

การวิเคราะห์ความต้องการในการใช้ภาษาอังกฤษเพื่อการอาชีพ:

การเสริมสร้างทักษะการสื่อสารภาษาอังกฤษของนักศึกษาสาขานาฏศิลป์

NEEDS ANALYSIS TO ENGLISH FOR OCCUPATIONAL PURPOSES:

ENHANCING COMMUNICATION SKILLS OF PERFORMING ARTS STUDENTS

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การศึกษาในระดับอุดมศึกษาล้วนต่างให้ความสำคัญกับการใช้ภาษาอังกฤษเพื่อการประกอบอาชีพ เพิ่มพูนความสามารถในการใช้ภาษาอังกฤษของผู้เรียน การเรียนภาษาอังกฤษเพื่อการประกอบอาชีพจึงเป็นการเรียนรู้ที่เน้นผู้เรียนเป็นศูนย์กลางซึ่งให้ความสนใจในความต้องการของผู้เรียนเป็นหลัก รวมทั้งการรวมเนื้อหา กิจกรรมที่เกี่ยวข้องกับการใช้ในวิชาชีพ และการใช้วิธีการสอนแบบใหม่ ฉะนั้นการวิเคราะห์ หาความต้องการของผู้เรียนเป็นพื้นฐานสำคัญของการสอนภาษาอังกฤษเพื่อการประกอบอาชีพ

สืบเนื่องจากความจำเป็นสำหรับในการพัฒนาภาษาอังกฤษสำหรับนาฏศิลป์ สาขานาฏศิลป์ คณะมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยราชภัฏนครราชสีมา การวิจัยครั้งนี้จึงมีวัตถุประสงค์เพื่อวิเคราะห์ความต้องการของผู้เรียน ชั้นปีที่ 2 ที่ศึกษาวิชาการสื่อสารภาษาอังกฤษสำหรับนาฏศิลป์ จำนวน 78 คน ในปีการศึกษา 2559-2560 แบบสอบถามและการสัมภาษณ์ถูกใช้เป็นเครื่องมือ โดยผลงานวิจัยพบว่าทักษะที่ขาดที่สุดของผู้เรียนคือการพูดและการฟังและทราบได้ว่าทั้งสองทักษะเป็นทักษะที่จำเป็นที่สุดสำหรับการประกอบอาชีพในอนาคตของตนเอง นอกจากนี้ผู้เรียนต้องการศึกษาเนื้อหาภาษาอังกฤษทางนาฏศิลป์โดยใช้กลยุทธ์เชิงโต้ตอบและการเรียนรู้ที่มีผู้เรียนเป็นศูนย์กลาง เพื่อพัฒนาทักษะที่ผู้เรียนต้องการ การเพื่อการสอนฟัง-พูดและกลยุทธ์การสอนที่เน้นทั้งสองทักษะจึงเป็นประโยชน์มากในการเตรียมความพร้อมของการใช้ภาษาอังกฤษเพื่อการประกอบอาชีพในอนาคตของผู้เรียนเอง

คำสำคัญ : ความต้องการของผู้เรียน, การสอนภาษาอังกฤษเพื่อการอาชีพ, การสื่อสารของนักศึกษาสาขานาฏศิลป์

ABSTRACT

Universities have focused their attention on implementing English for Occupational Purposes (EOP) with the aim of increasing institutional visibility at an advanced level. EOP is a student-centred learning whose main features are: special attention to students' needs; inclusion of content-related material and activities; and the use of innovative teaching methodology. The analysis of those needs

is a cornerstone of any EOP course, as it provides specialists with essential information for developing English for performing art students. The aim of this study was to analyse students' needs regarding English course of the 2nd year students at the Performing Arts Program, Faculty of Humanities and Social Sciences, Nakhon Ratchasima Rajabhat University, Thailand. 78 students from academic year of 2016-17 composed as the research sample. Questionnaires and interviews were used. Results shows that students perceive speaking and listening can be the most difficult skills but also the most needed for their professional future. In addition, they prefer to study Performing Arts contents by means of interactive strategies and a student-centred learning. Implementing Performing Arts related EOP courses is a necessary step for the academic and professional development of students. Special focus must be put on speaking and listening, as well as more practical teaching strategies that allow students to be active during the EOP class.

