EAP teachers working in, with and through the creative arts: an exploration

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In English for Specific Academic Purpose (ESAP), it is essential to understand context in order to best meet the needs of students and help them to understand the values and practices of their own academic discourse communities. These are already present within departments to be observed, and do not need to be artificially recreated. As Maton (2014, p.12) has observed:

> 'We [...] do not have to [...] attempt by ourselves to recreate what has taken, in the case of 'academic' knowledge, thousands of years and even more minds to develop.'

Johns (1997, p.71) advocated that in order to truly understand the values and practices of a discipline, it is necessary to become 'campus mediators and researchers', ethnographers who explore texts, contexts and roles. Therefore, building on the foundations of ethnographic work already undertaken in EAP by Swales (1998) and EAP in the Creative Arts by Riley-Jones (2012), this chapter aims to:

- explore the pedagogies of four EAP practitioners working in creative arts through themes emerging from reflections to gain a better understanding of the intertwining between EAP and creative pedagogies;

- consider the implications of our findings for practitioners working in similar contexts and roles and the broader implications for EAP practice.

Our shared understanding of creative arts/disciplines is inclusive of, but not limited to, creative and cultural industries conceptualised by O'Connor (2010) as 'core arts fields' such as visual and performing arts, 'cultural industries' such as gaming and music, and 'creative industries and activities' such as design and architecture.

To analyse what makes teaching ESAP in the creative disciplines different, it is important to understand core values within that particular context. Arts education literature suggests that those include notions of ambiguity (e.g. Vaughan et al., 2008) and/or mystery (e.g. Elkins, 2006); the 'sticky curriculum' (e.g. Orr & Shreeve, 2018); curiosity and risk-taking; autonomy and making connections (e.g. Bennett & Burnard, 2016, cited in Burnard, 2016); active, problem and enquiry-based learning, potentially leading to a more student-focused approach (Trigwell, 2002, cited in Orr & Shreeve, 2018), and also bridging the gap between theory and practice (e.g. QAA, 2019; Simones, 2017). Aspects of ambiguity, group-work and identity work have been noted as particularly challenging for international students (Sovic & Blythman, 2006).

The multimodal and intertextual nature of the Creative Disciplines has been discussed (e.g. Kress, 2003, cited in Borg, 2012), as has the multidisciplinary nature of some aspects of the creative disciplines (e.g. Creative and Cultural Skills Development Plan, 2007, cited in Vaughan et al., 2008) and the experience gap between pre-university and Year 1. Many students may have little or no prior experience of academic study in the subject areas of History of Art, Architecture and/or Design (QAA, 2019), for example; however, in Music, for instance, the

necessity for prior study in this or a related area is evident due to the entry requirement of a practical audition or a portfolio of prior work (UCAS, 2020). Although international students are also required to demonstrate spoken and written skills in English (UCAS, 2020), there is some suggestion that where creative disciplines subjects in some institutions have a more academic and theoretical, rather than practical focus, students with limited experience of the Western classical tradition in Music, for example, may find their own cultural capital to be very different to that of their department and/or institution (Moore, 2012).

Although these ideas are prevalent in higher education literature, because of the general positioning of EAP practitioners on 'the edge of academia' (Ding & Bruce, 2017), we often do not see the full picture. For those new to EAP in the creative disciplines, it can take time to identify what is important due to conflicting priorities. Teaching EAP within the creative disciplines can therefore be challenging, and requires considerable resilience and determination; nevertheless, for those working with students and staff within the Creative Disciplines, it can be very rewarding. There is evidence of growing numbers of students, both international and non-international, studying subjects in, or related to, the creative arts (HESA, 2019), and for these reasons, we believe the varied lived practical experience and pedagogies of EAP practitioners working with and in the creative disciplines merit further and more detailed exploration.

Contexts and Methodology

Table 1 provides key information about the academic contexts and professional trajectories of the four authors of this chapter into teaching EAP in the creative disciplines.

Table 1

Practitioner contexts

Author (initials)	**Location of role within the institution**	**Creative Discipline(s)**	**Level of students**
AR	*Professional and Continuing Education department*	*Fine Art, Design, Architecture, Simulation and Visualisation*	*Foundation (UG) - In-sessional* *UG and PG - bespoke Pre-sessional*
CC	*Centralised department for academic development*	*Music*	*UG (mainly Y1/Level 1), PGT, PGR* *In-Sessional*
CM	*Seconded to School of Design from The Language Centre*	*Design*	*PGT in-sessional*
JS	*School of Languages and Applied Linguistics*	*Architecture, but role covers whole faculty*	*In-sessional mainly UG level 4/1st year, some PGT*

