

## THE IMPACT OF ART ON TEACHING ENGLISH TO BACHELOR STUDENTS OF ARCHITECTURE

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**Abstract.** *The study has two main goals: to determine the students' knowledge of and interest in visual arts (painting), considering the nature of the respondents' bachelor studies of architecture, and to determine whether the implementation of a creative activity based on well-known paintings into their English classes can enhance their writing skills in this language. Therefore, research was conducted including 21 bachelor students of architecture at the Faculty of Civil Engineering and Architecture, University of Niš who selected English as their elective academic course in the first year of study. They participated in this empirical research during the spring semester of the academic year 2023/2024. The study analyzed the participants' language performance, particularly their writing skills, and their knowledge of the paintings used in this experiment. Regarding the analysis of the participants' language skills, five grammatical and lexical points were studied. Moreover, the results of their knowledge of art are shown. The obtained results show that the participants performed better when exposed to the visual stimuli (paintings) and that they constructed grammatically correct sentences when using the vocabulary related to their field of study. The obtained results might be useful for devising the EFL teaching materials aimed at tertiary-level students of architecture to include not only the practice of English grammatical structures, but also the reading practice of the original English texts. Thus, the students would be able to observe and understand these structures in meaningful contexts.*

**Key words:** *visual art, writing skills, grammar, lexis, EFL, architecture*

### 1. INTRODUCTION

Teaching a foreign language presupposes that students be genuinely interested in the activities devised to help them master that language. Therefore, teachers should investigate various areas that may contribute to their students' achieving that goal. One of the areas that both improves students' mastery of the foreign language they study and enhances their creativity is the arts. It is particularly significant when teaching English to bachelor students

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of architecture. Namely, architecture itself is defined as a combination of art and the techniques for building and designing structures adaptable to particular human activities. What distinguishes architecture from civil engineering is precisely the fact that the architectural structures are designed and built to be stable, to suit human needs, to communicate experience and ideas through their form and to be constructed according to functional and aesthetic criteria. The aesthetic criteria being very important, it is inevitable that the students of architecture be instructed in the history of art. The structures they design and build should suit human activities, but they should also fulfil the aesthetic criteria. The majority of the foreign language materials taught to the bachelor students of architecture focus on the vocabulary specific to this discipline and the grammar items necessary to produce correct sentences that future architects will need when communicating with their future English-speaking partners and contractors. They are commonly trained in writing skills that will assist them in producing appropriate motivation letters and CVs, as well as other written documents more specific to their future jobs, related to planning and environment, orientation, architectural forms, the selection of materials and techniques, color, interior control, differentiation and economic planning. However, since creativity has a pivotal role in the work of an architect, it is also important to include a number of creative activities into their learning of a foreign language, English in this case.

This paper describes a study conducted with the bachelor students of architecture at the Faculty of Civil Engineering and Architecture, University of Niš, who attended the elective academic course in English. The purpose of the study was twofold. The first goal was to examine the interest of the students in the arts and their knowledge of visual arts in particular. The second was to evaluate whether the implementation of a creative activity in their English classes can potentially improve the students' mastery of the foreign language in question.

The paper first presents the key theoretical points regarding the importance of creative activities, art in particular, for EFL teaching and learning. It then provides an overview of the conducted research, followed by a qualitative analysis of the most representative samples and ending with a final conclusion and implications.

## 2. THEORETICAL BACKGROUND

The review of the crucial theoretical points about the inclusion of creative activities, art in particular, into FL learning shows their significance as a teaching tool. "...talking and writing are not powerful ways of learning simply because there is something inherently peculiar in these two language processes that makes them unique; on the contrary, they are powerful ways of learning because they require people to deliver tangible evidence that thought has occurred and is occurring. The vehicles for delivering this evidence are words strung together in sequences that carry meaning. But words are not the only vehicles for delivering such evidence. Musical compositions, sketches, drawings and paintings, designs of various kinds, photographs, dramatic skits and improvisations, films – all of these other forms of evidence that thought has occurred and is occurring" (Shuman and Wolfe 1990, 4). If the students are provided with the opportunity to use various forms of composing and creating, if they are encouraged to be involved in creative activities, then their potential for learning a foreign language is greater than in the classroom where only limited forms are employed. "Human beings learn by hand, eye, and brain (Bruner 1969; Emig 1978);

consequently, any learning process that simultaneously employs all three of these modes of learning is potent indeed" (ibid, 4). Creating requires that the whole person be involved in the act of learning, which is the reason why creative activities represent a powerful tool to be used in the classroom. Regardless of the focus that the teacher selects to take, it is undeniable that students appear to learn more eagerly and to achieve better results when exposed to creative activities, particularly those that enable them to perceive the connection between the foreign language they learn (English) and the discipline they study (architecture).