Keywords : EOP, Students' demands, Performing Arts, University students

INTRODUCTION

The internationalization of higher education has become a top priority for universities worldwide. The increasing demand for more prolific and tangible evidence of success and achievements in the different areas of professional development has pushed institutions to apply many strategic reforms (e.g. new curricula designs, international projects, stakeholder's need, etc.). Due to the main role played by English, the focus is placed on upgrading the international perspectives and language skills of students by means of enhancing English language programs (Phan, 2013). As a consequence, English Language Teaching (ELT) has developed and diversified significantly in the past three decades particularly in the area of English for Specific Purposes (ESP), highlighting the increasing needs of teaching the terminology and jargon of students' specific fields and/or professions (Saragih, 2014; Ulucay & Demirel (2011).

Richards and Schmidt (2010) define ESP as a course or program, whose content and aims are severely bounded and centred to the specific needs of a target group of students. Accordingly, Hutchinson and Waters (1987) stated that special attention to students' needs, inclusion of content-related material and activities, and the use of innovative teaching methodology, are the three main features characterizing the learner-centred approach. As English language teaching continues to develop, two separate strands of language teaching, namely English for Academic Purposes (EAP) and English for Occupational Purposes (EOP), were established under the umbrella of ESP (Rodríguez, 2006). EAP is geared towards students who are studying to enter professions focused on academic language, whereas EOP is tailored for those who are already employed, with an emphasis on the language used in job performance. As a branch of ELT, ESP may be further divided, depending on the purpose it serves, into: (a) EAP oriented towards the academic context, e.g. Medicine, Engineering, Sciences etc.; and (b) EOP taught in a professional framework such as English for secretaries, technicians, pilots or dancers (Johns & Dudley-Evans, 1991; Kim, 2008). Anthony (1997)

and Kim (2008) defines EOP as a reduced part of the curriculum providing students with English language skills that are related and used in the area of their profession. Dominguez and Rokowski (2005) explain EOP as a contrary to the conventional humanistic approach, in which students are required to know all about the language studies, since it focuses efforts only on those skills, which are more relevant within the workplace (Rodríguez, 2006).

RESEARCH OBJECTIVES

1. To develop the practical teaching strategies for Performing Arts students.
2. To identify the step for the students' academic and professional development.

RESEARCH BENEFIT

This study helps the curriculum designers and lecturers strengthen their understanding and gain a better perspective of performing arts students who enroll the course of English communication, also to ensure student's needs. This is a simple but vitally important and often critical consideration. Coupling this with some qualitative research for deeper probing can highlight certain opportunities for students to practice their English communication that may otherwise have been missed.

Literature review

As already mentioned, learning contexts of students as well as their language requirements are the cornerstone of EOP (Dudley-Evans & John, 1998). Since the EOP course is targeting a specific group, it must be focused on its specific needs. In order to accomplish this requirement, Needs Analysis (NA) is thus an integral part of any EOP course, since it is crucial for designing syllabus, developing the made materials, and determining teaching methods (Hutchinson & Waters, 1987). As Jordan (1997) mentions that NA should not be only limited to students' needs, but also take into account the role of sponsors, subject specialists, language course designers, and teachers. Dudley-Evans and Johns (1998) and Kim (2008) state that when teaching any kinds of language for occupational purposes, one should primarily consider analysing the four traditional skills within an appropriate context, i.e. conditions given in the workplace. As suggested by many studies (Chostelidou, 2010; Dehnad, Bagherzadeh, Bigdeli, Hatami & Hosseini, 2010; Saragih, 2014; Ulucay & Demirel, 2011) analysing and evaluating the needs of the professional field, academics, and most significantly students, is a crucial step towards designing the curriculum, since it determines all course components. Then, a syllabus must attempt to overcome all deficiencies of the educational system in which it is used (Dominguez & Rokowski, 2005). In order to better understand the main purpose of studying the needs of a specific population, it is necessary to explain its meaning within the academic and scientific community. For instance, Kim (2008) claim that need is defined by the reason for which the students are engaged in the English language learning process. Consequently, no curriculum or study plan can be built without enchanting the learning process into account (Friedenberg, Kennedy, Lomperis, Martin, & Westerfield, 2003).

Various approaches towards NA have been proposed during time. Amongst them, the Target Situation Analysis, exemplified on Munby's (1978) model, provides a detailed profile of language students' needs. However, there are limitations to this model, since it does not collect data directly from the student, but it only gathers information about the student. Reflecting this constraint, a student-centred learning, i.e. collecting students' data by means of questionnaires and interviews, was introduced as known as Present Situation Analysis. However, this model did not complete, since it needs to incorporate the role of society and individual stakeholders (Hutchinson & Waters, 1987). Owing to this, these experts presented a Learning-Centred Approach dividing the needs into: 1) necessities, i.e. what students must know in order to use their communicative language skills efficiently in the target situation, 2) lacks, i.e. taking into account what students already know and which necessities they lack, and 3) wants. As Saragih (2014) states an essential part of this approach, since excluding them from the NA might lead to students' demotivation in the learning process.

