleagues and I have reached decisions about how our courses should be evaluated and graded. Evaluation of the EAPAD course has been structured using the following criteria:

- Class work, class intervention and homework: 15% of final grade
- Quizzes X4: 20% of final grade

  (30% Reading comprehension, 25% Language and grammar, 15% Vocabulary and content, 30% Writing)
- Research project: 25% of final grade

  (25% Proposal and outline, 25% Oral presentation, 50% Final draft)
- Mid-term exam: 20% of final grade

  (30% Reading comprehension, 20% Language and grammar, 25% Vocabulary and content, 30% Writing)

- Final exam: 20% of final grade

  (30% Reading comprehension, 20% Language and grammar, 25% Vocabulary and content, 30% Writing)

4.4.1. The final exam

Upon initial observation of the testing tool we can see that it also aims to balance second (Questions 1 and 2) with third (Question 4) generation evaluation practises. We have already seen neither is better than the other, the more we test discrete language items the more reliable our test results will be. This reliability however tends to create evaluation tools lacking or being deficient in validity or 'natural' language use. Chomsky (1965) explains how: ". . . *A record of natural speech will show numerous false starts, deviations from rules, changes of plan in mid-course and so on*." We should therefore aim at designing integrative language evaluations in order to test, as Weir (1993) puts it: "*The different competencies that might be involved in using language*".

Competence versus performance is therefore not only an item found in our study material but also easily observable in any L2 class. Teaching professionals have often been puzzled by how presumably weak students (those who did poorly during class interaction) sometimes did rather well in discrete testing situations (grammar and multiple choice sections). These students either have good concentration capacity or study skills but possibly lack the notions to use language fluently. Likewise it is common to find students who perform very well in spoken situations but who make basic mistakes in written grammar for example. A balance is attempted in test design with an almost equal number of subjective and objective testing situations in what we could describe as a third generation performance test. We can therefore conclude by saying that the test is intentionally based on similar amounts of objectively graded questions (right/wrong) and subjectively graded ones (where answers may vary according to context) like for example the final question (4) where students have to visually analyse an image of an urban scene. This analysis should be conducted along lines established during class where what is evaluated is not simply the 'description' of the scene but also the construction of 'metaphoric/poetic' narrative about the scene.

When we further dismember the structure of the test we find another intended aspect. It is made up of the evaluation of receptive and productive language skills. Receptive skills are related to objective grading and are found in the reading section (1) and to some extent during the questions and answer section of the final research project's oral presentation (teacher and peers ask the expositor various questions about her/is research). Productive skills are related to subjective grading and are found in the speaking (oral presentation) and writing (4, metaphoric visual analysis of an urban scene) for example.

The very nature of objective and subjective grading places any test designer wishing to establish a balance between the two, in a position where both disembodied as well as contextualised language evaluations have to be made. Typical examples of disembodied language are multiple choice or grammar questions like the ones found in 1.2 and 2.2. These are labelled as such because they have no relation to each other within the exercise. Contextualised items are on the other hand found within a given context like exercises 1.1 and 3.1 for example.

I have already spoken about the different dynamics found among diverse groups of students even though these groups might be following the same syllabus with the same teacher. Factors like being fortunate (or not) to have a good number of extrovert students in a group, the conditions each group has during sessions (time of day, acoustics, classroom) all affect group dynamics. For these reasons the type of grading we opt for is also to be considered carefully. I believe *norm-referenced*, assessments where a pass grade is sought is counter-productive in a final achievement test. While such grading philosophy could be employed during the initial stages of language learning, a final proficiency test like this one would benefit from *criterion-referenced* assessment. As we have seen, this type of assessment does not compare individual performances but rather evaluates the student's personal ability/creativity to complete such tasks as question 4 for example.

We have seen how the question of test validity has shifted from one view point to another over the past decades but the present view point is clearly explained by Bachman (1990) "*The most important quality to consider in the development, interpretation, and use of language tests is validity, which has been described as a unitary concept related to the*

adequacy and appropriateness of the way we interpret and use test scores". This could mean that test scores should no longer be seen as isolated items, which are awarded a specific value, but rather focus on the use test scores/abilities will be placed in the future.

I favour Bachman's perspective and the EAP Art and Design course is a clear example of this. It does not intend to simply *teach* English but to develop its usage in a particular professional context (art, design and communications). Furthermore, a new dimension is added when we consider that recent historical events have drastically altered the world's political and cultural orders. We live in a world where everything is directly linked to everything else. We can no longer view any discipline as an isolated phenomenon. All courses including language courses can therefore no longer be seen purely as platforms for specific acquisition but should be regarded as parts of a much larger and complex whole.

As regards validity of content, my design intends to work with relevant material. I believe there are few contemporary authors that have described the modern world with David Orr's (2002) astuteness and passion. The extract included in question 1 is an example of the kind of literature I feel modern communicators should be able to understand. Question 4 consists of the metaphoric analysis of a photographic city scene including all the disharmonies of the modern urban environment: poverty, pollution, and visual chaos to name a few. Even discrete language exercises like the ones found in 2.1, 3.2 and 3.3 reflect a syllabus content that tries to confront important modern dilemmas still largely ignored.

When we examine the test for construct validity we find that Bachman's message tries to be addressed here. Questions 1 and 4 have been formulated not so much to test particular know-how but rather to place future artist and communicators in a relevant scenario for their professional activity. Orr's text is an excellent synthesis of what human civilization has done to the planet and offers interesting alternatives for our survival. All professionals should be concerned with these matters especially artist and designers as they will play a key role in transmitting these ideological changes. It is a well-known fact that the most effective visual communicators have first of all been successful at analysing their immediate environment and this is what question 4 tries to encourage.

The whole evaluation process has numerous situations where a degree of predictive validity is sought. Again question 4 is an example of finding and talking about artistic inspiration from our immediate surroundings a basic aspect of visual communication work. The success of the research (not included in the mock exam design) project rests on students finding and developing creative metaphoric language common in art, photography, advertising, etc. and its implementation in an oral presentation. This presentation is judged not only on clarity but on use of tools, visuals' design, and body-language etc. all key aspects of our student's future profession.

If the test evaluation is treated as a *criterion-referenced* assessment then we can expect the test's concurrent validity to be regular. Again, discrete items are ideal to maintain concurrent validity but we have already seen how these work in detriment to non-discrete subjective items. It is therefore important to assess such questions as question 4 as a criterion-referenced item if we are searching for concurrent validity. Question 4 does clearly not have a *correct* answer so what we should mainly evaluate here is the degree of creativity that is found in the students' written language in response to the picture.

We have been forewarned in this unit how formal examinations such as this test design have low utility (feed back) for learners. Over the past few years my colleagues and I have tried to standardise grading especially in subjective item assessment. Going back to question 4 we have felt the need to publish a breakdown of the total grade in the test (4pts. for organization, 4 for content, 4 for structure, 4 for vocabulary, 2 for length and punctuation and 2 for spelling, totalling a possible maximum of 20 points). Although not even this grading scheme will produce concurrent results, at least it helps teachers and the student to have a guide of her/is strong/weak points.

The overall exam is graded out of 100 for two reasons. Firstly, grading in Peru is out of 20 so rather than having to deal with fractions of points (caused by the wide variety of exercises) it is preferable to work whole points whose total is eventually translated to the 20 point scale. Secondly, the 100 point system provides us with much more detailed information if we were to analyse the data from tests.

Going back to the course's objectives we find reasoning behind the weight given to each section as well as the order in which each section is presented. The ability to read and understand art and design specialized literature makes me not only place the reading section first, but also assign it the most subsections and the greatest number of points (32/100). The processing of new reading material is something which most EFL students find difficult and need considerable time on, further justifying the need to place the reading section first. Students will naturally have more energy and be more alert at the beginning of the test so it is reasonable to place the most difficult task here.

The second objective and test section, deal mainly with discrete responses so even though it is an important syllabus objective, it deals with *remembered* vocabulary, which is not as important as *self generated* information. Thus the weight placed (18/100) on this section is the lowest. Students do need to show that they can manage specialist vocabulary correctly but this can be achieved without extensive testing.

The third course objective and the grammar section are naturally related. Although again we are testing discrete items here, correct grammar use is undoubtedly an important aspect of language production hence the points assigned here (30/100). It might be argued that all grammar items are important in communication however for practical reasons only a few can be reinforced and tested. Correct use of gerunds and infinitives is important in all the objectives laid down by the syllabus. The use of narrative tenses and the passive are equally fundamental when making presentations before an audience.

As regards the discriminatory capability of the test we must again refer to it as a criterion-referenced assessment. If we treat it as such then we have the possibility to discriminate between weak and strong students. Of course it would be easier to discriminate with a generally discrete testing tool but we have already explained how counterproductive this could be. If we examine the test's practicality we find that important concessions have been made. The test as designed (written format) is fairly practical. The inclusion of audio material for listening activities and multimedia projector for the presentation of question 4 (this image is presented as a black and white photocopy in my design) would undoubtedly make for a better test but would of course make it a less practical test. As it is,

around 50 students can take the test with only one supervisor. Last but not least, the fact that the real test consists of about 10 A4 pages makes grading an impractical factor of the test.

When we examine the test's reliability and its validity we find that these have to be formulated in equilibrium. Questions 1.1, 1.2 and 2.2 for example where one correct answer is sought, give the test a high degree of reliability but diminish the test's validity. Validity is enhanced with subjective items such as questions 1.3, 3.3 and 4 were scope exists for open answers.

To summarize the test's contents we can say they are divided into four sections designed to evaluate the syllabus' main objectives. Section one deals with a reading and its understanding by the student. The three activities, which follow it, have been formulated to test this. Quite often, students get bogged down by a particular term they have not seen before or by a word used in a strange context. This first part (1.1) tests the student's performance in such circumstance. The second part (1.2) tests the students' understanding of the main ideas found in the text through discrete true/false answers. The final part (1.3) evaluates the students' ability to paraphrase key sentences found in the text. To do this in the students' own words is no doubt a challenge but it is the only foolproof strategy to check the degree of the students' understanding of the text. The three activities are included to check the learners' ability to process specialized literature, the syllabus' main objective.

Section two deals with a revision of both the vocabulary and content found in the syllabus. The second course objective is tested here, that which measures the students' ability to talk about, discuss and analyse visual communication matters. Because professional terminology and concepts tend to be well defined I feel both activities (2.1 and 2.2) can be carried out through discreet testing like matching sets of information and true/false activities.

Although it might be argued that all grammar items are important in a final syllabus, we must realise that this is a practical impossibility. Choices will have to be made as well as priorities. Grammar requires the testing of both discreet items like those found in section 3.1 and integrative applications like those found in the use of the third conditional (3.2) and the passive voice (3.3) where more than one answer

is possible. Section 3.1 deals with adverbs, which express past and current times. They help learners accurately describe events, which have finished, should have finished or haven't finished. When these adverbs are used correctly, they greatly improve written language and spoken fluency.

Section 3.2 (the third conditional) talks about past events, which did not happen. This structure is particularly interesting in our context for two reasons. Firstly, even those learners following a final English course have considerable problems with it. Secondly it is the perfect structure to talk about unlearnt lessons from the past. If one has a realistic view of the modern world then use of the third conditional cannot be overlooked.

Section 3.3 deals with the passive voice. Deciding when a situation warrants the use of the passive or not correctly, greatly increases the accuracy of spoken and written English. The use of the active/passive becomes a valuable work tool particularly in humanities and artistic communication where the author usually has to express a point of view. In scientific writing for example the passive suffices as most times factual communication is desired. This section is therefore related to the course's second and third objectives, namely the discussion and analysis of art matters and communication with colleagues and clients using English as a lingua franca.

The final writing question (4) functions as a summary of the testing of all course objectives. The students are asked to analyse visual material and of course the results are produced through integrative strategies. Not only is literary creativity evaluated here, but grammar, content and even reading as the student acts as final referee through her/is checking of the piece of writing. This part of the test is particularly interesting as no matter how clear the intended visual message is to the evaluator, students will always have scope to produce different explanations.

No matter how effective or well designed our tool seems however, we must always be aware that just like there is no *correct* way to evaluate, there is no *correct* syllabus, but I believe that an evolving syllabus is healthier than a permanently repeated one. Likewise and for evident reasons, test contents should be changed every term.

4.4.2. The test proposal – EAP Art & Design - Final Exam

FINAL EXAM *(Duration 90 minutes)*

Name :_____
Professor : Rodrigo Tardito ***Term : 2009 II***
Course : EAP Art & Design ***Grade :***

1.- READING COMPREHENSION (30 POINTS)

From ***"The Nature of Design"*** *by David W. Orr, Oxford University Press, 2002*

Environmentalists are often regarded as people who want to stop one thing or another, and there are surely lots of things that ought to be stopped. This book however, has to do with beginnings. How, for example, do we advance a long-delayed solar revolution? Or begin one in forest management? Or materials use? How do we reimagine and remake the human presence on earth in ways that work over long term? Such questions are at the heart of what theologian Thomas Berry (1999) calls 'the Great Work' of our age. This **endeavor** is nothing less than the effort to harmonize the human enterprise with how the world works as a physical system and how it ought to work as a moral system. In the past two centuries the human **footprint** on earth has multiplied many times over. Our science and technology are powerful beyond anything imagined by the confident founders of the modern world. But our sense of proportion and depth of purpose have not kept pace with our merely technical abilities.

1.1- VOCABULARY IN CONTEXT. *Underline the word that best defines the term in bold face.*

endeavor (A) a. business, b. undertaking, c. project, d. policy

footprint (A) a. shoes, b. limbs, c. animals, d. people

1.2- TRUE / FALSE. *Put a 'T' in the blank if the statement is true, an 'F' if it is false, or a 'DK' if there is not enough information in the article to make a clear distinction*

1. ____ Environmentalist should not try to stop things.

2. ____ The solar revolution is well under way.

1.3- PARAPHRASING.
Rewrite the following quotes from the article in YOUR OWN WORDS

1. ". . . is nothing less than the effort to harmonize the human enterprise. . ." (A)

2. ". . . still reflect their origins in another time and in very different conditions." (B)

2. VOCABULARY and CONTENT (20 POINTS)

2.1- COMPLETE STATEMENTS. *Complete the statement in column 1 with the most appropriate completion from column 2 by putting the numbers in the brackets*

1. Both mainstream and underground media, 2. The swastika is an example of an entire, 3. 'T' shirts and posters, 4. Photomontage is effective because it deals.

1. ( ) with the manipulation of reality. 2. ( ) are today equally effective. 3. ( ) cause reduced to a simple graphic. 4. ( ) can be silk screened.

2.2 - TRUE / FALSE.
Put a 'T' in the blank if the statement is true, or an 'F' if it is false

1**.** ____ Pollution is a complex natural phenomenon involving diverse processes.

2**.** ____ "Spaceship Earth" is the name a famous novel.

3. GRAMMAR (30 POINTS)

3.1- GERUNDS AND INFINITIVES.
Fill-in the blanks with the most appropriate option.

1. _____ (paint) on Sunday helps me relax.

2. I hate Mondays. _____ (drive) to work often gives me a headache.

3.2- NARRATIVE TENSES.
Fill in the gaps with the correct form of the verb.

The hippies never _____ (articulate) a clear conservation message. The 1980s was the decade when 'the great green boom' _____ (become) a fact. The British Ecology Party _____ (formed) in 1973 but Petra Kelly's Die Grunen _____ (go) further in 1984 when it _____ (enter) the European Parliament.

3.3 - THE PASSIVE VOICE.
Change the following sentences to the Passive Voice.

1. Saatchi & Saatchi plan to open a design studio in Lima.

2. Hydrocarbons play a crucial role in global warming.

4. WRITING (20 POINTS)

METAPHORIC VISUAL ANALYSIS.