The analysis of a number of academic articles that focus on the importance of art in education in general proves that students of all ages respond positively to the inclusion of all forms of art into their everyday learning. "If you unlock a child's capacity for art, whether it is visual arts, theatre, dance or music, that capacity can be motivator for a child to make the academic grades to stay in the choir or the band. This motivation gives the child a sense of anticipation, hope and interest that otherwise he doesn't have. The arts are essential. We cannot do without them. They are an integral part of a good, overall academic preparation for life. Throughout history people have recorded their struggles, their dreams and their lives in works of art" (Farokhi and Hashemi 2012, 924). The same authors emphasize that the creative process exerts a positive effect on students' academic performance, contributing to the development of their learning skills as well as self-discipline and persistence, the qualities required for any kind of learning. Moreover, including creative activities into the learning process, teachers create a communal atmosphere in their classrooms since their students work together to achieve a common goal. "Arts learning helps us move from the pedagogical model of teacher-as-expert to the pedagogy of 'making' where the classroom has the feel of a studio doing original, beautiful work; where the learner is engaged in a collective process that asks them to take an increasing responsibility for what is happening" (Ibid). David Wealthy Guerrero analyzes the effectiveness of using the arts to promote a positive learning environment in the classrooms where students interact and use English in a meaningful and enjoyable manner (2017). This paper mentions qualitative research conducted by Brookes (1997) with 14 third-graders in the United States, whose results showed that the implementation of the arts contributed to the improvement of the students' use of the English language.

"Students who had attention problems could learn through the arts (e.g. painting) to stay on track for unbelievable lengths of time in order to achieve realistic drawings the students automatically learned to focus, concentrate, and problem solve. With motivation at its peak, teachers witnessed peak learning of course content" (Brookes 1997, 5).

O'Malley, Chamot, Stewner-Manzanares, Russo, and Kupper (1985) conducted a qualitative study with a sample of secondary school students in Philadelphia which included painting in language learning classes. The students were asked to reflect upon the impact of this creative activity on their accomplishments in language skills. The conclusion was that the majority of the students had better performance in their language classes owing to the application of painting as a learning strategy.

A project that Chamot (2005) conducted in a Spanish class implemented role playing into language learning. The author concluded that performing role plays when learning a foreign language, students showed a greater engagement in the learning process.

The study carried out by Pirire (2002) explored the use of drama to teach the French language. This author stated: "drama activities invite students to step into the role and combine what they know (from their own lives in the 'real' world) with the new or the fictional framework offered by the theatre unexpected fluency may result" (Ibid., 22).

A qualitative research project with 25 fifth graders in Western Australia conducted by White (2001) incorporated the use of the arts with English. The obtained results showed that the students improved their language ability. Namely, the inclusion of the arts into the language studies program helped the students to improve "self-concept, cognitive development, critical-thinking abilities, attention and social skills" (White 2001, 3). Also, the use of role playing and drawing contributed to the students' better preparation for writing, since they rehearsed, evaluated and revised their own ideas prior to completing their writing tasks. Participating in theatre and poetry programs, the students improved their speaking skills, whereas their proficiency in total reading ability, vocabulary and reading comprehension was enhanced through role playing, improvisation and story writing. The link between the arts and language teaching is further emphasized by White, who points out that "The connection between language and the arts is a rich one, yet this connection has traditionally been underutilized in the classroom. As vehicles for exploration, creation, and self-expression, the two disciplines (theatre and painting) have a great deal in common" (Ibid., 3).