In order to obtain the most reliable data, Strategy Analysis and Means Analysis were introduced. The former focusing on the application of the most effective methodology, while the latter adjusting the language course that is in compliance with local situations (Nunan, 1988).

In line with Dudley-Evans and John (1998), NA is a process in which what and how of a course identifying two types of needs-objective and subjective, recognizes. While objective needs are derived from the facts of outsiders, insiders derive subjective needs from cognitive and affective factors. A more recent approach to NA is known as Critical Needs Analysis. Both descriptive and transformative of content, materials, and teaching methods are suggested, Since they provide curricula designers with list of needs from the points of view of the students, ESP teachers, academics, and policy makers (Benesch, 1996; Dehnad, Bagherzadeh, Bigdeli, Hatami, & Hosseini, 2010). A comprehensive analysis (Miyake & Tremarco, 2005; Saragih, 2014) was introduced intending to gather all proposed procedures. This complex approach consisted of: (i) Target Situation Analysis of students (tasks and activities in which English is used); (ii) Wants, Means and Subjective NA (personal students' data including learning factors such as previous experience, integrative and instrumental motivation); (iii) Present Situation Analysis (students' current English skills); (iv) Lack Analysis (the gap between Present and Target Situation Analysis); (v) Learning Needs Analysis (on effective ways of learning skills and language); (vi) Linguistic Analysis (professional communication information on how language and skills are used in target situation); and (vii) Means Analysis (the environment in which the course will be run).

Despite of the undoubted importance of Critical and Needs Analysis and their role in the process of ESP/EOP curriculum design (Rodríguez, 2006), there have been a few research studies in the area of ESP/EOP in Thai universities e.g. the studies of Promnath and Tayjasanan (2016) and Wiriyachitra (2002). In the case of the NRRU Performing Arts Program, English has been established as a compulsory subject in all of the educational programs, and the Thai teachers of English provide

most of the offered courses and some staff is also assigned to affiliate to other faculties. For that reason, clear curricular plan for English classes in EOP has not been completely established, i.e. in some cases English teachers are free to choose what and how they are going to teach and prepare their teaching. As a consequence, the Performing Arts Program, NRRU is facing the same issue. English teachers have made a great effort in planning courses and creating materials in order to increase motivation, attendance, and English knowledge of students. Nonetheless, a main trouble in this process was generated by the lack of information on the needs of the targeted population. Owing to that, several problems have emerged: 1) lack of a formal and approved programs, which resulted in the English teachers deciding about the content in the undergraduate courses according to their personal experience or preferences. As a result, the English for Preforming Arts course (15 weeks) were not provided harmoniously, both in terms of content and appropriate difficulty; and 2) lack of coordination between English courses and students' needs has had a negative impact on students' motivation and resulted in a downward participation in the classes. Similar results were obtained in a study carried out by Dehnad, Bagherzadeh, Bigdeli, Hatami, and Hosseini (2010).

As a consequence of this situation, and taking into account the lack of studies carried out at the Preforming Art Program, Humanities and Social Sciences Faculty, NRRU, the researcher would focus on designing a specific EOP course empowering English language skills in the areas of teaching, coaching, and training about arts performances, etc., thus, the main aim of this study was to analyse the needs of Performing Arts students.

RESEARCH METHODOLOGY

Participants

The sample was 78-second year students (18 men, 60 women), studying in the Preforming Art Program, Humanities and Social Sciences Faculty, NRRU, Thailand. 30 participants were randomly selected from the same sample for scheduled open-ended interviews. A researcher decided to include in the study only students who passed the 2 courses of English Foundation, due to the fact that students do not have experience with the courses taught about Preform Arts and thus could not answer any questions related to the coming programs. Selection was carried out using a sampling technique based on stratification and proportional affixation with 95% confidence level and relative standard error of 2.17%. Strata were represented by gender and semester in which they were enrolled, whose proportions were kept in the final sample.

Instruments

This research used a mixed quantitative/qualitative method. To ensure the validity and reliability of the results, data was collected from multiple sources including Preforming Arts students, EOP lecturers, EOP experts, academicians, professionals and stakeholders from the field of Preforming Arts from the area of Nakhon Ratchasima province. The instruments used to collect data were questionnaires and interviews.