You have to write approximately 100 - 120 words in at least two paragraphs as a Visual Analysis to the image below. Remember to: 1.- present a thesis statement, 2.- develop ideas clearly, and 3.- lay down a final conclusion.
4pts for Organization, 4pts for Content, 4pts for Structure, 4pts for Vocabulary, 2pts for Length and Punctuation and 2pts for spelling.

CONCLUSIONS

We can firmly say that today, English is the universal language of further education. While the evolutionary paths it will take in the future (like those of all languages) are uncertain, English at present is being used in increasingly specialist situations. The digital revolution has diversified academic circles and so provided a stage for the use, study and research of numerous versions of scholarly Englishes, like those used in the business, scientific and humanistic worlds. On the other hand, new digital products such as social media platforms (Facebook, Twitter etc.) are actively restructuring basic communication. Crystal (2004) explains: "*Imagine the difficulty in face-to-face conversation if both visual and auditory feedback were missing . . . But that is how it is in e-mail . . .*". Under this rapidly evolving climate, the conclusions reached by this work are:

1. Young art and design professionals today need English to learn and practice their chosen field of activity. Advertising, publishing, industrial design, fashion design and many other creative arenas are experiencing unprecedented growth all over the world, however, teaching of L2 English as a complementary instrument to these areas of study, today lacks a formal setting from which to function.
2. A syllabus for EAP art and design should pay close attention to questions like the local environment; the culture; the geography; the social setting where it is staged and other aspects, as they play a crucial part in the way it is managed. The cultural and economic

changes taking place in this country compose a symptomatic version of what is happening in the world at large. Peru's uniqueness makes it an incredibly fragile opponent to current economic and environmental threats but it also makes it an ideal laboratory in which to instill the educational changes required to bring mislaid harmony to the lives of ordinary citizens.

3. Today we find ourselves standing at a critical defining moment. Two Neolithic inventions which humankind has traditionally held in the highest of esteems, namely agriculture and written language, have led us directly and indirectly to climate change, oil dependency and the most severe economic crisis affecting the majority of the world's economies in many decades, which seriously threatens the stability of life on the planet. Furthermore, there is consensus among many around the industrialized and developing worlds that have suggested the crisis is not so much an economic one but a crisis of sustainability. An EAP art and design syllabus cannot ignore this historical backdrop.

4. Visual communicators have more than ever before the responsibility to connect all these issues and explain them to an increasingly paradoxical public realm: the age of information in which decisive know-how is lost in an immensity of misinformation and superficiality. People's inability to understand and communicate in English has become a major threat not only to the career development of communications professionals but also to the future wellbeing of mankind.

5. The EAPAD syllabus should acknowledge the importance of studying historical contexts as only they can allow us to prepare for a healthier future. A re-examination of history has recently provided greater human understanding of the environmental crisis. Could it have been that the earliest environmental catastrophes urged early man to commune with the world of magic through images? To demonstrate that human art owes its existence to environmental crises of the Pleistocene would be an enthralling and instructing scenario.

6. There are important features we must consider if this proposal is to become a practical and effective alternative. After years of internal and external deliberation I believe that the most imperative of these

aspects is the defence and promotion of EAP as such in the institutional context. That is to say the teaching of English for use in specific academic environments. Some language professionals favour teaching professional subjects in L2 but this, in my opinion, creates considerable shortcomings like for example attracting non-professionals to specific academic environments and mitigating the language content of the course. Using my teaching experience, I propose that any art and design course whether at undergraduate or polytechnic level, include in its syllabus an EAPAD course in addition to preliminary, basic and intermediate English language courses.

7. As well as protecting the EAP format, I also propose that the program be continually researched and recorded. The materials I have presented in this work are all the outcome of constant studies and reassessments spanning a decade. Unfortunately, this work has been performed outside the course's formal framework. If it were to be conducted officially, it would without doubt create unfathomable research opportunities for the shaping of EAPAD as well as others. In this respect, language professionals face a two-pronged dilemma: not only is the version of EAP we teach, poorly supported by materials and infrastructure but, as we have already stated, we must also expect it to be a continually evolving occurrence. This continual development makes its registration an invaluable tool not only to access what has been done in the past but also to look for clues as to what strategies might be desirable in the future. Adopting scientific strategies for the recording of EAPAD will additionally assist us when formulating possible applications for the variations of art and communications EAPs that will surely emerge in the near or distant future. Many other fields of research are waiting to be opened up by formally implementing EAPAD programmes. One of the most important of these areas being the design of printed and digital learning materials; interactive class activities and research project formats.

Ultimately the greatest test we face, regardless of our occupation, is perhaps our capacity and willingness to transcend our own disciplines. The unleashing of the creative capacity all humans possess, put to use to transcend their normal fields of activity: the ability of artists and designers to understand and visually and conceptually process scientific data and the ability of scientist to adopt communication channels which

are normally alien to them. Writing on the challenges of marine conservation Kellert et al; (2008) offer the following: "*Many conservation scientist may feel uncomfortable with unfamiliar venues in which conservation strategies and successes stem explicitly from human values. But the current environmental crisis demands that conservation scientists move beyond their comfort zone to build a larger constituency*". When artists and communicators truly understand the need for this wider constituency, then use of the English language becomes an overriding ally.

The harshness of the future, which lies ahead, cannot be ignored. It is genuine and if we insist on refusing to embark on substantial cultural transformation, it will become highly probable and real. As a natural optimist however, I prefer to believe that in man's egotism, we also find a glimmer of faith. Writing in 1967, Jewish intellectual Abba Eban noted down these words of optimism: "*When all else has failed, men turn to reason*". I solidly believe we must all work towards this reasoning not coming too late.

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APPENDIX I

EAP ART AND DESIGN ACTIVITY BOOK

APPENDIX II

THE IMAGE: ACTIVITIES IN POWERPOINT PRESENTATIONS

ENGLISH FOR ACADEMIC PURPOSES II (EAP)

ART AND DESIGN

ACTIVITY BOOK

Compiled by: Rodrigo Tardito

2008

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Section ONE

The Gutenberg Revolution

Johann Gutenberg. From a French engraving of 1584

Imagine the great Frankfurt Fair of 1455. There on a plain trestle table, under a canvas awning, were row after row of Bibles. Some were on vellum, most on paper. There had been more handsome Bibles before, and more sumptuous ones, too. But here the magic was in the calligraphy: perfectly regular, no variance whatsoever. Truly, the scribe who penned this must have sold his soul to the devil.

It must have been a shock. An Italian visitor recorded that there very many customers for this new and perfect kind of book, one that was so clear it could be read without spectacles; its cost? about 30 florins, a clerk's wage for about three years.

The man who made the magical Bibles was a middle-aged businessman named Johann Gensfleisch, who, in the customary way of patrician families in the era, was known by his mother's family name, Gutenberg. From his printing shop in the cathedral town of Mainz, on the Rhine River about 20 miles from Frankfurt, Gutenberg had raised the fledgling *secret arts* of printing to a level of perfection that would never be attained again. He also went broke and died a poor man.

Gutenberg was born in Mainz about 1397, but was forced to flee in his youth because of political troubles. Up the Rhine, in Strasbourg, he began experimenting in metallurgy and in the mass-production of souvenir mirrors used by pilgrims to 'capture' sacred images from the shrine at Aachen. Gutenberg saw a large market for mirrors and knew that the key to that market was inexpensive production.

But the pilgrimage was not the only path to heaven or riches. There was also the indulgence, a small slip of paper offering sinners some remission from time spent in Purgatory before entering Heaven, usually in return for a small sum of money. By selling these indulgences, the Church raised money for special projects – crusades, hospitals or cathedrals. It was a system so open to abuse

that it would be a special target of Martin Luther's reformative wrath in the next century.

Engraved map of the city of Mainz. XVII century.

Gutenberg saw that printing would lend itself perfectly to this business. Since indulgences usually consisted of a single page, they could be printed far faster than the local church registrar or scribe could handwrite them. His instincts proved to be correct. Indulgence pressruns of 200.000 became a regular feature of XV century printing.

In Strasbourg, some time before 1434, Gutenberg took his first steps in printing. Printing was not unknown: woodblock printing, or xylography, had been practiced in the Orient for centuries. And in Europe, woodblocks were used for the printing of textiles and playing cards.

A printer's workshop in Germany during the first half of the XVI century.
Note the different specializations already established: setters, inkers, proofreader, etc.

Gutenberg took great pains not to reinvent the wheel. He used the best technologies of his day. For his press, he followed the basic structure of the winepress, adding some features from textile presses and the hand presses used by papermakers and bookbinders. Gutenberg had trained as a jeweler in his youth and probably used his knowledge in metallurgy to develop an alloy strong enough to withstand the pounding of the presses but soft enough to melt and cast characters at low temperatures. The ink available to scribes during the XV century was Indian ink and was of no use to Gutenberg in his experiments. Indian ink is watery and runny and does not adhere to metal. Gutenberg had to invent a formula of lamp black, pig fat and linseed oil to produce a thick compound, which did stick to metal and paper. He also learned from the techniques for making playing cards and woodblock pictures. In fact, some scholars have associated Gutenberg with a mysterious figure known as

the Master of the Playing Card, suggesting that he was printing cards before he turned to Bibles.

The amazing fact about the print shop layout and the specialized printing trades established by Gutenberg during the XV century is that they remained reasonably unchanged until the advent of the digital revolution in the 1970s. It took desktop publishing and digital font design to finally alter the working practices of the great renaissance visionary. Today, conventional typesetting and printing are employed in the publishing of limited editions and art related topics such as books of poetry and art and design catalogues.

A French woodblock used to print an entire pack of cards. Late XVII century.

The problem with the wood block was that it yielded a single, unalterable image. Making a pack of cards required cutting 52 different woodblocks, unless of course, the basic blocks were made so that the number of pips (the suit signs – hearts, clubs, diamonds, and spades) could be changed. One

woodblock with changeable pips could be used to print a whole pack of cards and if pips in a playing card woodblock could be changed, why not the letters of the alphabet in a text woodblock?

So Gutenberg embarked on what was going to prove one of the most amazing creative endeavors mankind had ever witnessed. The hand filling, polishing and tempering of hundreds of original letter punches; the meticulous adaptation of a coarse wine press to precision instrument; the endless experimentation to obtain a form of ink useful to printing and the search for the secret formula of an alloy useful to mass produce typographic characters.

This has been the suggested chain of events of Gutenberg's invention. If we look at it closer it is not far fetched to think that an ingenious man who had spent his formative years carving cameos and engraving signet rings, employed to 'print' the wearer's coat of arms on sealing wax, would eventually put his technical know how literally 'to paper'.

Vellum: Medieval writing surface made of animal hide

Scribe: A person who handwrites texts

Pressrun: The number of a document's printed copies

Woodblock: Unalterable printing technique

Font: Typographic character style

From: The Smithsonian Book of Books, by Michael Olmer. Smithsonian Institution 1992.

The Gutenberg Revolution – EXERCISES

A.- READING COMPREHENSION

Discuss in pairs the answers to the following:

1.- Why did people suspect the early printed bibles had something to do with witchcraft?

_____

2.- In what country and in what century was Gutenberg born?

_____

3.- Explain why the indulgence system was open to abuse.

_____

4.- Give examples of Gutenberg's entrepreneurial activities.

_____

5.- What technical know-how did Gutenberg possess from having trained as a jeweller?

_____

6.- "Gutenberg invented printing" explain why this assertion is mistaken.

_____

7.- Why do you think the medieval church was not fond of card-playing?

_____

8.- Explain the disadvantages of block printing.

_____

9.- What are the conceptual similarities between playing cards and books?

_____

10.- “Globalization really starts with Gutenberg” Explain.

_____

_____

_____

B.- VISUAL DESCRIPTION AND VOCABULARY

Form two groups and examine the engravings found in the section. Group 1 answers questions 1-5. Group 2, 6-10.

1.- Describe Gutenberg's hat.

_____

2.- What is Gutenberg's beard like?

_____

3.- What is Gutenberg holding in his left hand?

_____

4.- Describe Gutenberg's facial expression.

_____

5.- Describe Gutenberg's attire.

_____

6.- Where is the printer in the print shop engraving?

_____

7.- Where is the inker?

_____

8.- How many typesetters are there?

_____

9.- Who looks like the proof reader?

_____

10.- What is the difference between a woodcut and an engraving?

_____

C.- GRAMMAR: The First and Second Conditionals

Remember that we use the First Conditional to talk about unquestionable truths or facts. The Second Conditional is used to talk about unreal or highly unlikely situations. Both are used in the present/future and consist of an 'if' and a 'main' clause. Construct sentences with the following:

First Conditional

What would happen if: 1. you eat too much, 2. the freeway is flooded, 3. you forget your password, 4. you loose your car keys, 5. you do not revise for the exam, 6. your camera memory is full, 7. your shoe heel breaks, 8. you need more credits to graduate, 9. you are late for a job interview, 10. your laptop has a virus.

The Second Conditional

What would you do if: 1. you were a cat, 2. you did not need to breathe oxygen, 3. you were David or Victoria Beckham, 4. you had to commute from Lima to New York, 5. you lived in a castle, 6. you were Minister of Education, 7. you owned a space shuttle, 8. you did not need sleep, 9. you were a pauper, 10. you could walk on water.

Section TWO

The Rise of Photography

The first successful photograph from nature. J. Nicephore Niepce, (1826).

The world's first successful photograph was taken by Nicephore Niepce on a pewter plate in 1826, using his first professionally-made camera supplied by the Parisian optician Charles Chevalier. It shows the view from Niepce's workroom window, with the pigeon-house on the left, a pear-tree with a patch of sky showing through the branches, in the centre the slanting roof of the barn, and on the right another wing of the house.

The appearance of sunshine on both sides of the courtyard is due to the long exposure of about eight hours on a summer's day. The coating of bitumen of Judea dissolved in oil of lavender became hard in the parts affected by light, whilst that in the dark parts of the picture remained soluble and was washed away with a solvent consisting of oil of lavender and white petroleum (turpentine). The result was a permanent positive picture in which the lights are represented by bitumen and the shades by bare pewter. Niepce gave the final result the name *Heliographie* (sun drawing).

J. Nicephore Niepce, 1830's.

Giving up pewter, which is too soft a material to form a satisfactory printing plate – always Niepce's final aim - he changed to silver plated sheets of copper, improving the contrast of his pictures by blackening the bare parts of the silvered plate with iodine vapor. The exposure, however, remained impractically long.

In December 1829 Niepce signed a partnership agreement with Louis Jacques Mande Daguerre, theatrical designer and co-inventor with Charles Marie Bouton of the Diorama. All Daguerre could contribute to the partnership was an improved model of the *camera obscura* and his talents, and it was formed explicitly for the purpose of perfecting Heliography.

Nicephore Niepce's original camera obscura, late 1820's.

Two years after Niepce's death in 1833, Daguerre discovered that an almost invisible or latent image could be brought out or developed with mercury vapor, thus reducing the exposure time from at least eight hours to 20-30 minutes. It was not until May 1837, however, that he found a way of fixing the pictures with a solution of common salt. Believing his new process to be distinct from that of Niepce (though founded to a large extent on his late partner's knowledge) Daguerre called it *Daguerreotypie*. Unable to get his new invention to be taken up commercially by subscription, Daguerre secured the patronage

of the astronomer Francois Arago, who was instrumental in the French Government acquiring it.

The scientist Gay-Lussac, a Member of the Upper House, strengthened Arago's plea for the purchase of the invention by an argument so obvious that it is surprising that other important discoveries have not been helped similarly by government: if the invention remains in the hands of an individual there is danger that it will remain stationary for a long time; made public, however, it will soon be perfected by the ideas of others. In July 1839 the Government acquired the daguerreotype in order to give it free to the world in return for pensions to Daguerre and Niepce's son, and the Legion of Honor for the former.

Speculation ran high after Arago's much publicized statement in the Chamber of Deputies that the daguerreotype "*requires no knowledge of drawing and is not dependant upon any manual dexterity. Anyone may succeed with the same certainty and perform as well as the author of the invention*".