Allen (2004) states that exposing students to the arts represents an important motivating strategy, since this kind of instructional implementation brings positive results. He illustrates this belief with one example: "the Woodrow Wilson Arts Integrated School, through a partnership with the New York City Opera, had professional opera performers who conducted workshops and performances of *Don Pasquale* in-house with third and fifth grade students". The results were extraordinary – students improved their critical skills since they were required to memorize their lines from various scenes before the presentation, and they increased their sense of responsibility because they felt responsible for memorizing their portion of the script.

Art has been used for learning various subjects, not just a foreign language (Lastra 2017), owing to its unique characteristic of providing students with content which induces them to create, to analyze, to communicate and to present their own ideas. Moreover, art has proven to be a strong motivating factor in learning by encouraging students to improve their knowledge through developing their attitudes to art, appreciation of creative works, but also their knowledge of art language (Al-Amri et al., 2016). McMahon, Klopper and Power (2014, 2) state that "learning through art enhances students' social, emotional and academic outcomes, as well as their knowledge and understanding". According to Gibson (2003), art enables students to contemplate and express their emotions and values. Regarding language learning, art has a potential of engaging students in learning a language in an enjoyable and creative manner (Werff 2003), increasing their language proficiency (Frokhi & Hashemi 2012) and their motivational level (Ekoc 2020). Motivation is one of the most significant factors when learning a foreign language. Therefore, art provides students with enjoyable and meaningful content for using the foreign language in an appropriate and correct manner for communicating and expressing their views, emotions and ideas (Werff 2003). The implementation of creative activities and the use of art in a FL classroom offers new learning opportunities and challenges to students (Lloyd 2017). Modern approaches to FL learning advocate the idea that students best learn a foreign language when they are given the opportunity to interact with the social and physical world around them. According to Žemberová (2014), "integrating the arts and language learning in the classroom not only increases the students' understanding of art but also allows them the opportunity to look at, listen to, talk about, share and create art. It can also enhance and develop their foreign language vocabulary and language skills" (Ibid., 243). The study conducted by Thulasivanthana (2020), which researched the usefulness of integrating

visual arts into English language teaching, involved the participants who were randomly assigned to control and experimental groups. The students in the experimental group had better results than those in the control group regarding the four English skills – listening, reading, writing and speaking. The findings of the study "assert that the use of visual arts in the English language classrooms attracts learners' interests, offers a meaningful context for the learners, and stimulates the students to become more enthusiastically involved in the language learning process" (Thulasivanthana 2020, 54).

A project worth mentioning is the one conducted by Professor Dragana R. Mašović, the full professor at the English Department, Faculty of Philosophy, University of Niš. During the dark period of the nineties of the 20<sup>th</sup> century, while the former Yugoslavia was struggling with its economic, political and moral downfall, professor Mašović founded the student theatre, symbolically named *The New Globe*, comprised of the bachelor students at the English Department. The membership was voluntary. They prepared and performed Shakespeare's tragicomedy *Much Ado about Nothing*. The play was performed first in the local Puppet Theatre, and later even on the stage of the National Theatre in Niš. Later, the same company of student-actors, led by their professor, prepared and performed a play based on the famous poem by T. S. Elliot, *The Wasteland*, which was a stunning success. According to professor Mašović's own words, "while the Yugoworld was crumbling down", the students were playing out "the drama of the war-ridden world". In line with the connection between the arts and language learning, this project proved significant for the tertiary-level students' proficiency in English since all the students who participated in these two theatre performances improved their language skills, particularly speaking, comprehension and writing. They also showed a marked increase in their sense of responsibility and organization since they accorded their rehearsals with their academic schedule, not allowing their extracurricular activities to interfere with their academic obligations. Although this project and the results it yielded were never scientifically examined, it practically proved the importance of the incorporation of creative activity into the studies of a foreign language.

### 3. THE METHOD

The main goal of the study included the following:

- 1) Determining the students' knowledge of and interest in visual arts (painting), considering the nature of their bachelor studies of architecture.
- 2) Determining whether the implementation of a creative activity based on well-known paintings into their English classes can enhance their writing skills in this language.

This research included 21 students of architecture who selected English as their elective academic course in the first year of study and was conducted during the spring semester of the academic year 2023/2024. At the beginning of the semester, the students were required to do the Placement test (<https://www.pdf-tests.com/english-placement-test-pdf-with-answers/>) so that their level of the knowledge of English could be determined. The results ranged from the advanced to the very advanced level, which meant that the research including advanced writing skills could be conducted.