According to the model proposed by Miyake and Tremarco (2005) and Saragih (2014), a questionnaire was created ad hoc for analyzing the needs of specific context of the Performing Arts Program, NRRU. The questionnaire was written in Thai and contained three sections with the total of 40 items. The first part describes students' demographic information. The second part (12 items) analyzes both the Present and the Target Situations. Lastly, the third part (24 items) identifies students' subjective and learning needs. A Likert-type scale from 1) total disagreement to 4) total agreement was used.

The interviews were composed by open-ended questions asking participants about their opinion on: (a) impact of EOP on their future profession; (b) topics and contents that should be studied in an EOP course and based on the professional environment; (c) methodology, learning strategies and tools used in an EOP course. The open-ended questions were selected, since they avoid participants having limited response options or leading them to particular answers.

Procedure

The Needs Analysis (NA) was applied in the beginning of second semester of 2016 at NRRU. Interviews were conducted individually and in-person together with an informed consent during the first month of the same semester.

Statistical Analysis

Statistical software SPSS was used to analyse the data obtained from the questionnaires. Descriptive and frequencies analyses were run in order to process the collected information. Further, qualitative text analysis was conducted to analyse the responses from the interviews.

RESEARCH RESULTS

Results from the first part of the questionnaire analysing both Present and Target Situation showed that most of the students consider their English level as elementary (37.7%) or low intermediate (29.1%). Only 33.2% of the sample perceives itself as intermediate (27.4%), upper-intermediate (3.3%), or advanced (1.3%). This indicates an overall low level of English amongst Performing Arts students.

Results of the students' opinion towards learning English focusing on English for Performing Arts students using a questionnaire showed that they concern about their proficiency with learning English skills, the results of their opinion was presented in Table 1.

Table 1 Results of the students' opinion towards learning on English for Performing Arts students course

Student's self-reflection (Opinion)	Score(s)			
	Very much	Quite a bit	Some	Very little
I consider my English level	12	25	10	31
I want to develop myself to reach my target situation.	30	10	27	11
I am confident in taking course of English.	10	29	7	32
I was able to learn the English for Performing Arts course.	56	7	9	6
I preferred to start practicing Speaking and Listening Skills.	45	17	7	9
I preferred to start practicing Reading and Writing skills.	36	27	9	6
There were certain English skills that need to be more influential than other	63	15	0	0
I know that I lack of English communication skill.	59	19	0	0
I want to speak clearly and effectively.	70	8	0	0
I want to be active in using English for Performing Arts.	34	14	30	0

The responses to these questions as reflected in Table 1 reveals that the results from the second part of the questionnaire analysing students' opinion towards learning on English for Performing Arts students course can be seen as a favourable to the majority of course. It shows that it was generally acceptable that only some skills that students would like to be focused on and that was English communication skill, which they would like to speak it clearly and effectively. This table again shows that 70 students (89.7%) who would like to practice English speaking to be more effective. Also, over than half (57.6%) preferred to start practicing Speaking and Listening skills, which students try to explain and answer as frankly as possible the questions posed to them. One may safely conclude that the overall results of this table reveal that the Performing Arts students concern about their English communication skill no matter how little and insignificant it might be.

DISCUSSION

These results contrast with the fact that participants report to have been attending 2 courses of English Foundation on their first year of studying in NRRU. Thus, higher level of English knowledge would be expected from the sample considering that to reach oral proficiency in English as a foreign language (Hakuta, Butler & Witt, 2000). At the same time, the participants reported speaking (56% of the sample) and listening (39%) to be the two most difficult language skills. In line with these findings, students were found to experience difficulties most frequently in speaking (68.8%) and listening (56.7%). Thus, students refer to speaking (80.4%) and listening (57.3%) as to the two most important skills to be taught in an EOP course (Fig. 1).