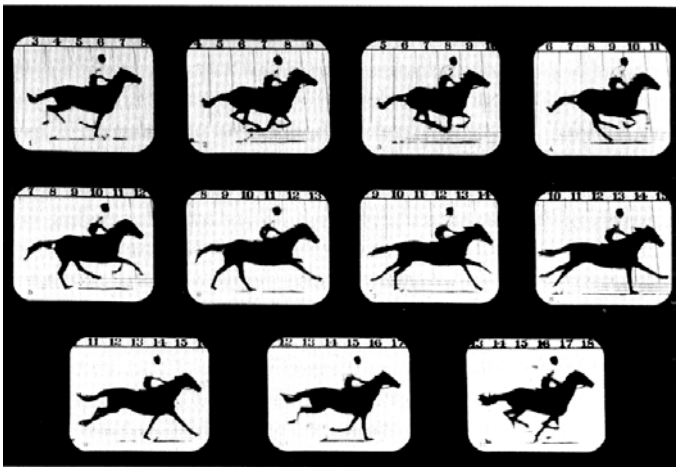
Daguerreotype of L. J. M. Daguerre by J. E. Mayall, 1848.

Details of this first practicable method of photography were not revealed by Arago until 19th August 1839, at a joint meeting of the Academies des Beaux-Arts and the Institute de France. On this date, which counts as the official birthday of photography, a vast and curious crowd overflowed into the courtyard of the Institute and 'there was as much excitement as after a victorious battle'.

Civil War Dead. By Timothy O'Sullivan, 1863.

Nowadays photography is so completely taken for granted that it is difficult to realize how magical the idea seemed to Daguerre's contemporaries that Nature could be made to produce a picture spontaneously. Though realistic representation of the everyday world had been the aim of many painters from the time of Van Eyck and even much earlier in the Hellenistic period, the sudden achievement of their hopes without the need for an artist was so startling that painter Paul Delarouche exclaimed in bewilderment: 'From today, painting is dead!', ignorant that humanity had yet to witness painting's most revolutionary chapter.

A horse in 1877 was still state-of-the-art power for war, agriculture, and transportation, a biological technology that had been much improved with careful breeding and such inventions as stirrups, bits, and harness. None yet foresaw that within half a century the horse's practical uses would be largely superseded in the industrialized world. Relying on horses for everyday transportation meant that human beings were still in collaboration with the organic world, a world of unpredictability and mystery. Muybridge and Stanford were approaching the horse in an ambivalent way, seeking to study it to make it more like a machine. A machine must first be imagined and understood before it can be set to work, while nature can be utilized for millennia without giving away its secrets. It was a contrary impulse akin to the one that reveres wilderness while planning to map and develop it. And understanding the gaits of a horse in a mechanical way enhanced the possibility of tinkering with it, through breeding, training, and other forms of management. For Stanford, the experiment would allow him to further shift the essence of the horse from the mysteries of nature to the manageable mechanics of industrialism.



"The Attitudes of Animals in Motion (plate 43)". By Edward Muybridge, 1881.

Pewter*:* Metal alloy of tin, copper and lead

Iodine*:* Chemical element found in seawater

Diorama*:* Mobile theater device of the XIX century

From: A Concise History of Photography, by Helmut & Alison Gernsheim. Thames & Hudson 1965.

River of shadows, by Rebecca Solnit. Penguin 2004

The Rise of Photography – EXERCISES

A.- READING COMPREHENSION

Discuss in pairs the answers to the following:

1.- What did the world's first photograph depict?

_____

2.- Why does the picture appear to be lit from both sides?

_____

3.- Explain how Niepce's original image was made up.

_____

4.- Why did Niepce call his invention Heliographie?

_____

5.- Why did Niepce start working using copper plates?

_____

6.- What was the main practical drawback of early Heliographs?

_____

7.- How did Daguerre drastically reduce exposure times?

_____

8.- Explain how Daguerre achieved for his images to become permanent.

_____

9.- Why did the French government buy the Daguerreotype patent?

_____

10.- “*The theoretical repercussions of photography are many*”. Explain.

_____

_____

_____

B.- VISUAL DESCRIPTION AND VOCABULARY

Form two groups and examine the engravings found in the section. Group 1 answers questions 1-5. Group 2, 6-10.

1.- Describe the graphic quality of the world's first photograph.

_____

2.- What media is used in Niepce's portrait? Why?

_____

3.- Describe what Niepce is wearing.

_____

4.- What technical attributes does Niepce's original camera manifest?

_____

5.- What did these attributes allow the operator to do?

_____

6.- Compare and contrast the media used in Niepce's and Daguerre's portraits.

_____

7.- Describe Daguerre's facial expression.

_____

8.- List the different surfaces noticeable in the Daguerre portrait.

_____

9.- What is revolutionary about the picture of the battlefield?

_____

10.- Why might this picture be/not be censored?

_____

C.- GRAMMAR: *The Third Conditional.*

Remember that we use the Third Conditional to talk about unreal situations in the past. Like the other conditionals, a third conditional sentence consists of two clauses, an 'if' clause and a 'main' clause. Construct sentences with information from The Rise of Photography. The first one has been done as an example.

1.- If Niepce had known about copper, he would have used it instead of pewter.

_____

2.-

_____

3.-

_____

4.-

_____

5.-

_____

6.-

_____

7.-

_____

8.-

_____

Section THREE

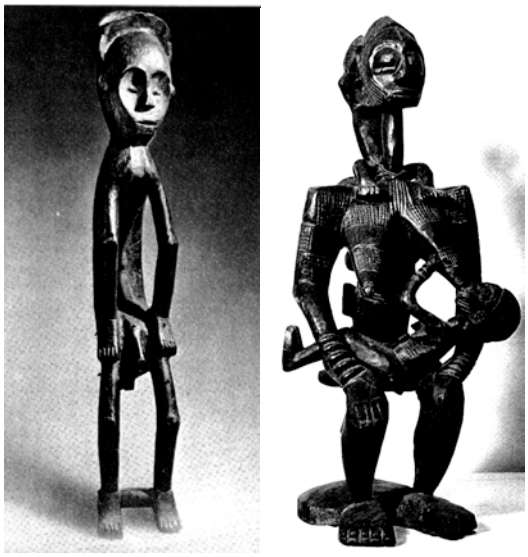
Expressionism and the Avant Garde

"The Family". Emil Nolde, 1917.

The use of the term Expressionism to describe the artistic movement that flourished in Germany in the early years of the twentieth century seems to date from around 1911, although the movement was active earlier: Die Brucke (the bridge), an association of artists espousing the Expressionist ideal, was established in 1905 and held annual exhibitions until 1913.

Expressionism was in part a reaction against Impressionism's emphasis on atmospherics and surface appearances, and against academic painting's rigid technique, stressing instead the emotional state of the artist and subject (both in portraiture and landscape, the latter depicted through the technique of pathetic fallacy). To this the viewer was to add his own emotions, creating an experience rich in drama that conveyed the inner reality of the subject matter.

The Expressionists found their inspiration in ancient and modern sources: the work of such late Gothic artists as Durer, Baldung, Cranach and Grunewald and the work of van Gogh, Gauguin and Cezanne and Ensor and the appreciation of primitive art.



XIX century West African wooden sculptures. Such artifacts became a great source of inspiration to the Expressionist movement.

The movement was marked by a bewildering profusion of associations and publications. Along wit Die Brucke there was Der Blaue Reiter (the blue rider), formed in 1911, a close association of artists with little in the way of a specific program other than the desire to show together and a tendency toward abstraction. Among the publications were *Der Sturm* (the storm), 1910-32, and *Die Aktion*. Many of these groups and publications had socialist or communist goals.

While the Expressionists produced canvases and sculptures of note, they are perhaps most famous for their graphics, especially their woodcuts. Germany had a brilliant heritage in the medium, which involves cutting a wooden plank on a plane parallel to the grain (as opposed to wood engraving, in which the design is cut across the grain). Modern woodcuts by Gauguin and Munch (who had turned to the medium in the 1890s) served as examples to the Expressionists of the raw, almost brutal effect that can be obtained from gouging the wood, providing a means of expression that suited their purposes perfectly.

A change occurred in Expressionism with World War I. The Horror of the war left an indelible mark, and the chaotic years of the Weimar Republic (1919-33) introduced a sharply satirical tone in the work of many of the artists. New movements such as Neue Sachlicchkeit (new objectivity) and Dada arose, attracting many of the same artists who had participated in Expressionism.

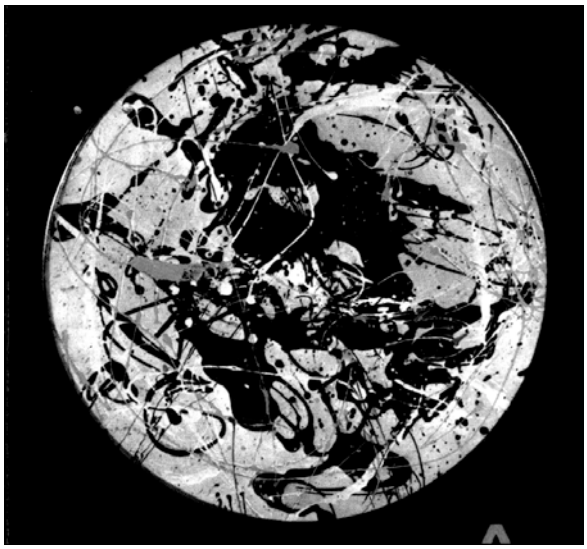
The rise to power of the Nazis, with their repressive artistic programs, put an end to the Expressionists' period of greatest productivity. The infamous "Degenerate Art" Munich exhibition of 1934 in which the Nazis sought to ridicule modern art, was made up predominantly of expressionist works by Nolde, Klee, Kandinski and many others. Some of the censured artists managed to go into exile in Switzerland, Great Britain and the US and continued their work until well after World War II but many others fell victim to the cruelty and intolerance of the Third Reich.

"Capitalism". Anonymous, 1918.

A second chapter in the history of Expressionism is consolidated after the war by artists dedicated to expressing their feelings in an abstract way. Wassily Kandinski had founded Der Blaue Reiter partly to get away from the creative limitations imposed by previous Expressionists. The early Expressionists believed that only recognizable forms should be used in their work; Kandinski and his followers thought otherwise. He was certain that non recognizable (abstract) forms could be employed to express feelings and generate visual pleasure or, as a contemporary art critic put it:

". . . there had to be a painting wholly liberated from dependence on the figure, the object – a painting which, like music, does not illustrated anything, does not tell a story and does not launch a myth. Such a painting is content to evoke the incommunicable realms of the spirit, where dream becomes thought, where the sign becomes being . . .".

The work of Jackson Pollock during the late 1940s and the 1950s represents the culmination of Abstract Expressionism. This school of painting was characterized by controlled attacks (sometimes referred to as action paintings) on the canvas. This was often laid on the floor (horizontal paintings) because of the large formats used but above all, to ease the creative process. Splashes and the notorious *dripping* were the Abstract Expressionist main production tools.



Jackson Pollock's 'Action Painting'.
An example of Abstract Expressionism, 1950s.

Depict: To represent
Canvas: Thick cotton cloth used by painters as graphic support
Drip: Slow release of a liquid

From: German Expressionism by Shane Weller. Dover Books 1994

Expressionism – EXERCISES

A.- READING COMPREHENSION

1.- How does expressionist art function?

_____

2.- How did the expressionists represent nature?

_____

3.- Name some of the influences which acted upon expressionist art.

_____

4.- Why do you think Van Gogh was admired by the expressionists?

_____

5.- Explain the visual characteristics of the woodcut technique.

_____

6.- Why do you think WWI had such a profound influence on expressionist art?

_____

7.- What do you understand as the underlying meaning of the term “The Bridge”?

_____

8.- What do you understand as the underlying meaning of the term “The Blue Rider”?

_____

9.- Why do you think the Nazis did not approve of expressionist art?

_____

10.- How does abstract expressionism work?

_____

B.- VISUAL DESCRIPTION AND VOCABULARY

Examine the four images from the section and the answer the questions below:

1.- Why do you think that Emil Nolde named this woodcut “The Family”?

_____

2.- Describe the graphic characteristics of this woodcut.

_____

3.- Why do you think the three characters are naked?.

_____

4.- What do you think the symbolic role of each of the characters is?

_____

5.- How would you describe the two African wooden sculptures?

_____

6.- Can you think of a similar aesthetic in Peruvian Pre-Columbian art?

_____

7.- Why do you think the third visual is called “Capitalism”?

_____

8.- What’s important about this piece’s date?

_____

9.- How would you describe Jackson Pollock’s action painting?

_____

10.- Give examples of how expressionism has influenced modern graphics.

_____

C.- GRAMMAR: Indirect Questions and Statements

Remember that indirect questions are a more formal or polite way to transmit information. In a direct question we could say: *What is his name*? In an indirect statement we could say: *I wonder what his name is*. Change the following to indirect statements using the options provided:

1.- Who designed that poster? *I wonder . . .*

_____

2.- What is Moscow like? *I would . . .*

_____

3.- Did Orwell write *1984*? *Do you . . .*

_____

4.- How can I get that solarised effect? *I wonder . . .*

_____

5.- Can you change this $100 bill? *Excuse me . . .*

_____

6.- How far is the next gas station? *Do you . . .*

_____

7.- Who did you meet at the party? *Could you . . .*

_____

8.- How many calories does a burger have? *I wonder . . .*

_____

9.- How much did you pay for that camera? *Do you . . .*

_____

10.-Can you finish this essay in a day? *I wonder . . .*

_____

Section FOUR

The Punk Revolution

London Punks at the "100 Club". 1977.

The late 1970s was an intensely creative period for music and graphics and, thirty years later, the visual ideas produced then were still being absorbed and adapted into the commercial areas of advertising and retailing. The individuals responsible for creating the new graphic language operated largely within the pop music industry and the field of independent magazine publishing. They shared a common creative source, in that their work was produced in response to British Street Style and youth culture.

Punk did much to effect a turnaround from the slick, smooth professionalism typical of British graphic design in the early 1970s, which followed from the economic recession. The rather safe approach of graphics from this period, which often showed deference to the rules of the Modern Movement in the range and possibilities of typeface and in the positioning of images, contrasted acutely with the new wave of graphic design.

Despite Punk's stance as aggressively anti-establishment it very quickly began to affect mainstream cultural life. The ideas behind Punk fed back into complex roots that were not exclusively those of the street culture but were part of a parallel and linked tradition with Fine Art.

Since the 1950s there have always been strong links in Britain between art school education and pop music. Mainstream social and artistic change had been influenced by art school graduates. In Britain, for example, rock music during the 1970s was shaped by very sophisticated visual sensibilities, including David Bowie and Bryan Ferry, who trained at Newcastle University under pop painter Richard Hamilton. The arrival of Punk did not substantially change this. And if the idea of Punk as 'art' was not the most obvious media manifestation, it was quickly picked up by certain commentators. Jon Savage, an early participant, took a rather extreme but fairly typical line, "*early punk wasn't proletarian or even protesting. It was an art movement, reminiscent of nothing so much as an English version of The Factory, Andy Warhol's 60's forcing house*".

The widespread recognition of these ideas and the emergence of punk as a popular element of youth culture really began with the creation of the Sex Pistols, who were managed by Malcolm McLaren and dressed by Vivienne Westwood. Jamie Reid was their art director, responsible for every poster, record sleeve, T-shirt, backdrop and handbill until the group folded in 1979. Reid's graphic work for the Sex Pistols became as notorious as anything the group said or did. Indeed it became so closely linked with their success that sales dropped when two of their singles had their sleeves withdrawn for legal reasons.