The students' task was to write a story about an imaginary adventure. Prior to writing, ten art postcards were pinned round the classroom. These pictures were numbered from 1 to 10 and were purposefully selected as the copies of the well-known paintings created in

different art periods and by the painters belonging to different art movements (the list of paintings is stated in the Appendix). The students were asked to pretend that they were at an art exhibition, to walk around the classroom and try to determine the names of the painters and the titles of the paintings displayed, as well as the particular art movement the pictures belonged to. They were also encouraged to comment on the paintings regarding the art technique, presented scenes and a potential meaning of each work of art. After that, the students were asked to take a pen and piece of paper and look again at the pictures in any order they liked. They were advised to stop in front of each picture, select four of them, and write down their numbers and a few sentences describing them. After they had had enough time to examine the selected pictures, the students were asked to return to their places and imagine that the pictures they had chosen and written about were the scenes in an adventure – a real-life adventure, a supernatural story, a science-fiction adventure or merely a dream. Their task was to incorporate the descriptions they had previously written down into the adventure without mentioning the numbers of the pictures. When they had finished, they were asked to exchange their stories with other students. Each student then read the story he or she got from their colleague and was asked to go round the classroom and identify which pictures inspired the story. Finally, the students were required to hand in their stories to the teacher for assessment.

As stated previously, this type of activity checked the students' knowledge of art, painting in particular. This exposure of the students to the imaginative stimulus (pictures) and their ability to match visual art to the language skill, writing, tested also several grammatical and lexical areas. Regarding grammar, the following points were analyzed: narrating past events, describing places, scenes and people, sequence of tenses, time clauses, and adjectives for describing people, places, and clothes. The lexical areas included: scenery, people's appearance, movement, clothes, colors, and design of structures. The writing task was completed during the participants' regular tutorials.

#### 4. THE RESULTS AND DISCUSSION

Considering the twofold goal of the research, the first part of the analysis focused on the students' knowledge of painters and art movements. Table 1 shows the results of the participants' knowledge of the paintings used in the research as well as the painters and art movements.

**Table 1** Results of the participants' knowledge of the titles of paintings, names of the painters and the art movements

	title of the paintings	painter	art movement
%	23.80	71.42	85.71

The overall results of the first part of the analysis show that the majority of the participants demonstrated a high level of knowledge regarding the names of the painters whose paintings were used in the research as well as the art movements they belonged to. Out of 21 students, 15 of them identified the names of the painters, whereas 18 provided the name of the art movement. However, they could not state the exact titles of the paintings, i.e. only 5 students accomplished this task. This proves that they were well

instructed in the history of art and could place the paintings in the correct period of art history but failed to provide the exact titles of the paintings. This might result from the fact that the bachelor students of architecture attend the academic course History of Art during the fifth semester of their bachelor studies (the respondents were the first-year students, and this experiment was conducted during the second semester of their studies). Therefore, their knowledge of art history could be ascribed to what they learned during their secondary education. It should be added that their discussion of the paintings in English was extremely inspiring and contributed to their completing the written task. They talked with one another, exchanging comments, attempting to guess the titles of the paintings, and even expressing certain critical remarks as to which painting they thought most pleasing to them. Moreover, they provided very valuable information regarding the art technique, the use of color, perspective, and the overall impression that the paintings had on them, thus engaging in a very fruitful conversation in English. The important thing is that they respected the instruction to pretend to be at an art exhibition and behaved as if in a gallery.

The second part of this experiment was focused on the students' language performance when completing the assigned written task. They were required to write their adventure stories in accordance with the previously provided instructions. The assigned time was limited to forty-five minutes. Having finished writing their stories, the students exchanged them with their colleagues who were required to read them and try to identify the paintings that inspired the stories. Although this part analyzed the participants' language skills, writing in particular, it also yielded some results considering the students' ability to identify the paintings their colleagues selected as inspiration for writing the stories. Therefore, Table 2 displays the results obtained for this segment of the study.