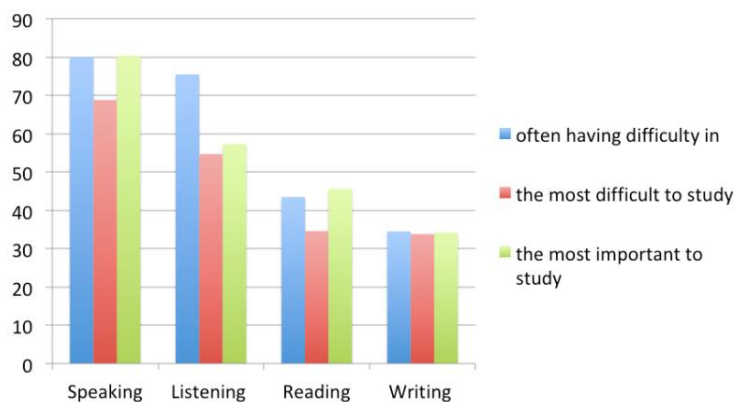


Figure 1 The participant report from the research questionnaire

The third part of the questionnaire analysed participants' want, means and subjective needs towards an EOP course, as well as learning needs. 90.7% of the respondents stated that they would be extremely interested in participating in a specific English course focusing its topics on Performing Arts. One of the possible explanations of such a high result is that the participants considered EOP important in their studies and their professional development (both 98.7%). Moreover, 96.7% think that mastering their language skills through EOP will allow them to have more job offers, as well as to find a better job (98.7%) and have better working conditions (98%). Similarly, 98% believe that a specific course would be highly useful for increasing their professional skills, especially in knowing and applying new pedagogical methods in teaching Performing Arts Education (92.1%), as well as innovative training methods (97.4%). This information is very essential, since it provides with a clear picture of contents that can be included in an EOP course. For instance, innovative pedagogical Performing Arts Education methods such as Content and Language Integrate Learning or training and educational programs such as teaching of types of Thai Performing Arts that have not been translated into English yet. Owing to that, this provides us with a real and authentic material that can be used in the course. At the same time, participants also believe that an EOP course would help them watching and analysing Thai Performance videos (93.4%), which is a commonly used tactical approach to any Thai classical performances. Besides, it would allow them to develop communication skills within a team (94.7%). This is a necessary tool in professional sports due to the high percentage of foreign players. Moreover, in NRRU, teachers of certain professional Thai performances are required to have a sufficient English knowledge due to need of the students' future workplace.

As regards to the academic performance, the participants perceive that taking an EOP course would be beneficial for having internships or practicum (78,7%), as well as academic and professional exchange (77%) that NRRU has the international culture and performance festival where

performers from nearly 20 countries participate every year in Nakhon Ratchasima province. As a consequence, this would give students the opportunity of getting in contact with dancers and performers from foreign countries (85,4%) and of exchanging and spreading their knowledge (88%). In addition, they would be able to speak English and make new friends, or performers from foreign countries (96%). Considering that 78% of Preforming Arts is Speaking in English and 68% is reading, a well-designed EOP course would give students the opportunity of developing their knowledge and skills in English. This means that once students reach a sufficient level of English skills, this course should move from EOP towards EAP in order to focus more on the academic aspects of the language of Preforming Arts.

According to the students' learning needs, an EOP course should primarily focus on professional terminology (63.3%) and on studying different topics related to those they have in their academic career (95.7%). Special attention should be given to creating performing arts-focused and authentic materials (92.4%). As already mentioned above, speaking and listening activities should play a major role in an EOP course design. Role-plays, and pair/group works are suggested as the most efficient ways of learning by 53% of students. This outcome is in line with results of the interviews, which highlighted students' lack of active participation and interaction as the most negative perceived feature in the English class. The students also commented on the necessity of emphasizing the classes on Thai classical performance and teaching career-related contents by means of practical, interactive, and dynamic learning strategies.

Conclusions

The results from this study demonstrate the need for redesigning the current English curricula for Preforming Arts Program, NRRU. Current pedagogical and methodological strategies used in the English classes are not sufficient to achieve general English proficiency. Students consider speaking and listening as the most important skills for both their professional career and future study. At the same time, these two skills are referred to as the most difficult ones, and thus the main attention should be focused on them. These skills require a more students-centred learning in order to be advanced. As it stands, the research results seem to indicate that current pedagogical and methodological strategies used in the English class of EOP in NRRU are not sufficient to achieve general English proficiency. Thus, a redesign of the curricula along with a revision on the current pedagogical practices could be a good decision to professionalise more the teaching of English at the Preforming Arts Program, NRRU.

SUGGESTION

When developing an EOP course in the Preforming Arts field, general English level (GE) of the target population should be taken into account. Although it is stated that a certain English level is required before applying an EOP program, introducing EOP starting from the elementary level

should be captivated. Based on the result of the study, this may have a positive effect on students' attitude/motivation and participation in the English class, which represent the main current issue at NRRU. As regards to the teaching strategies and methodology in EOP classes, it is necessary for GE teachers to be trained in the area of EOP for Performing Arts. Hence, a cooperation of ESP/EOP teachers, Thai classical trainers, professional Thai dancers, and choreographers is recommended in order to successfully implement any EOP course for Performing Arts.

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