Three decades later, Reid is still known as the man who put the safety pin through the Queen's nose but his influence on the direction of British graphic design was far more profound. What Reid succeeded in doing was adapting the spirit of Punk to the technical possibilities of graphic design. His designs did much to democratize the process of art and design; all you needed was a newspaper, some scissors and possibly, a bit later on, an airbrush.

"God Save The Queen". Jamie Reid, 1977.

Reid had grown up in a political family and his father had been the left-wing City Editor of *The Daily Sketch*. He met Malcolm McLaren at art school in Croydon and together they organized a sit-in and became involved with the French art/political movement Situationism. The Situationists were an alliance of European avant garde artists, architects and poets whose aim was to cut across doctrine and develop participation and interaction. Part of their strategy also involved using a great deal of graphic material in the form of advertising, comics, graffiti and disruptive anarchic events. Many of the ideas Reid discovered then were reworked for the Sex Pistols and 'mischievous' became a favorite description for Punk activities.

Punk slogans on a leaflet. Jamie Reid, 1977.

With Reid behind it, Punk rock worked tactically. He created images for the street which said something complicated in a simple way, like the anarchy flag and the safety pin through the Queen. He combined this with an ability to create the perfect slogan, "Anarchy is The Key, Do-it-Yourself is the Melody", "Cash From Chaos" and "Never Trust a Hippy" which, taken overall, did much to politicize Punk and the Sex Pistols. In spite of McLaren's objections to the

process, Reid is widely accredited with encouraging the group's radical alienation, never better expressed than in their anthem dedicated to the 1977 Jubilee celebrations:

"God Save the Queen, The Fascist Regime

It made you a moron, A potential H-bomb.

God Save the Queen, She ain't no human being . . ."

Reid's influence on punk graphics was crucial (the Victorian & Albert Museum have even purchased a folio of Sex Pistols artwork and ephemera for $25.000), for he created a visually effective style in which it was possible to do things fast and without needing heavy duty technology. Artwork came out of the studio and on to the street, and, in the late 1970's, the punk fanzine was born.

Photocopied London Punk fanzines. Late 1970s.

Punk Fashion

London Punk of 1978 sporting classic attire: biker's jacket, painted slogans, metal studs, bleached spiky hair, badges, ripped clothes, ammo belt etc.

A powerful impetus for British fashion came from the work of Vivienne Westwood who, in collaboration with Malcolm McLaren, became the most important stylist and thinker behind the new movement. Together Westwood and the art school-trained McLaren can claim, with some justification, to have *invented* punk, the arrival of which McLaren called a *celebration*. Now, nearly three decades later, the partnership has split up. But, despite the fact that street credibility is notoriously transient, they have proved to be an enduring influence.

Vivienne Westwood at her shop in the King's Road. 1977

Westwood has an unconventional background as a designer. She is the daughter of a cotton mill worker from Tintwistle, Manchester, and originally trained as a primary school teacher. Despite her somewhat sheltered background, her natural talent for design formed the perfect counterpoint to McLaren's streetwise business skills. As he admitted, "*Vivienne comes from the Pennines and she is one of those English hard rock people with the ability to survive in the woods*".

This ability was soon to be tested to the full as Westwood and McLaren began to explore a radical new direction for British style through a series of shops at 430 Kings Road. They started off in 1971 with a 50s revival shop called “Let It Rock”, which sold period memorabilia and music.

Another anti-establishment revival shop followed in 1972, called “Too fast To Live-Too Young To Die” – a name appropriated from a biker’s jacket. Then in 1974 came the infamous Sex shop, selling fetish fantasy clothes in rubber and leather.

Both Westwood and McLaren felt that clothing could be subversive – like books, posters or pamphlets. In this context the irony of their bondage-inspired clothes was that they represented a show of force inviting opposition. The images were taken from conventional culture, without making value judgments on what was traditionally regarded as *beautiful* or *ugly*. A number of people (including Westwood and McLaren) were prosecuted for wearing a T-shirt showing a homosexual cowboy but for Westwood the T-shirt was simply a response to conventional society: “*If you want to do things that are shocking and perverse, the motifs already exist; there are plenty of photographs of men in leather and stockings*”.

Fashion at this time was entering an exciting period where the potential for change, the capacity to expose conformity opened up fresh and original directions. Seen against the cultural atmosphere of the mid 70s it’s not difficult to see why these outrageous ideas were initially dismissed as eccentric. The period saw the last throes of the alternative society of the 60s culture which was felt to represent a soft, hypocritical, middle-class philosophy inappropriate to the economic reality of the mid-70s. The need to satirize and shrug off the immediate past spurred McLaren and the punks to ever-greater excesses of ridicule and abuse.

Magazine: Weekly or monthly specialist publication. *Slick*: Glossy, polished. *Typeface*: Another term for character style.

Record Sleeve: Vinyl, Cassette or CD packaging. *Backdrop*: Background design for a live event on card, paper, canvas etc.

Handbill: Advertising message usually printed on paper and in a small scale. *Airbrush*: Compressed air operated painting tool.

Avant Garde: Underground movement or phenomenon. *Advertising*: Selling a product usually by visual means.

Artwork: Camera-ready graphics before printing. *Fanzine*: Domestically designed magazine.

Revival: The action of using visual styles, customs or music from the past.

From: Street Style. by Catherine McDermott 1997

The Punk Revolution – EXERCISES

A.- READING COMPREHENSION

Discuss in pairs the answers to the following:

1.- In what fields did punk graphics originate?

_____

2.- What were British commercial graphics like during the 1970s?

_____

3.- What was Jamie Reid's greatest achievement?

_____

4.- Explain some of the punk slogans devised by Jamie Reid.

_____

5.- What is the importance of the punk fanzine?

_____

6.- Explain the relevance Westwood's and McLaren's academic background had on their future careers.

_____

7.- What role did each one of them play in the partnership?

_____

8.- Do you think clothing can be subversive?

_____

9.- What did McLaren and the punks want to do with the aesthetics of the day?

_____

10.- What repercussions of the punk movement can we still see today?

_____

_____

B.- VISUAL DESCRIPTION AND VOCABULARY

Examine the photographs in pairs and then answer the following questions:

1.- What do you find interesting in the cover picture?

_____

2.- Make a visual analysis of the “God Save the Queen” montage.

_____

3.- How is the punk’s jacket decorated?

_____

4.- How would you describe his facial expression?

_____

5.- Compare his hairstyle with Westwood’s on the following page.

_____

6.- How would you describe the image on the plane behind Westwood?

_____

7.- Why do you think she’s wearing a T shirt with “DESTROY” printed on it?

_____

8.- Do modern punks look like this? Do they have the same agenda?

_____

_____

_____

C.- GRAMMAR: Gerunds and Infinitives

Remember that gerunds are formed with ING: walking, talking etc. while infinitives are formed with TO: to walk, to talk etc. Both can be the subject of a sentence: "WRITING in English is difficult", "TO WRITE in English is difficult". Both can be the object of a verb: I like WRITING in English, I like TO WRITE in English. Gerunds are usually used in real situations while infinitives are not.

Complete the following with the gerund/infinitive form of the verb from the list: *walk, drink, shoot, drive, run, swim, climb, read, buy, tell, cry, lift, carry, tumble*

1.- I like _____ my dog on Sunday.

2.- Mike would like _____ to work but he doesn't have a car.

3.- I'm trying to teach Debby _____ in Spanish.

4.- When you get the flu you have _____ lots of liquids.

5.- _____ that sandy hill was really exhausting.

6.- In the UK you have to be 18 _____ in public places.

7.- My husband hates _____ things for the house. I love it.

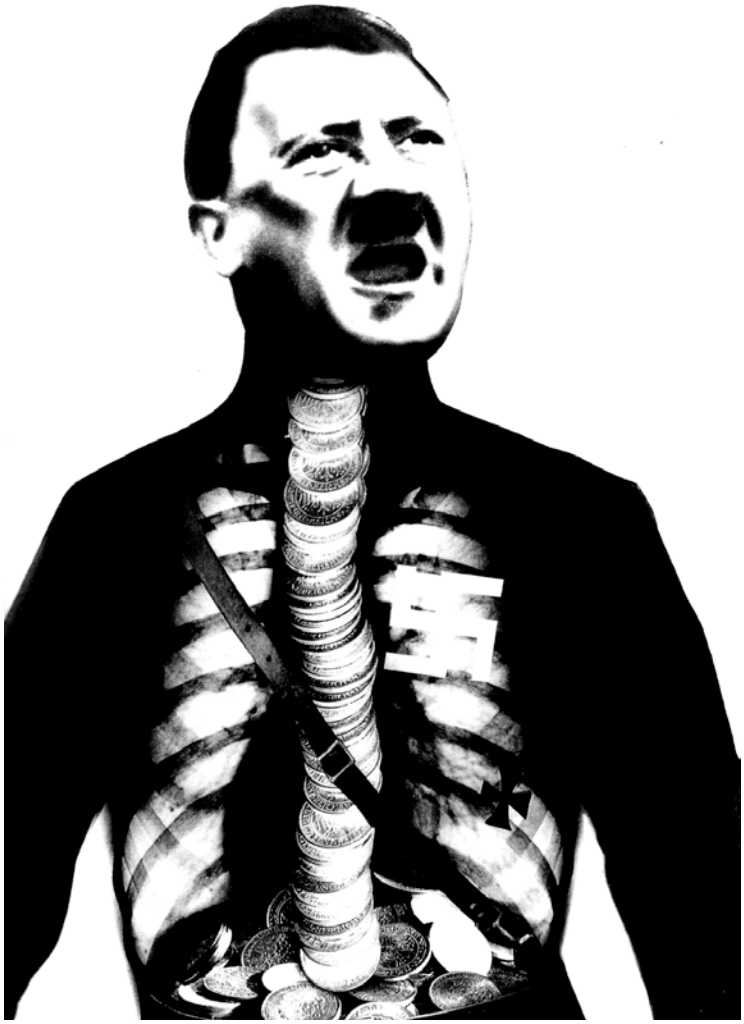
8.- _____ from Chorrillos to La Punta would require a lot of training.

9.- Fishing and _____ are favourite American pastimes.

10.- You need to keep a straight back when _____ that heavy bag.

Section FIVE

Political Graphics



"Adolf superman, swallows gold and spouts junk". John Heartfield, 1932.

The term *political graphics* sets off a flood of images and impressions: Angry protest posters or banners for demonstrations may spring to mind, or the razzmatazz and hard-sell of political party campaigns. The *newspeak* of war propaganda, subversion through the underground press, caricatures in daily newspapers, graffiti sprayed on walls and pavements or badges and T-shirts shouting slogans within a crowd: all represent the graphic *voice* of propaganda, protest and agitation. And although the forms may be ephemeral, the effects are not. Press images and posters become icons of an era, marking turning points in past history, while media campaigns and billboards influence the present, bearing images and slogans that become engrained in our personal politics.

Graffiti on a Paris street. 1980s.

I will take a broad look, over the past three decades, at the use of graphics for propaganda and protest. I will deal with both the official graphic voice of the Establishment as well as the unofficial voice of dissenters and agitators. For both are parts of the political landscape and exert an influence over society's

attitudes and opinions. Both belong to an on-going context of power struggles; and both have generated graphic innovations over decades.

The nature of the work contained here is extremely varied. The term *graphics* is used to describe a wide range of graphic statements – from the crudest amateur T-shirt or wall graffiti to the most elaborate professional media campaign. *Graphic design* in itself describes a broad-based field of activity,

Feminist graffiti on a sexist car advertisement. London 1982.

encompassing design for print, advertising, moving graphics for film and TV, and all manner of visual communication and design. Graphic designers often work across a variety of disciplines and media, and at the same time much interesting graphic work has emanated from artists in other areas of visual communications. To reflect this broad scenario, the net has been cast widely and freely to include projects from professional graphic designers as well as

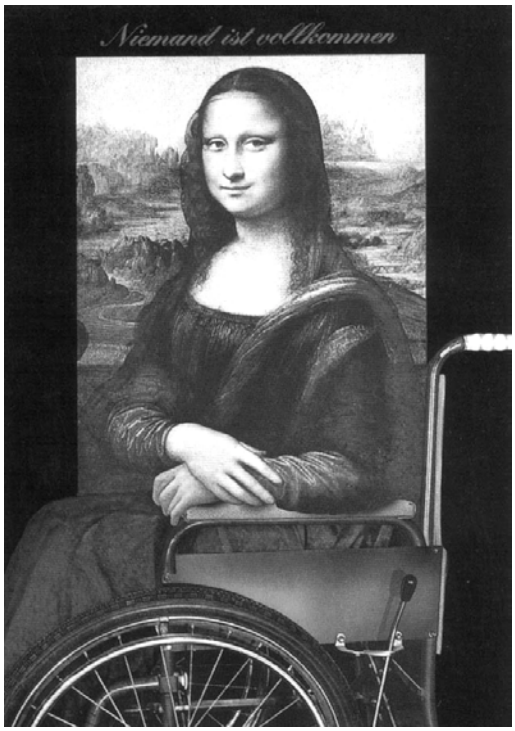
influential amateur contributions. All however will be discussed within a design-related context, looking at graphic roles, techniques and traditions.

Political and social issues are also assigned broad meaning here, for both have undergone substantial change and redefinition over the past decade, particularly in relation to the visual arts and design. Up to the mid-1980s, ‘politics’ usually inferred party politics. But with the build up of ‘awareness’ activities – including charity rock events such as Live Aid, pressure groups campaigning for new attitudes towards peace and the environment and style magazines promoting activism and human rights – the term politics has grown more and more to signify popular movements relating to social issues. This has evolved into the 1990s trend towards ‘personal politics’, an individual awareness and concern for world problems, and a sense of responsibility to self, friends and family, society and the planet as a whole – perhaps as a sign of growing disillusionment with governments and political parties unable to get to grips with today’s global problems and crises. In the light of such developments, the many and varied forms of graphic design remain an important instrument for political – and personal – expression.

The 1960s provide a useful starting point for this collection, both socially and graphically. Many of the social revolutions that have molded contemporary life were staged in the Sixties. A decade of turbulence and social change, the era lives on as one of our greatest modern-day myths. But it was equally a creative watershed. The energy of change also surged through the art and design worlds, bringing innovation in graphics, fashion, film and photography. In addition, many of the anti-establishment statements of that time were made through graphic medium. The US poster boom, which reflected the mounting anti-war feeling, and the psychedelic graphics surrounding drugs and music, were all part of a communication link between the young, the protesters, and the drop-outs. The ensuing visual language with its colors and fantasies was soon drawn into the mainstream and spread round the world, and the notion of

graphics as a tool for popular expression – a means of speaking out and being heard – has been a vital facet of rebellion and youth culture ever since.

Various themes recur throughout the past few decades. First and foremost is the theme of power. Politics is essentially about power and control, and most graphic material in this collection is discussed as part of a struggle for, or against, power. Often the power struggles are between the Establishment or ruling party and the person in the street. The notion of 'the street' appears throughout as a symbol of the public domain, a forum or arena for the 'masses' and their graphic statements. Censorship and levels of tolerance – whether by the ruling party or the public itself – are issues that vary greatly between the countries represented, and allow interesting visual comparisons to be made. Visual satire and other forms of graphic criticism and abuse tend to be most



Mona Lisa sitting on a wheel chair. 1990s.

highly developed in those countries that have long democratic tradition of freedom of speech and freedom of the press, such as America, Britain, Germany and France. In the creative communities of these countries, freedom of expression is viewed as a basic right to be preserved and defended, with parameters that must be continually challenged and stretched. Censorship of any kind is consequently a matter of great debate, and a relatively sophisticated battle of policies and protests.

Visual language and graphic language are phrases often used when discussing work. These refer to a combination of elements – style, symbolism, typography, atmosphere or tone, historical and artistic references and so forth – which communicate a message in a particular emotion or force. Graphic symbolism plays an especially interesting role in communicating the ideals and aspirations of struggles, in that events or entire causes may be reduced to a simple graphic shape, or collection of objects, which embodies their essence or meaning.