**Table 2** Results of the participants' ability to identify the paintings that inspired the stories

	identification of 4 paintings	identification of 4 paintings	failure to identify any of the paintings
%	52.38	33.33	14.28

The analysis of these results shows that the participants could identify either all four paintings that inspired the stories, or two paintings or they were unable to identify either of the paintings. The number of the students who performed best in this segment of the research proves both their knowledge of art history and their knowledge of English since they were able to identify all four paintings based on the story written by one of their colleagues. It also proves that these stories were written respecting both the norm of the English language and the artistic expression that inspired them. The number of the students who identified two paintings is also rather high, considering the fact that only five of the participants stated the exact titles of the paintings. It can be concluded that, regardless of the students' failure to provide the titles of the paintings, they were able to identify those that were incorporated into the stories based on them, which proves that the stories were written clearly and correctly enough to facilitate the recognition of the pictures that inspired them.

After the students had handed in their written tasks, they were analyzed regarding both the grammatical and lexical areas in relation to the previously stated points. The primary aim was to determine whether this creative activity and an inspiring discussion about the pictures and artists could contribute to the improvement of the students' writing skills in English. Table 3 shows the results obtained by analyzing the students' correct use of grammar when writing the

stories, i.e., 1) narrating past events, 2) describing places, scenes and people, 3) sequence of tenses, 4) time clauses, and 5) adjectives for describing people, places, and clothes, i.e. five areas of the English grammar which yielded a number of 105 examples since 21 students participated in this research. The results were grouped as grammatically acceptable, contextually unsuitable, and ungrammatical examples.

**Table 3** Overall results of the participants' performance regarding grammar

	grammatically acceptable	contextually unsuitable	ungrammatical examples
%	34.28	50.47	15.23

The overall results of the analysis of the grammatical areas studied prove that the students who participated in the research had an advanced knowledge of English grammar in accordance with the previously conducted placement test. Namely, approximately one third of the respondents produced grammatically acceptable sentences regarding the observed grammatical areas. Whereas the number of ungrammatical examples is rather low compared to the number of grammatically correct ones, it should be pointed out that the number of contextually unsuitable examples is considerable and higher than the number of the grammatical examples, comprising half of the obtained examples. This means that the bachelor students of architecture possess an advanced knowledge of English grammar but do not apply that knowledge in context. Therefore, it is important that their instruction in English be focused not only on the grammar of this foreign language, but also on the analysis of appropriate texts and application of that knowledge contextually.

Moreover, this research analyzed each of the observed grammatical areas in more detail. A detailed analysis of each of the studied grammatical areas is shown in Table 4.

**Table 4** Detailed results of the participants' performance regarding grammar

	grammatical items	grammatically acceptable	contextually unsuitable	ungrammatical examples
%	narrating past events	47.61	14.28	38.09
	describing places, scenes, people	47.61	33.33	19.04
	sequence of tenses	57.14	19.04	23.80
	time clauses	28.57	28.57	42.85
	adjectives	33.33	52.38	14.28

The analysis of the results for each of the observed grammatical items leads to some interesting conclusions. The participants showed the best results regarding narrating past events, describing places, scenes and people, and sequence of tenses, which could be well anticipated based on their placement test results. However, the total number of contextually unsuitable and ungrammatical examples for narrating past events is higher than that of grammatically acceptable ones (by 4.76%), whereas it is lower when regarding sequence of tense (by 14.3%). Sequence of tenses being one of the points of difference between the participants' MT (Serbian) and the FL they study (English) that often breeds students' mistakes in its usage owing to the MT interference, this result proves the participants' mastery of the English language grammar. The results obtained from the analysis of the



participants' use of time clauses show that barely one-third of the students used them correctly (the total number of the contextually unsuitable and ungrammatical examples surpasses the grammatical examples by 9, or by 28.57%). This was not an expected result, since the use of time clauses in English is not supposed to pose difficulty for EFL learners, particularly those whose MT is Serbian, because of the tense rules governing them, which are almost identical in both languages – future time variants + present (or present perfect) tenses. Therefore, this result cannot be ascribed to the MT negative transfer. The results obtained for one of the segments analyzed, adjectives for describing people, places and clothes, yielded some interesting findings. Namely, the number of contextually unsuitable examples is higher than that of either grammatically acceptable or ungrammatical ones. This further proves that the participants, despite their advanced knowledge of English, could not perform adequately considering the given context. Thus, they need more practice with meaningful original texts, preferably those focused on the description of places and people, i.e. descriptive essays.