Media and technology can also have great effect on the meaning and resonance of the message. The more direct, or cruder, methods of image-making and duplicating (handwriting, stenciling, photocopying, and hand-stamping) can provide immediacy and emotional impact.

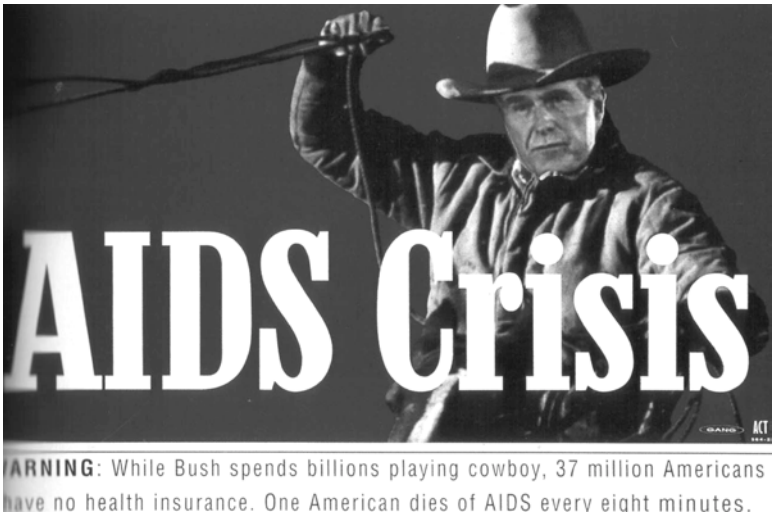
Left; an anti apartheid silk-screened poster by Keith Haring. 1989.
Right; a public notice of the South African apartheid regime.

Silkscreen remains a favorite medium for low-run prints and is still difficult to rival for boldness and ‘bite’, as well as for economy and low-tech convenience. Offset litho liberated the 1960s underground from the constraints of silkscreen and letterpress and played a substantial role in the graphic revolutions of that era, whilst the new technology of the 1980s and 1990s possesses its own in-built visual language.

Bitmap typefaces, electronic colors, pixilated textures, special screen effects and various genres of icons conjure up high-tech societies, future worlds and real or imagined military operations.

The roles and functions of traditional formats such as posters or billboards can be traced throughout the different chapters. Posters, for example, function best when communicating a simple idea, in a way that is visually arresting. Along with film and radio they are highly suited to the role of propaganda, as they can travel fast and be changed frequently. One of the poster’s greatest roles has been as a political tool in the revolution and reconstruction of socialist societies (such as the Soviet Union, China and Cuba); the poster also played an important role in solidarity and consciousness-raising in the liberation movements of the 1960s and remains to this day a crucial format for popular movements and educational organizations.

But at the same time traditions are being expanded and uprooted: formats and their roles are changing. The 1990s were about participation, interactivity and activism. Stars of the fashion and music industry contribute to causes ranging from AIDS to the rainforest; style magazines confront racism and fascism; corporate magazines and press campaigns ask young people to write in and say what’s on their mind; fashion and style have become vehicles for self-awareness, cultural identity and pride. Street formats with traditional commercial roles – signs, billboards, stickers, fly-posters – have become platforms for questioning, moralizing or arguing in the public domain.



Poster denouncing US government complaisance on the AIDS crisis. Early 1990s.

People are now in touch with the world, and have the technology and the means to confront the big issues such as poverty, homelessness, racism, extremism and the destruction of natural resources. Political graphics look set to continue to be transformed through new media and technology, as people take their destiny into their own hands, unite against the world's problems, and make their voices heard.

From: Graphic Agitation, by Liz McQuiston 1995

Graphic Agitation – EXERCISES

A.- READING COMPREHENSION.

Discuss in pairs the answers to the following:

1.- On what media does graphic agitation manifest itself?

_____

2.- What is more important, mainstream or underground graphic communication?

_____

3.- According to the reading, what does the term *graphic design* describe?

_____

4.- What is the new meaning of the term *politics*?

_____

5.- What decade saw the beginning of these changes.? Why?

_____

6.- What age group has been the promoter of these changes?

_____

7.- What are the characteristics of racial struggles?

_____

8.- According to the article, what is the meaning of the term *the street*?

_____

9.- In what environments do we find the most sophisticated graphic humour?

_____

10.- Give examples of an entire cause being reduced to a simple graphic shape.

_____

11.- What are the visual advantages of handwriting and silkscreen?

_____

12.- What are the characteristics of an efficient poster design?

_____

B.- VISUAL DESCRIPTION AND VOCABULARY

Examine the photographs in pairs and then answer the following questions:

1.- What visual analysis can you make of the Hitler photomontage?

_____

2.- How many graffiti techniques can you find in the picture of the wall?

_____

3.- What do you think the image of “Mona Lisa” on a wheelchair is trying to transmit?

_____

4.- Explain the message of the Keith Haring illustration titled “Free South Africa”.

_____

5.- What do we call this technique?

_____

6.- What visual analysis can you make of the montage of the AIDS crisis?

_____

7.- What cause is this poster trying to create awareness on?

_____

8.- What would you say is the most urgent underground cause in Peru? What would be the best media to divulge it?

_____

_____

_____

_____

_____

_____

C.- GRAMMAR: Reported Speech

Remember that Reported Speech refers to a sentence which reports what someone has said: *he said the food was awful, she said she hadn't gone out, he says he's always on time*. Reported Speech is nearly always used in spoken English. Complete the following:

1.- Pete: *I love chocolate*.

Liz: Pete said he loved chocolate.

2.- P: *I went skiing in Austria last year.*

_____

3.- P: *I will eat spaghetti for dinner*.

_____

4.- P: *I have been to London many times*.

_____

5.- P: *I have had three dogs*.

_____

6.- P: *I'm not fond of air travel.*

_____

7.- P: *My mom is allergic to aspirin*.

_____

8.- P: *Brenda's portfolio needs some photo work on it.*

_____

9.- P: *The lecture on direct marketing was really boring*.

_____

10.- P: *On Saturday I like to get up after midday*.

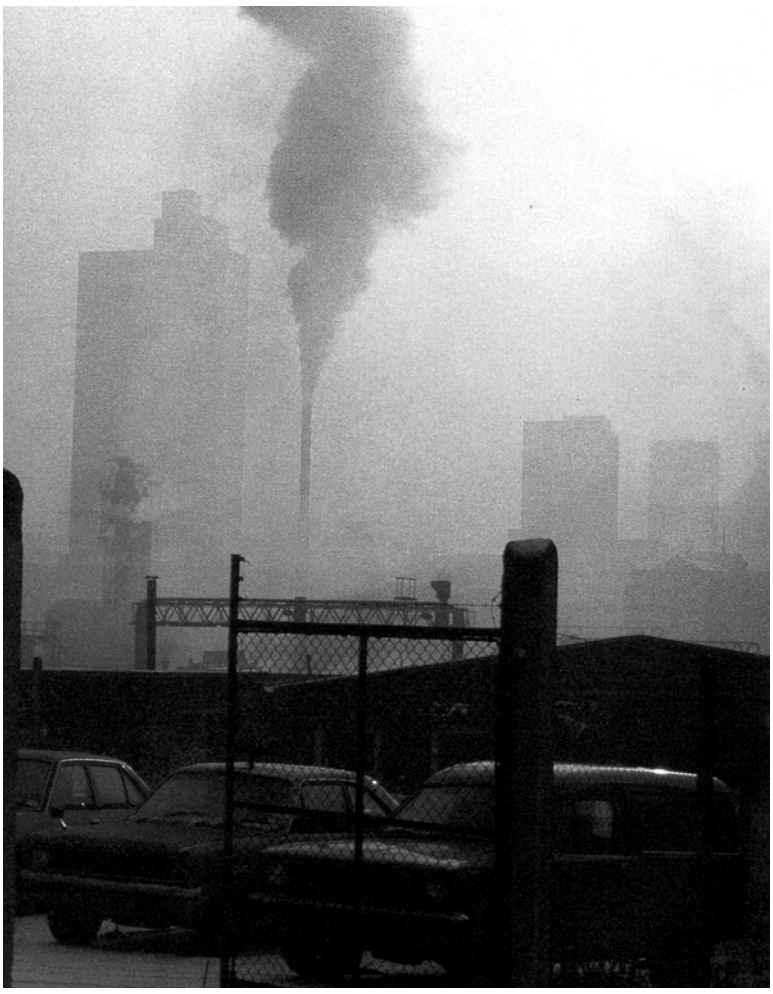
_____

_____

_____

Section SIX

Saving the Earth



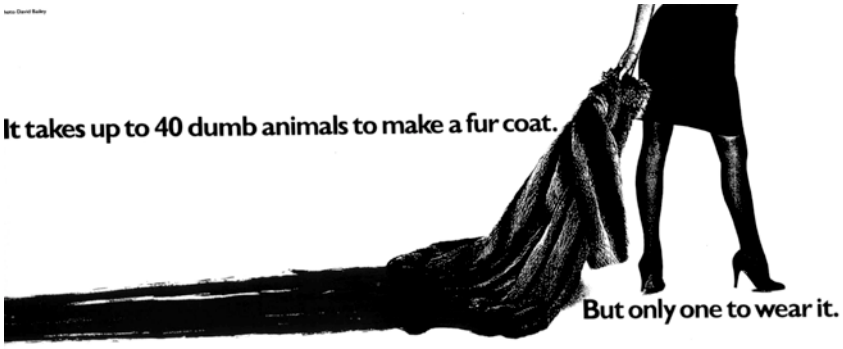
Downtown USA. 1981

The disruption of eco-systems and exhaustion of natural resources are not new issues, even for the design world; the rumblings and warnings have been fairly constant over the past few decades. The forerunners of today's Greens were not only present in the science corridors of universities and colleges, but also in the drop-out hippie culture of the 1960s, when living in a commune was the path to self-sufficiency and a better relationship with mother Earth. This consciousness continued to develop into the 1970s cult for 'alternatives', spurred on by the world oil crisis of 1973 and subsequent shortage scares. People began not only to take a critical look at their own lifestyles and values but also to develop a sense of responsibility for their society and the planet. Ecology, alternative technology and survival began to be seen as the passwords to the future

A bumper sticker protests at the levels of toxic emissions allowed by federal law on new cars. 1990s

The 1980s was the decade when 'Greening' really became a viable force: in politics, pressure groups, business and consumerism, education and daily habits. The effect of this change in attitude, in what ad agencies now refer to as 'the great Green Boom' of the mid-1980s, was phenomenal – and it revolutionized the way in which artists and designers viewed and handled environmental subjects. Additionally most multinational corporations could no longer ignore the changes that were appearing in the horizons and began employing considerable resources to embark themselves on the 'green' bandwagon. Contamination, pollution and other matters previously assumed to

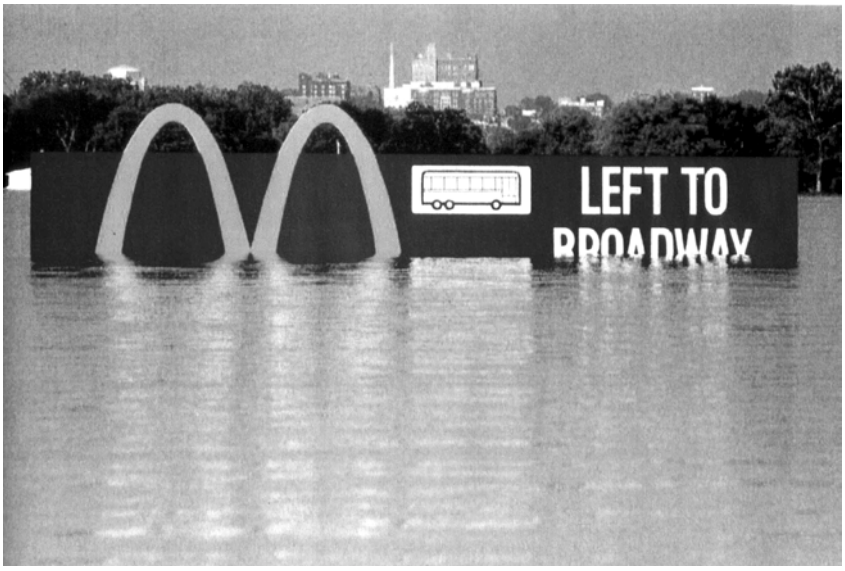
be normal byproducts of industrial processes, were no longer sexy and consumer responses began to seriously worry the corporate world.



These power struggles are between conflicting attitudes: consumption vs. conservation; industrial and economic expediency vs. planning for the future; government complacency vs. popular protest or individual determination. The conflicts do not divide neatly between the Establishment and the agitators; they encompass everyone and at all levels – personal, national and global. A graphic revolution of sorts has also taken place, in the sense that Green issues have now penetrated our everyday thoughts, tastes and visual language.

Much of the imagery and philosophy from the early days emanated from America. The first Earth Day was held on 22 April 1970 to focus public attention on environmental concern, and consolidate a new and fast-growing movement. US Earth Day was revived on its twentieth anniversary in 1990, with the more specific aim of building environmental commitment through personal action. Although global in scope – some 200 million people in 140 countries participated in 1990 – it remains America's annual tribute to the value of local, community effort on environmental issues.

Casting a heavy influence on design education in the 1970s were Buckminster Fuller with his geodesic domes and concept of ‘Spaceship Earth’, and Victor Papanek and his treatise on moral responsibility s. industrial design, ‘Design for the Real World’. Together they introduced a generation of students to the concept of ‘economy of means’ and the plight of the Third World. Valuable work was carried out by organizations such as UNICEF in the study of literacy and health problems, as well as the communication of health matters to non-literate groups through the use of pictures and drawings. This began a pioneering phase in the visual design of instructional information and educational aids.



The effects of global warming have become all too evident.
River flood in San Antonio, Texas. Late 1990s.

Ergonomics has become the buzz word of the day, and equally popular are the notions of recycling, alternative technology and economical use of materials and energy. The graphic design world also strove to be socially relevant, showing new interest in community art, photo-journalism, design for special

needs, health education, literacy and readability. Attention was focused on the audience or user, and the concept of ‘user feedback’. Graphic design education responded to all these interests with a flowering of college courses specializing in information design, teaching a research-and-analysis approach to communication graphics and, for better or worse, widening the existing gap between graphic design and advertising.

But despite such educational trends, ecology and its concerns were still marginalized. They had no political weight, and have been ignored by industry and the broader general public. The visual handling of environmental issues consequently suffered from not being taken very seriously, and at best offered a soft-centered approach, or a clichéd conservationist-hippie attitude. The imagery from the 1970s was generally not hard-hitting enough to impose a dramatic shift in attitude. The vision of a gentler more caring planet failed to make sufficient impact on dog-eat-dog industrial society.

The period of change had begun. The pressure group Greenpeace acquired an international profile as nature’s vigilantes through televised reports of their courageous ‘direct actions’. Although Greenpeace never operated a global corporate identity, their name came to have tremendous impact and authority. The graphic campaigns associated with Greenpeace also took on this confrontational stance.

Oil spill disasters around the world brought intense public outcry and an inspired form of despair and protest from creative artists. Pollution, animal rights, endangered species and other environmental campaigns would never be the same.

In addition, education efforts were targeted at the young and Green marketing and consumerism came into existence with the creation of ‘Green companies’ such as Anita Roddick’s Body Shop. Consumers increasingly began to turn to ‘natural’ products, from food and clothing to beauty-without-cruelty cosmetics. As specifiers of paper and print, and as visual communicators (able to help

mould the attitudes of consumers and clients alike), graphic designers themselves found an instrumental role to play in the ‘selling’ of the whole issue of recycling.

The new revolutions to generate ecological or any other form of consciousness however, might no longer take place in the streets, but instead take the form of global movements of protest and solidarity, carried by a network of messages, images and manifestos, shot round the world through fax signals and computer technology.

Texan oil field. 1930s

From: “Graphic Agitation”, by Liz McQuiston 1995

Saving the Planet - EXERCISES

A.- READING COMPREHENSION

Discuss in pairs the answers to the following:

1.- Who were the pioneers of the green movement?

_____

2.- Why do you think ecology and alternative technologies began to be important?

_____

3.- Explain the graphic revolution brought about by green issues.

_____

4.- What do you understand by the term *spaceship earth*?

_____

5.- What do you understand by the term *user feedback*?

_____

6.- Why do you think the gap between graphic design and advertising has been widened?

_____

7.- What did the “40 dumb animals campaign” try to achieve?

_____

8.- Why do you think that environmental causes began seeking help from ad agencies?

_____

9.- What role can graphic designers play in contemporary conservation issues?

_____

10.- What role can digital technologies play in contemporary conservation issues?

_____

_____

_____

B.- VISUAL DESCRIPTION AND VOCABULARY

Form two groups and examine the engravings found in the section. Group 1 answers questions 1-3. Group 2, 4-6.

1.- Present a visual analysis of the “Ford Gives You More” sticker.

_____

2.- Describe the “40 Dumb Animals” poster.

_____

3.- Present a visual analysis of the River flood photo.

_____

4.- What present-day climatic concerns might this picture illustrate?

_____

5.- What can you say about the last picture showing an oil-well saturated landscape?

_____

6.- Describe a known polluted landscape in Lima.

_____

_____

_____

_____

_____

_____

C.- GRAMMAR : Narrative Tenses

These are used when telling a story or speaking in the past therefore they avoid using the Present Tense. Complete the passage with the verbs provided:

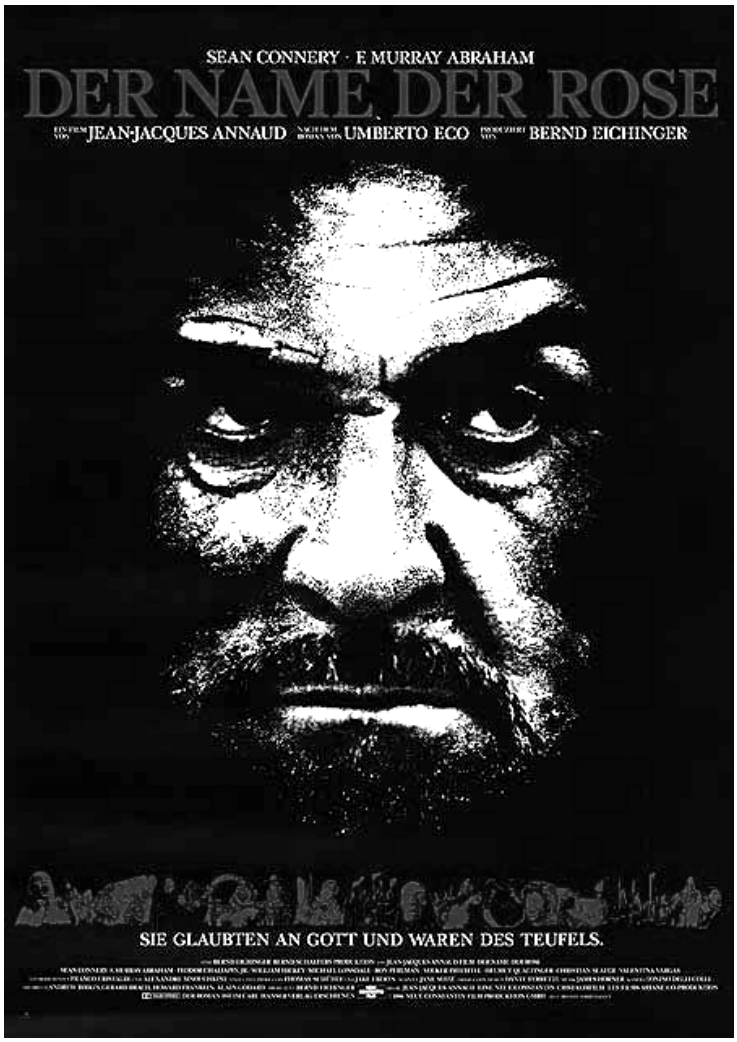
César Vallejo _____ (***born***) in Santiago de Chuco, a remote village in the Peruvian Andes. He _____ (***study***) literature in the Universidad de la Libertad in the northern town of Trujillo. Lack of funds _____ (***force***) him to withdraw from studies for a time and _____ (***work***) at a sugar plantation, the Hacienda Roma, where he saw firsthand _____ (***exploit***) of agrarian workers, an experience which would later have an important impact on his politics and aesthetics. Vallejo _____ (***receive***) a BA in Spanish literature in 1915, the same year that he _____ (***become***) acquainted with the bohemia of Trujillo, in particular with APRA co-founders Antenor Orrego and Victor Raul Haya de la Torre.

In 1916 Vallejo _____ (***moved***) Lima where he studied, worked as a schoolteacher, came _____ (***contact***) with artistic and political avant-gardes, and prepared a first poetry collection, 'Los Heraldos Negros', which was eventually _____ (***publish***) 1919 (despite its publication date of 1918).The poet suffered a number of _____ (***calamity***) in the following years: he lost his teaching post after having _____ (***refuse***) marry a woman with whom he had an affair; his mother died in 1920; and he was _____ (***imprison***) for 120 days for alleged intellectual instigation of a partisan skirmish in Santiago de Chuco. In 1922 he _____ (***publish***) his second volume of poetry 'Trilce', still one of the most _____ (***radical***) avant-garde collections in the Spanish language. In 1923, the poet _____ (***emigrate***) Europe under the threat of further incarceration, and remained there until his death in Paris in 1938; the bulk of this time was spent

_____ (***living***) dire poverty in Paris, with three _____ (***trip***) Russia and a couple of years in exile in Spain in the early 1930s. During his time in Europe he was a regular cultural contributor to weeklies in Lima, and _____ (***prepare***) several theatrical works which were never performed. After becoming emotionally and intellectually _____ (***involve***) the Spanish Civil War, he had a final burst of poetic activity in the late 30s, producing two books of poetry (both published posthumously). He _____ (***die***) on April 15, 1938, of an unknown illness which is now though to have been a form of malaria.

Section SIX

Video Activities



The name of the Rose

Directed by Jean-Jacques Annaud; 1986.

The film is the screen adaptation of Umberto Eco's best selling historical novel.

One monk has fallen, (or was he pushed?) from a tower, another is found head-first in a vat of pig's blood. Are these the works of the devil, or is there a secret too dangerous to be revealed? Sean Connery and Christian Slater must unravel the thread of mystery surrounding the monastery and the holy men occupying it before visiting Inquisitor F. Murray Abraham starts burning innocent people at the stake!

EXERCISES

A.- VIDEO COMPREHENSION

Listen and look carefully at the scene from the film.

Form pairs and fill in the following blanks:

" . . . Books, restricted books. _____ books. Everyone here knew of the assistant librarian's passion for _____. When the beautiful Adelmo wanted to read such a _____, Beringer offered Adelmo the key to it's whereabouts enciphered on that parchment in exchange for unnatural _____. Enough! Brother William. Adelmo agreed and duly _____ to Beringer's lustful advances but afterwards, wracked by remorse, he wondered _____ and desperate in the _____ where

he met the _____. How could you know this. There was a _____. The hunchback who saw Adelmo giving this parchment to Vinancious then running towards the small tower and _____ himself out of the window. The night of _____, while Beringer punished his _____, Vinancious helped by the _____ instructions on the parchment made his way into the forbidden library and found the book. He took it back to _____ in the scriptorium and began to read it. After _____ down those few mysterious quotations, he died with a black stain on his finger. The assistant librarian discovered the body and _____ down to the pig pens to avert suspicion falling on him. But he left his _____. The book remained on the translator's desk. Beringer returned there last night and read it. Soon after, overcome by some _____ pain, he tried to take a soothing bath with lime leaves _____. He too had a blackened finger. All three died because of a book which kills. Or for which men will kill. I therefore _____ to grant me access to the library".

B.- VISUAL COMPREHENSION

Look carefully at the extract from the film "The name of the rose" and answer the following questions:

1.- How many books is Beringer carrying?

_____

2.- On which side of William's can we see a candle?

_____

3.- What color hair did Adelmo have?

_____

4.- Where was Beringer's 'autograph' printed on?

_____

5.- Where were the spectacles left on?

_____

C.- VOCABULARY

We can use the following terms/adjectives to visually describe the film's scene: *old, medieval, dark, gothic, atmospherics, somber, grainy etc.* Add three more terms/adjectives to the list and construct ten sentences to describe the scene.

Punk

Produced by Mark Robson; 1992.

The Punk Revolution of the late 1970s was to change the face of popular music and culture forever. This one-hour retrospective captures the spirit of the music revolution in all its brashness and deviance, using the finest film and video footage of the era.

EXERCISES

A.- VIDEO COMPREHENSION

Look carefully at the extract from the documentary “PUNK” (*Anarchy in the UK*) and answer the following questions:

1.- What’s the first instrument we have a close-up of?

_____

2.- What does the singer (Johnny Rotten) wear as an earring?

_____

3.- What message is written on the drum player’s T shirt?

_____

4.- What color are the guitarist’s trousers?

_____

5.- Describe one object hanging from the singer’s jacket.

_____

6.- What's the most noticeable background color?

_____

7.- Whose picture is found on both the guitarist's and the bassist's shirts?

_____

8.- Who does the woman in the audience impersonate?

_____

9.- Describe her hair.

_____

10.- Who kicks the microphone at the end of the song?

_____

B.- VOCABULARY

We can use the following terms/adjectives to visually describe this music video's ambience:
shocking, raw, angry, not in tune, messy, chaotic, dramatic etc.
Add three more terms/adjectives to the list and construct ten sentences to describe the video, the music and its characters.

The Singer

_____

_____

The Guitarist

_____

_____

The Bassist

_____

_____

The Girl

_____

_____

The Ambience and Sound

_____

_____

Toy story

Produced by Walt Disney and PIXAR Animation Studios; Directed by John Lasseter;1995.

Toy Story etched its name into motion picture history as the first full-length feature film animated entirely on computers.

As six-year-old Andy's favorite toy, Woody (Tom Hanks), a take-charge, pull-string cowboy, was confident in his role as room leader. But after Andy's birthday, newcomer Buzz Lightyear (Tim Allen), a flashy space ranger sporting laser action and pop-out wings, crash-lands into Woody's world. Buzz instantly wins the admiration of Andy's other toys, igniting a rivalry that lands the duo inside the home of Sid – the toy-torturing boy next door. To escape Sid's evil plans Woody and Buzz must work together and realize they've got the perfect friend . . . in each other!

EXERCISES

A.- VIDEO COMPREHENSION

Listen and look carefully at the extract from the film "Toy story".

Fill in the following blanks:

"Pardon me, I hate to break up the _____ but . . . They're here!

_____ at three o'clock! Hem . . . meeting _____. Ah boy,

would you take a look at all those presents. I can't see a thing. Yes sir, we're

next month's garage sale _____ for sure. Are there any _____

ones? Oh, for _____ out loud, they are all in boxes you _____ . . .

If I send out _____, will you all calm down . . . Sergeant!

_____a recount post downstairs _____ . . . Ok, come on down kids, everyone in the living room, it's _____ for presents . . . This is how we _____ what is in those presents . . . I thought I told him to _____ . . . These guys are _____, they are the best, they are not _____ on the job . . . A good soldier never leaves a man behind . . . Mrs. Potato head, Mrs. Potato head, hey! I _____ can't I? . . . Mission accomplished, well done men! _____ ! We're going home now . . . wait a minute, what do we have here! . . . you big _____! now we'll never know what it is! . . . red alert, red alert! Andy is _____ . . . Come on down guys, it's time for _____ . . ."

B.- VISUAL COMPREHENSION

Look carefully at the extract from the film "Toy story" and answer the following questions:

1.- Who warns the toys of the kids arrival?

_____

2.- What does the third guest have printed on his T shirt?

_____

3.- How many soldiers receive orders standing on the floor?

_____

4.- What is printed on Andy's mother's tights?

_____

5.- What are the three colors found on the bouncing ball?

_____

6.- What kind of scene is printed on Andy's duvet cover?

_____

7.- Who loses an eye in the excitement?

_____

8.- Who causes the walkie-talkie to break?

_____

9.- Who finally fixes the walkie-talkie?

_____

10.- Who is the last toy to hide?

_____

C.- VOCABULARY

We can use the following terms/adjectives to visually describe the film's scene: *colorful, plastic, textured, intense, digital, static, real-time etc.*

Add three more terms/adjectives to the list and construct ten sentences to describe the esthetics of the film.

D.- REPORTED SPEECH

Report in writing at least five incidents from the scene, which you found amusing:

1.-

_____

_____

2.-

_____

_____

3.-

_____

_____

4.-

_____

_____

5.-

_____

_____

Deliverance

Directed by John Boorman; 1972.

Four ordinary men in two canoes descend a river they've only seen as a squiggly line on a map, determined to test themselves against a wilderness they only think they understand.

Deliverance, based on the novel by James Dickey, remains 30 years after its debut one of the finest action films ever made. Like Georgia's mighty Chattooga River on which it was shot, it surges forward with the urgency and suspense of masterful storytelling. Equally masterful is the depiction of each man's change of character under stress, harrowingly enacted by award-winning actors Jon Voight, Burt Reynolds, Ned Beatty and Ronny Cox.

EXERCISES

A.- VIDEO COMPREHENSION

Listen and look carefully at the extract from the film "Deliverance". Fill in the following blanks:

"Hey Lewis, got a _____ one here. Howdy. Howdy let me ask you

something. Are you from the power company? Power company? _____

power company? Nae! About a _____. No, no, no, Eh look _____

here a minute, see that car there? See that car down there? We want

_____ to drive them down to Aintry for us. Hell you _____! No shit. Hey fill that one up with gas hu ok? Say _____, I love the way you _____ that hat. You don't know _____. Lewis, ask him _____ his hat, go on. I don't think you _____ me, I wanna get some drivers, drive this car and _____ car down to Aintry, drivers, you understand? You _____ get the driver brothers. The who? The driver brothers. Where they _____? They live _____ over that way. 4.99! Fine. _____ about _____ deficiencies, isn't that _____ full. Who's _____ a banjo here? Come on I'm with ya! I'm _____ !"

B.- VISUAL COMPREHENSION

Look carefully at the extract from the film "Deliverance" and answer the following questions:

1.- What kind of shirt pattern does the old man have?

_____

2.- What material is Lewis' canoe made of?

_____

3.- What's Bobby holding in his hand?

_____

4.- What kind of jacket is Lewis wearing?

_____

5.- How is tobacco smoked in the scene?

_____

6.- How many of the characters' wedding bands can you spot?

_____

7.- Describe the three hats seen in the scene.

_____

8.- What's the banjo player sitting on?

_____

9.- What kind of footwear does the old man have on?

_____

10.- Describe the banjo player's expression at the end of the scene.

_____

C.- VOCABULARY

We can use the following terms/adjectives to visually describe the film's scene: *junk yard, dereliction, poverty, nature, backwardness, culture clash, arrogance etc.*

Add three more terms/adjectives to the list and construct ten sentences to describe the esthetics of the film.

1.-

_____

2.-

_____

3.-

_____

4.-

_____

5.-

_____

6.-

_____

7.-

_____

8.-

_____

9.-

_____

10.-

_____

Two lane blacktop

Directed by Monte Hellman; 1971.

In this controversial and acclaimed story of drag-racing drifters, the drivers of a Pontiac GTO and a '55 Chevy battle across the back roads of America for possession of each other's "pinks" and the affections of a mysterious young hitchhiker. Their world is a two-lane blacktop, no beginning, no end, no speed limit! Featuring top hits by *The Doors* and Kris Kristofferson, the film roars across a landscape of unexpected turns and startling twists.
The film is directed by cult legend Monte Hellman from a screenplay by Rudolf Wurlitzer, and features unforgettable performances by Warren Oates as well as James Taylor and The Beach Boys' Dennis Wilson in their first – and only – acting roles.