As stated previously, one part of the experimental research regarding the participants' linguistic performance was the analysis of the particular lexical areas. Table 5 shows the overall results obtained by analyzing the students' performance regarding their correct use of particular lexis when describing 1) scenery, 2) people's appearance and movement, 3) clothes, 4) colors, and 5) design of structures, i.e., five areas of the English vocabulary which yielded a number of 105 examples since 21 students participated in this research. The results were grouped as grammatically acceptable, contextually unsuitable, and ungrammatical examples.

**Table 5** Overall results of the participants' performance regarding lexis

	grammatically acceptable	contextually unsuitable	ungrammatical examples
%	51.42	37.14	11.42

The analysis of the overall results shows that more than half of the participants provided grammatically acceptable examples considering their use of the proper vocabulary when writing the stories. However, though the number of ungrammatical examples is rather low, it is the number of contextually unsuitable examples that might trigger certain concerns. The number of the grammatically acceptable examples surpasses the sum of the contextually unsuitable and ungrammatical examples by 2.86% only, the result not expected from the participants with an advanced knowledge of the English language.

Moreover, this research analyzed each of the observed lexical areas in more detail. A detailed analysis of each of the studied lexical areas is shown in Table 6.

**Table 6** Detailed results of the participants' performance regarding lexis

lexical items	grammatically acceptable	contextually unsuitable	ungrammatical examples
% scenery	71.42	14.28	14.28
people's appearance, movement	19.04	28.57	52.38
clothes	38.09	42.85	19.04
colors	61.90	23.80	14.28
design of structures	76.19	9.52	14.28

A detailed analysis of the students' accomplishments regarding the use of the proper vocabulary when writing the stories proves their mastery of the English language in the field of lexical items pertaining to certain observed areas. The best results were obtained from the analysis of the examples related to the description of scenery, colors and design of structures. These results surpass the findings in other observed lexical areas, such as peoples' appearance and movement and clothes by far. For instance, when compared to the lexical items deemed contextually unsuitable and ungrammatical, the grammatically correct vocabulary used for the description of the design of structures is higher by 66.67% and by 61.91%, respectively. The second-best result was demonstrated in using the grammatically acceptable vocabulary when describing scenery – it is higher than both the contextually unsuitable and the ungrammatical examples by 57.14% regarding each of them. Finally, the results related to the proper vocabulary when describing colors are also worth mentioning – they are higher than the contextually unsuitable ones by 38.10% and better than the ungrammatical examples by 47.62%. However, the participants did not perform very well regarding the description of people's appearance and movement, where the number of ungrammatical examples was higher than that of the grammatical ones. Also, the sum of the contextually unsuitable examples and the ungrammatical ones surpasses the number of the grammatically acceptable examples by 61.91%, which shows that more than half of the participants did not provide proper vocabulary when describing people's appearance and movement. An interesting result was obtained when analyzing the vocabulary used for the description of clothes – the number of ungrammatical examples is rather small, whereas there is an almost insignificant difference between the number of the grammatically acceptable and contextually unsuitable examples (the difference being only 4.76% to the benefit of the latter).

## 5. CONCLUSION

The purpose of the study was twofold - to examine the interest of the bachelor students of architecture in the arts and their knowledge of visual arts in particular, and to evaluate whether the implementation of a creative activity in their English classes can potentially improve the students' mastery of the foreign language in question. The discussion of the findings obtained from the research conducted for the purposes of this paper prove that the participants' field of study is closely related to their performance of the English language, the foreign language they study as an elective academic course during their first year of bachelor studies. Regarding the nature of the research, the students demonstrated a high level of knowledge of the visual arts, particularly the names of the painters and art movements that the paintings used in the research belong to. As regards the other part of the research, the participants, who possess an advanced knowledge of the English language based on the placement test results, demonstrated the best results in the segments that tested narrating past events, describing places, scenes and people, and sequence of tenses (grammatical items) and in the segments that were related to the description of scenery, colors and design of structures (lexical items).

This empirical research proves that the implementation of creative activities into the classes of EFL has beneficial effects on the students, particularly the bachelor students of architecture, whose studies are closely related to creativity in general, and art in particular. The conducted research also shows that the participants who possess an advanced knowledge of English grammar could not apply that knowledge in certain contexts (as

stated in the section discussing the results of the research). Moreover, the part exploring the proper use of the observed lexical items proves that the participants created correct sentences using the vocabulary closely related to their field of study – scenery, colors and design of structures, whereas they could not provide correct lexical items regarding other fields, particularly people’s appearance and movement, and colors. These findings might be beneficial for devising the EFL curriculum aimed for tertiary-level students of architecture. The teaching materials should include not only the tasks for practicing grammatical structures of the English language, but also original texts that would put these structures into meaningful contexts.

However, the research conducted had certain limitations. Firstly, the number of students who participated in this study was rather small since it included only twenty-one students, which means that perhaps different results would be obtained if the number of participants was bigger. The second limitation results from the first one – the number of the participants was not big enough to set up two groups, the experimental and the test group, which would ideally demonstrate whether the exposure to the described activity contributed to the improvement of the participants’ language skills.

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## APPENDIX

The list of the paintings used in the research

1. Vincent Vang Gogh, *Beyond Little Fluffy Clouds*
2. Rene Magritte, *The Healer*
3. Marc Chagall, *The Firebird*
4. Vincent Van Gogh, *Starry Night*
5. Claude Monet, *Plein Air*
6. Paul Gauguain, *Tahitian Landscape*
7. Rene Margitte, *Son of Man*
8. Wassily Kandinsky, *The Cossacks*
9. Pablo Picasso, *The Fifties, Part I*
10. Claude Monet, *Fisherman's Cottage at Varengeev*

## UMETNOST U NASTAVI ENGLESKOG JEZIKA KAO STRANOG KOD STUDENATA OSNOVNIH STUDIJA ARHITEKTURE

*Ovaj rad ima dva cilja: da utvrdi u kojoj meri studenti osnovnih akademskih studija arhitekture poznanju vizuelnu umetnost (slikarstvo) i da utvrdi u kojoj meri uključivanje kreativne aktivnosti zasnovane na poznatim umetničkim delima (slikama) u njihove časove engleskog jezika može doprineti poboljšanju njihovih jezičkih veština, posebno pisanja, pri upotrebi ovog stranog jezika. Sprovedeno je ispitivanje sa dvadeset jednim studentom osnovnih studija arhitekture na Fakultetu za građevinarstvo i arhitekturu, Univerziteta u Nišu, koji su pohađali nastavu iz Engleskog jezika kao izbornog predmeta na prvoj godini osnovnih studija. Ispitivanje je sprovedeno tokom prolećnog semestra akademske 2023/2024 godine. Predmet analize bili su jezička performansa učesnika ispitivanja, posebno njihovih pisanih veština, kao i poznavanje umetnički slika koje su korišćene u istraživanju. Analiza jezičkih veština učesnika obuhvata pet gramatičkih i pet leksičkih jedinica koje su posebno sagledane prilikom ove studije. Osim toga, prikazani su i rezultati koji pokazuju koliko studenti poznaju umetnost. Dobijeni rezultati potvrđuju da su učesnici ovog ispitivanja pokazali bolju jezičku performansu kada su bili izloženi umetničkom stimulansu (umetničke slike) i da su konstruisali gramatički tačne rečenice na engleskom jeziku pri upotrebi vokabulara koji je usko povezan sa prirodom njihovih studija. Dobijeni rezultati mogu biti od koristi prilikom pravljenja nastavnih materijala za predmet Engleski jezik kao strani za studente osnovnih studija arhitekture – ti nastavni materijali bi mogli da se zasnivaju ne samo na zadacima pomoću kojih se vežba tačna upotreba gramatičkih struktura u engleskom jeziku već i na čitanju originalnih tekstova na engleskom jeziku. Na taj način bi student mogli da sagledaju i razumeju upotrebu ovih gramatičkih struktura u jednom smislenom kontekstu.*

**Ključne reči:** vizuelna umetnost, veštine pisanja, gramatika, leksika, učenje engleskog jezika kao stranog, arhitektura