EXERCISES

A.- VIDEO COMPREHENSION

Listen and look carefully at the extract from the film "Two lane blacktop". Fill in the following blanks:

"Nice set of _____ you have here. How far are you going? New York City . . . Well, you're in _____, I can take you all the way. What you got? 390 _____? Yeah, 390. I won it flat out. I was driving a '55 _____ Chevy across the country and I got in _____ with this GTO, for pink slips. I bet the GTO by 3 hours. 'Course the _____ in the GTO couldn't drive worth a _____. But I tell you one thing, there is nothing like building*

an _____ automobile from scratch and _____ out one of these Detroit machines. That'll give you a set of _____ that will stay with ya. Know what I mean? Those satisfactions are permanent".

**Pink slip: An official document that proves you own a particular car.*

B.- VISUAL COMPREHENSION

Look carefully at the extract from the film 'Two Lane Blacktop' and answer the following questions:

1.- How much luggage do the soldiers have?

_____

2.- Describe what the GTO driver is wearing.

_____

3.- Which dragster opens its bonnet first?

_____

4.- How many people work around the Chevy?

_____

5.- What kind of construction can be seen by the Chevy driver?

_____

6.- What kind of gear stick does the Chevy have?

_____

7.- What kind of clothing is the starter wearing?

_____

8.- What lane on the blacktop does the Chevy occupy?

_____

C.- VOCABULARY

What terms/adjectives can we use to visually describe the film's scene?

Describe the esthetics of the film using at least five.

_____

_____

_____

_____

_____

_____

_____

_____

_____

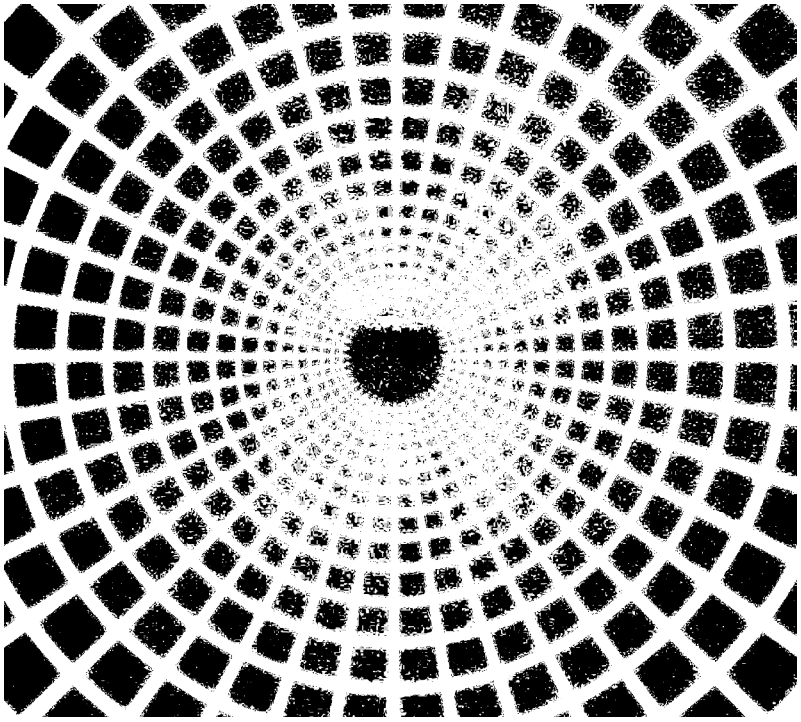
_____

_____

_____

Section SEVEN

The Grammar of Art and Design



Typography - TERMINOLOGY

When we speak about or refer to typographic matters as professional designers, we should always aspire to use appropriate terminology. The terminology employed in typographic matters is complex, extensive and in many cases does not enjoy international standardization (typographic design being the most specialized field of modern design). However, the following terms are the essentials and we should not only be familiar with them, but discipline ourselves to use them regularly.

Generally speaking, type is classified into major **families**. It is interesting to note how the tools employed to construct the various families, have determined their esthetics. The major families are:

1.- The **Classical** family because of its Greco Roman origins.

2.- The **Gothic** family because of its Medieval Northern European Origins.

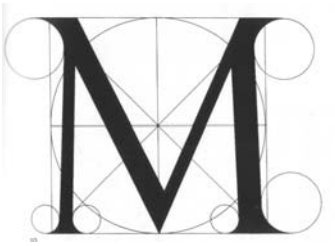
3.- The **Script** family product of XVIII century romanticism.

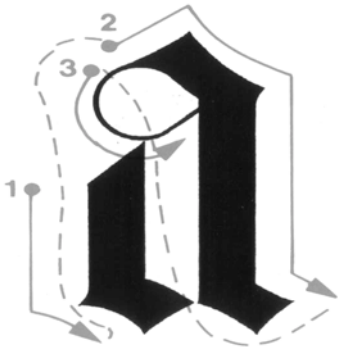
4.- The **Sans Serif** family product of the XX century typographic *avant garde.*

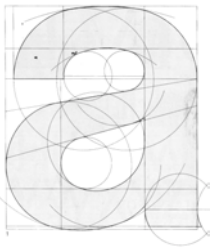
5.- The **Decorative** family, product of XIX and XX century commercialism.

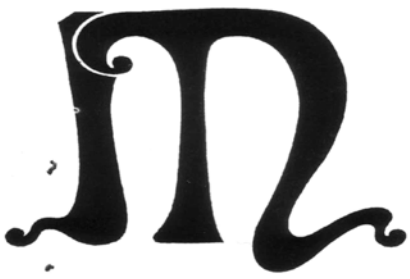
6.- All families can be adapted to an **italic** and **bold** version.

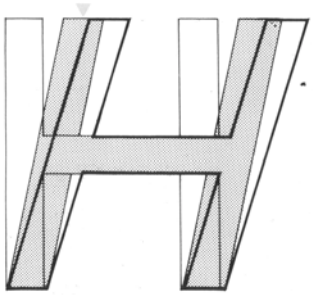
7.- A particular style is called a **font**.




2
3
1



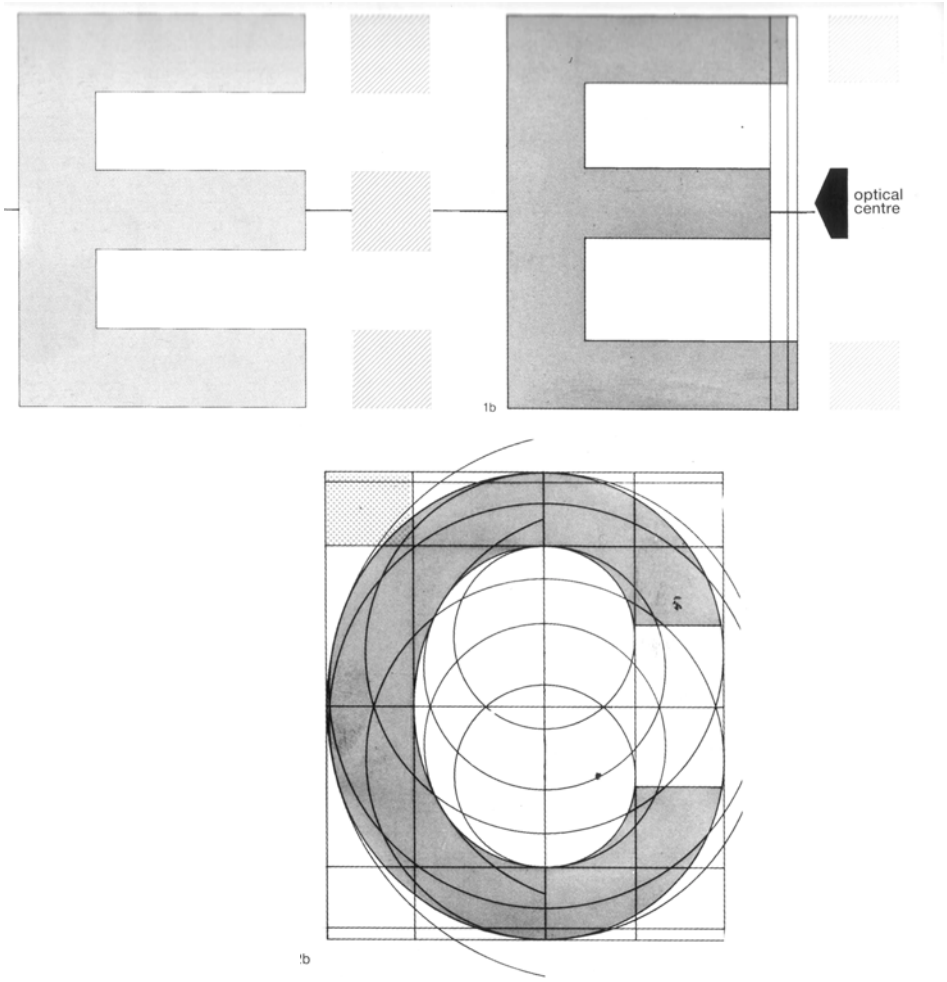




R T O

E

Individual typographic elements are not referred to as ‘letters’ but as **characters**. Characters usually sit on a **base line**. The size (height) of characters is referred to as **point** size. Try and find in the example above, the **vertical strokes**, **curves**, **transverse strokes** and **diagonal strokes**, which are the basic components of character construction. Because of their irregular shapes, the separations between characters are not measured physically but *visually*. The irregularity of character shapes means therefore; that a whole range of **visual compensations** are present whenever we design or render type.



When a large number of characters are set the grouping is referred to as **text**. Text can be grouped **justified**, **ranged left/right**, **centered** or rendered abstractly. When properly organized, these groupings are made up of a **title** or **heading**, a **subtitle** and a **body** of text. If the body is high and narrow, it is called a **column** of text. If it is square, it is called a **block** of text. The space between baselines is called **leading** and the space between blocks/columns is called a **galley** when it is internal and a **margin** when it is external.

Visuals – THE IMAGE

When we refer to non-typographic visuals we should also employ professional terminology. We must try and avoid talking about **pictures** and insist on more descriptive and precise terms. Visual images tend to be **photographs**, **drawings**, **paintings**, **engravings**, **prints** etc. If in doubt about the image's origin, we can always refer to it as the **image**. Try and describe the qualities of each of the following:

The orientation of an image is also important. If the proportions are high and narrow then it is called **portrait** and if it is short and wide it is called **landscape**. The anatomy of a composition also requires precise descriptions. Try and find the right and left sides as well as the upper and lower/bottom parts of any of the above. Label them. Then try and find the **foreground**, **centre** and **background** as well as any other **visual planes** in one of the images above.

The Grammar of Art and Design I

EAP II Art and Design
USIL 2008 II

Students are introduced to the need of verbally commenting simple images. It is the only way consensuses can be reached when evaluating commercial visual information.

Like learning an L2 the accurate presentation and discussion of visuals orally, should be presented as a long-term learning process.

PRESENTATION

In order to communicate professionally with our peers we need to be able to make comments about a composition's general visual characteristics. A good initial strategy to achieve this is finding textual (word) synonyms to the image's shapes or materials. For example we could talk about the following photograph using the following terms:

Possible strategies on how to approach the exercise are suggested to the students.

organic, regular, layered, rhythmic, flaky, chromatically warm etc.

Suggestions are made by teacher on possible vocabulary which can accompany this image.

You will view a set of different images. Form pairs and discuss with your partner how they could be described.

Please make a note of the reference number to help you organize your comments.

At the end of the presentation, you will dictate your comments and these will be written on the board for all to check.

Asking students to work in pairs or small groups should generate an environment where vocabulary and ideas flow with ease. The teacher informs students on what is expected of them. Whether the exercise will be written or oral, how it will be graded etc.

1

Possible vocabulary:

Graphic/formal: rocky, stony, gritty, rugged, coarse, rough, lumpy etc.

Chromatic: Warm.

2

Possible vocabulary:

Graphic/formal: metallic, tinny, silvery, aluminium, shinny, reflective etc.

Chromatic: Cold/neutral.

Possible vocabulary:

Graphic/formal: pattern, repetition, recurrence, weave, knit, interconnected, fibrous, vegetal etc.

Chromatic: Warm/cold/neutral.

Possible vocabulary:

Graphic/formal: porous, rocky, broken, burnt, chaotic, random, accidental etc.

Chromatic: Neutral/grey.

Possible vocabulary:

Graphic/formal: regular, repetition, organic, marine, aquatic, lumpy, etc.

Chromatic: Warm.

Possible vocabulary:

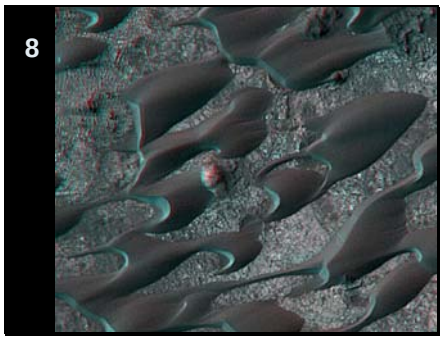
Graphic/formal: dry, parched, cracked, clayey, fragmented, sectioned, linear, etc.

Chromatic: Warm.

Possible vocabulary:

Graphic/formal: sandy, sensual, soft, windy, undulating, etc.

Chromatic: Warm.



Possible vocabulary:

Graphic/formal: regular, wet, moist, silvery, sandy, etc.

Chromatic: Cold.

The Grammar of Art and Design II

EAP II Art and Design
USIL 2008 II

Students are introduced to the need of verbally commenting more complex images and compositions. It is the only way consensuses can be reached when evaluating commercial visual information.

Like learning an L2 the accurate presentation and discussion of visuals orally, should be presented as a long-term learning process.

PRESENTATION

In order to communicate professionally with our peers we need to be able to make comments about a composition's general visual characteristics. A good initial strategy to achieve this is finding textual (word) synonyms to the image. These can be found by making reference to shapes, materials, colors etc. For example we could talk about the following photograph as follows:

Possible strategies on how to approach the exercise are suggested to the students.

Pyramidal, piled, stacked, order, structure, hollowed, contrast (stone-vegetation), texture, rhythm etc.

Suggestions are made by teacher on possible vocabulary, which can accompany this image. Students are reminded that the images they will see are more complex than those found in the previous exercise.

You will view a set of different images. Form pairs and discuss with your partner how they could be described.

Please make a note of the reference number to help you organize your comments.

At the end of the presentation, you will dictate your comments and these will be written on the board for all to check.

Asking students to work in pairs or small groups should generate an environment where vocabulary and ideas flow with ease. The teacher informs students on what is expected of them. Whether the exercise will be written or oral, how it will be graded etc.

1

Possible vocabulary:

Graphic/formal: symmetrical, balanced, fused, weld, metallic, burnt, oxide, ferrous, etc.

Chromatic: Cold.

2

Possible vocabulary:

Graphic/formal: repetition, pattern, movement, aquatic, oceanic, cluster, etc.

Chromatic: Cold.

Possible vocabulary:

Graphic/formal: jetting, fanning, angular, radiating, pressurized, sprinkle, etc.

Chromatic: Neutral.

Possible vocabulary:

Graphic/formal: regular, repetition, emerging, protruding, vertical, pillared, etc.

Chromatic: Neutral.

Possible vocabulary:

Graphic/formal: rocky, rough, frame, enclose, textured, porous, etc.

Chromatic: Warm.

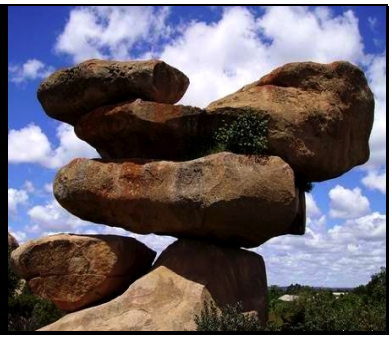
6

Possible vocabulary:

Graphic/formal: frost, icy, frigid, regular, patterned, transparent, textured, etc.

Chromatic: Cold.

7



Possible vocabulary:

Graphic/formal: balanced, stable, tension, stony, piled, rocky, etc.

Chromatic: Warm.

8

Possible vocabulary:

Graphic/formal: rich, sumptuous, creamy, hypotyposis, sliced, etc.

Chromatic: Warm.

Graphic Media

EAP II Art and Design
USIL 2008 II

Students are introduced to the need of identifying graphic media when undertaking professional discourse. Being able to identify the media employed in generating visuals is of utmost importance when discussing graphic possibilities.

PRESENTATION

Images can be constructed using various different graphic media. It is useful for artist and designers to identify these quickly in order to comment on them in professional settings. Examples of different media are: drawing, engraving, woodcut, silkscreen, painting, photography etc. Some are easy to identify while others are not. For example:

Possible strategies on how to approach the exercise are suggested to the students.

The inherent realism found in the image above will suggest that it is a PHOTOGRAPH.

Suggestions are made by teacher on possible vocabulary, which can accompany this image.

This example is more difficult however the lack of photographic realism together with the image's detail, should suggest that it is an ENGRAVING

Students are reminded that the purpose of the exercise is not so much identifying specific media but to describe the characteristics which suggest a particular media.

You will view a set of different images. Form pairs and discuss with your partner the characteristics which help you identify the media the visual has been executed in. Name the media.

Please make a note of the reference number to help you organize your comments.

At the end of the presentation, you will dictate your comments and these will be written on the board for all to check.

Asking students to work in pairs or small groups should generate an environment where vocabulary and ideas flow with ease.

1

Possible analysis:

Characteristics of visual: texture, brush strokes, rich chromatic palette, balanced-composition, etc.

Probable media: Oil painting.

Possible analysis:

Characteristics of visual: flat colour, bold colour, photographic image, etc.

Probable media: Silkscreen print.

Possible analysis:

Characteristics of visual: black and white photographic images, de-contextualized scene, crude image editing, symbolic composition, etc.

Probable media: Analogous photomontage.

Possible analysis:

Characteristics of visual: linear construction, high contrast, fine detail, etc.

Probable media: Metal-plate engraving.

Possible analysis:

Characteristics of visual: photo-realism, static composition, smoothness, velvetiness, etc.

Probable media: Airbrush illustration

Possible analysis:

Characteristics of visual: coarse high-contrast construction, violent line, absence of detail, etc.

Probable media: Woodblock xylography.

Possible analysis:

Characteristics of visual: smooth rich pigment, translucent colour, balanced-composition, etc.

Probable media: Oil painting.

8

Possible analysis:

Characteristics of visual: flat colour, bold colour, photographic image, etc.

Probable media: Silkscreen print.

9

Possible analysis:

Characteristics of visual: linear construction, photorealism, monochrome, etc.

Probable media: Pen-and-ink or pencil drawing.

10

Possible analysis:

Characteristics of visual: full colour, high degree of realism, etc.

Probable media: Colour photography.

Visual Genre

EAP II Art and Design
USIL 2008 II

Students are introduced to the concept of genre and the importance of identifying visual genre when examining specific visuals. This will mark the starting point when discussing graphic possibilities.

PRESENTATION

Remember that we can immediately classify most visual compositions as a particular genre. This a useful starting point to discuss the characteristics of all compositions. A visual can be dramatic, lyric, humoristic, erotic/sensual etc. Occasionally and image can include more than one genre. For example we could talk about the following photograph as follows:

Possible strategies on how to approach the exercise are suggested to the students. Students are reminded that the purpose of the exercise is not so much identifying the specific visual genre but to describe the characteristics which suggest a particular genre.

DRAMATIC GENRE: The surging crocodile, with its mouth open menacingly displays its fierce teeth, OR

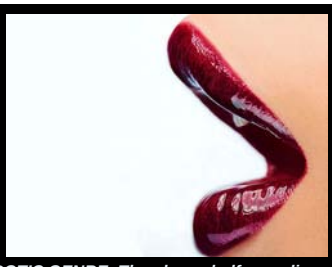
Suggestions are made by teacher on possible vocabulary which can accompany this image and why it is likely to belong to the dramatic genre.

HUMORISTIC GENRE: The Sharpie's skin folds are very similar to the towel's, Or

Suggestions are made by teacher on possible vocabulary which can accompany this image and why it is likely to belong to the humoristic genre.

LYRICAL GENRE: Everything is quiet and still in the city during a full moon, OR

Suggestions are made by teacher on possible vocabulary which can accompany this image and why it is likely to belong to the lyrical genre.



EROTIC GENRE: The glossy half open lips and their smooth-flowing curves are very sensual.

Suggestions are made by teacher on possible vocabulary which can accompany this image and why it is likely to belong to the erotic genre.

You will view a set of different images. Form pairs and discuss with your partner their classification into particular genres.

Please make a note of the reference number to help you organize your comments.

At the end of the presentation, you will dictate your comments and these will be written on the board for all to check.

There are other visual genres like the epic and narrative genres but in this exercise we will only work with the abovementioned. Asking students to work in pairs or small groups should generate an environment where vocabulary and ideas flow with ease.

1

Possible analysis:

Characteristics of visual: VW van turned into a sphere, front part of vehicle seems insect/cartoon-like, bizarre construction, etc.

Probable genre: Humoristic.

2

Possible analysis:

Characteristics of visual: highlighting of victim, bloody corpse on ground, night-time, firing squad, etc.

Probable genre: Dramatic.

Possible analysis:

Characteristics of visual: soft quality light, pastel palette, relaxed posture of subjects, summer afternoon, riverbank, etc.

Probable genre: Lyrical.

Possible analysis:

Characteristics of visual: black and white action photograph, executioner's tense arm, victim's facial anguish, victim's civilian clothing, deserted urban landscape, etc.

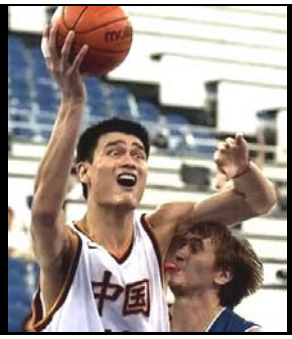
Probable genre: Dramatic.

Possible analysis:

Characteristics of visual: pointed (stiletto) characteristics of shoe, contrast of dark shoe/light skin, exposed arch of foot, smooth skin etc.

Probable genre: Erotic.

6



Possible analysis:

Characteristics of visual: astonished expression of main subject, position of second subject with tongue sticking out, seemingly fortuitous event/action, etc.

Probable genre: Humoristic.

7

Possible analysis:

Characteristics of visual: soft light colours, velvety fur on bear, fluffy snow, gentle sun rays, sleeping posture of bear, etc.

Probable genre: Lyrical.

8

Possible analysis:

Characteristics of visual: floating bloated human corpse, murky water, flooded urban scene, floating debris, etc.

Probable genre: Dramatic.

Visual Movement

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Once again, identifying when a visual displays the illusion of movement is not as interesting in the communicative language class as identifying the graphic details in the visual which insinuate movement.

PRESENTATION

The representation of movement in two dimensions has always been a challenge to artists and designers. Many techniques have been devised using different media to achieve graphic motion. For example we could identify the characteristics which suggest movement in the next photograph as follows:

Possible strategies on how to approach the exercise are suggested to the students.

The hydrodynamic/torpedo shape of the penguins, the trailing water bubbles and the direction of the birds, all insinuate movement.

Suggestions are made by teacher on possible vocabulary, which can accompany this image, and what are the characteristics, which make it, portray the illusion of movement.

You will view a set of different images. Form pairs and discuss with your partner which of their characteristics suggest movement.

Please make a note of the reference number to help you organize your comments.

At the end of the presentation, you will dictate your comments and these will be written on the board for all to check.

Asking students to work in pairs or small groups should generate an environment where vocabulary and ideas flow with ease.

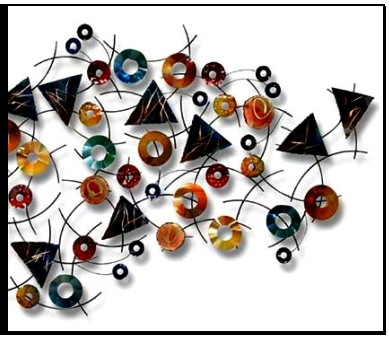
1

Possible analysis:

Graphic details, which suggest movement:

Horizontally flowing veil, dancer's body leaning back, blurred lower leg, etc.

2



Possible analysis:

Graphic details, which suggest movement:

Repetitive geometric shapes, curved lines linking shapes, repetitive colours, etc.

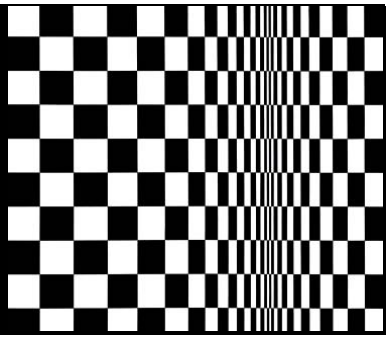
3

Possible analysis:

Graphic details, which suggest movement:

Helicopter positioned at an angle, blurred propeller blades, dust blowing, etc.

4



Possible analysis:

Graphic details, which suggest movement:

Gradually narrowing squares, symmetrical visual illusion, etc.

5

Possible analysis:

Graphic details, which suggest movement:

Repeating birds, different wing position of individual birds, perspective in flock, etc.

Possible analysis:

Graphic details, which suggest movement:

Sharp focused hands with blurred playing cards, horizontal distribution of cards, etc.

Possible analysis:

Graphic details, which suggest movement:

Extended limbs, sculpture diagonally laid out, figure's attentive glance to the left, etc.

Possible analysis:

Graphic details, which suggest movement:

Leaning skaters' bodies, one foot resting on ice, arms spread out, etc.

The Visual Metaphor

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The ability to establish or identify visual metaphors is a fundamental aspect of any artist's or designer's creative work. Importance has been placed on the use of metaphor during the course, as it is a valuable strategy in developing creative writing and speech.

PRESENTATION

Remember that a metaphor is a comparison between seemingly unrelated subjects: river-artery, head-ball, tire-donut. The use of visual metaphors is a common occurrence in artistic and advertising practice as these can convey more complex and therefore arresting messages. For example we could talk about the following photograph as follows:

Possible strategies on how to approach the exercise are suggested to the students.

SITUATION: The little girl does not like school.
METAPHOR: She dreams she is lost in a forest of smoldering pencils.

Suggestions are made by teacher on possible metaphoric interpretation of this image.

You will view a set of different images. Form pairs and discuss with your partner how they could be described as metaphors.

Please make a note of the reference number to help you organize your comments.

At the end of the presentation, you will dictate your comments and these will be written on the board for all to check.

Asking students to work in pairs or small groups should generate an environment where vocabulary and ideas flow with ease.

1

Possible metaphoric interpretation

of image:

Good ideas are like light; good ideas tend to flow/fly; good ideas are electrifying.

2

Possible metaphoric interpretation

of image:

The phallic airship represents masculinity or manmade objects; the dense forest represents female genitallia or mother nature; man aggrieves nature.

3

Possible metaphoric interpretation

of image:

Reading is like an endless road or exploration, which cannot be hurried (bicycle).

4

Possible metaphoric interpretation

of image:

The sexual act is natural, sacred and warm.

5

Possible metaphoric interpretation

of image:

Nature is being predated to satisfy human consumerism.

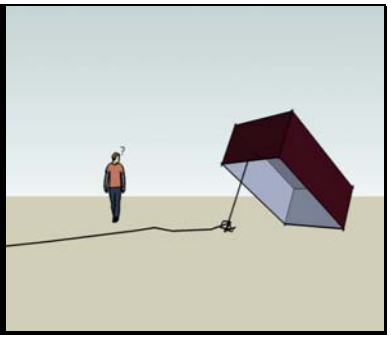
6

Possible metaphoric interpretation

of image:

A pair of shoes, which is so comfortable that, feels like your own feet.

7



Possible metaphoric interpretation

of image:

‘Curiosity killed the cat’ or prying is dangerous.

8

Possible metaphoric interpretation

of image:

The many faces (art styles) of Picasso, the faceted aspect of Picasso’s cubism.

The use of Search Engines in English when surfing the WWW

EAP II Art and Design
USIL 2008 II

The aim of this presentation is to make students conscious of the need to use keywords in English when searching the WWW.

The World Wide Web is the universe of network accessible information, the embodiment of human knowledge.

Emphasis is placed on the fact that the WWW has an extensive amount of information in the English language over all other languages.

PRESENTATION

In order to access the most amount of information when searching for facts and images on the web you must acquire the habit of searching using Key words/phrases in English. Search engines not only constitute a powerful learning tool (they tend to correct wrong entries) but contain most of their information in English.

The use of key, search words in English constitutes itself a powerful learning strategy, as search engine programmes tend to correct ambiguous or incorrect demands.

The importance of search KEYWORDS in second language acquisition

- Researching keywords when learning English as a second language helps us understand how it is made up.
- Linguistic mistakes are corrected constantly offering users invaluable insights into the workings of the language.

A search for the terms "Diseño" and "Design" using Google obtained the following results:

- For "Diseño": Hits Web: 140.000.000
- For "Diseño": Hits Images: 14.900.000

- For "Design": Hits Web: 1480.000.000
- For "Design": Hits Images: 334.900.000

By illustrating common EAPAD searches,

Striking statistics are shown, which clearly demonstrate the overwhelming presence of English language data in the WWW.

A search for the terms "Arte" and "Art" using Google obtained the following results:

- For "Arte": Hits Web: 274.000.000
- For "Arte": Hits Images: 88.600.000

- For "Art": Hits Web: 1470.000.000
- For "Art": Hits Images: 406.000.000

A search for the terms "Vida" and "Life" using Google obtained the following results:

- For "Vida": Hits Web: 538.000.000
- For "Vida": Hits Images: 105.000.000

- For "Life": Hits Web: 1910.000.000
- For "Life": Hits Images: 283.000.000

When searching images the use of English also conditions our results positively:

This overwhelming presence of the English language is not only found when searching documents, it is also found when searching images.

When searching for the term "Digital tools" the findings are:

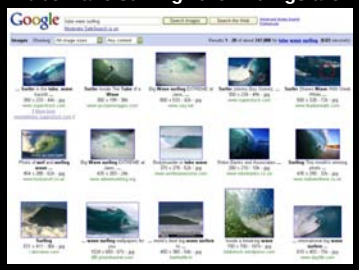
Once again, the preciseness of the visual information obtained is much more evident when using keywords in English, as is illustrated by the following comparisons.

When searching for the term "Herramientas digitales" the findings are:

When searching for the term "Street fashion" the findings are:

When searching for the term "Moda callejera" the findings are:

When searching for the term "Tube wave surfing" the findings are:



When searching for the term "Surfeando tubos" the findings are:

Number of Wikipedia articles in the major European languages

- English: 2.599.000
- German: 817.000
- French: 718.000
- Dutch: 486.000
- Portuguese: 435.000
- **SPANISH: 410.000**

By ranking the number of published documents in the most widely used encyclopaedia by language, we not only find that English ranks first but surprisingly, we find Spanish in sixth position even though it is the second most widely spoken European language.

There are 550 billion documents on the web distributed as follows:

- English: 68.4%
- Japanese: 5.9%
- German: 5.8%
- Chinese: 3.9%
- French: 3.0%
- **SPANISH: 2.4%**
- Others: 10.6%

Finally, by ranking the total number of published documents by language, we find that English still ranks first and Spanish in sixth position even though the order of second to fifth has drastically changed.

Information valid as of
1 November 2008