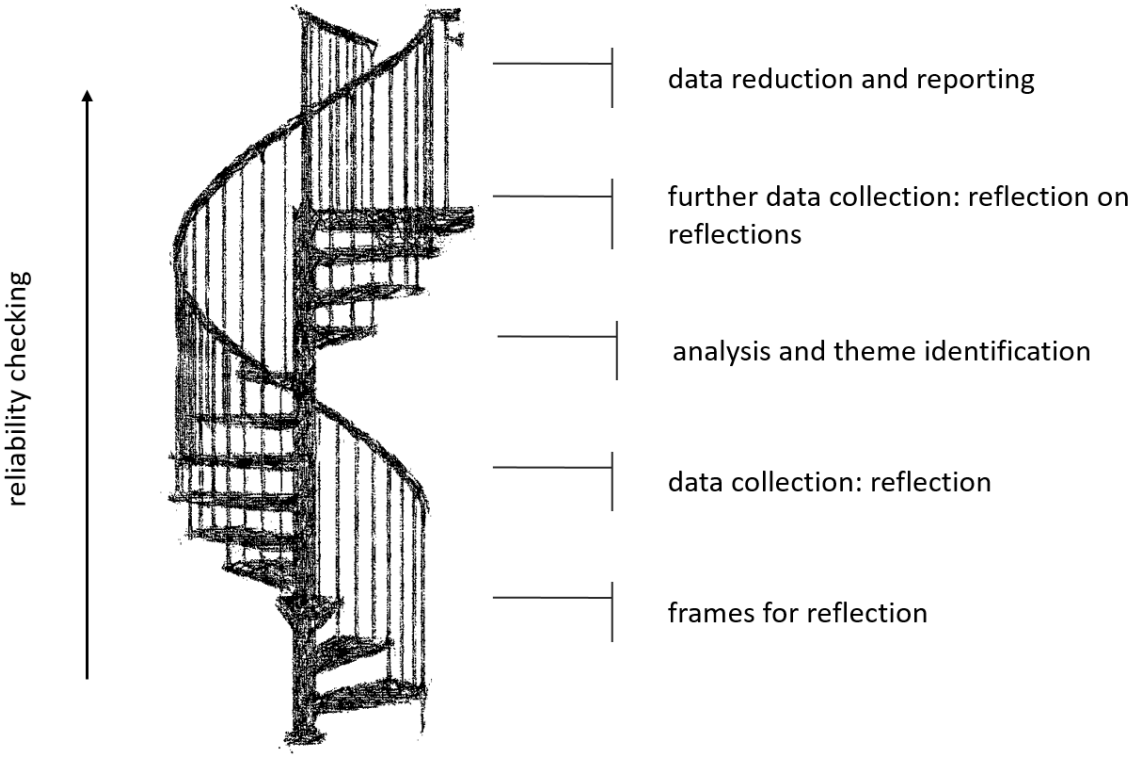
The focus of our study involved exploring EAP pedagogies in relation to the pedagogical practices of the creative disciplines, another “academic tribe” (Becher & Trowler, 2001). Earlier conversations and collaborations prior to this study had already raised our awareness of the extent to which our diverse contexts were shaping our practice (Carr et al., 2021), and we felt that an autoethnographic approach would allow us to study this in greater depth. Ellis et al. (2011, p.1) define

autoethnography as “an approach [...] that seeks to describe and systematically analyse personal experience in order to understand cultural experience”. Adopting an autoethnographic approach offered the opportunity to place ourselves, and our own experiences, at the centre of the research process in order to observe our situated practices, and we felt that the diversity of our accumulated experience and working contexts (see Table 1) could provide sufficiently rich data. We recognised that it would be in the collective pooling and interpretation of our narratives that we would be able to generate the data required to meet the aims of the study, hence our choice to engage in collaborative autoethnography (CAE). CAE would give us the added benefit of being able to ‘analyse and interpret [our] data collectively in order to gain a meaningful understanding of [the] sociocultural phenomena’ (Chang et al., 2012, p.24) of the academic communities of practice in which we work.

The autoethnographic process largely followed a variation on the iterative process of CAE elaborated by Chang et al. (2012), combined with stages of the process used by Adamson and Muller (2018). Figure 1 shows our own visual representation of the process, the spiral representing the element of repetition and review, and the staircase representing progress. Being based in four locations across the country, we agreed to generate our ‘narratives’ (Adamson & Muller, 2018) through written reflections that we would share using Google Drive. The process was enhanced via regular (generally weekly) video conferences, which created the space for ‘conversational narrative’ (Adamson & Muller, 2018) and through which we could explore our experiences, identify patterns, make links and comparisons, and consider implications.

Figure 1

Our collaborative autoethnographic research process



Stage 1: Identifying frames for reflection

We replicated the first stage of Adamson and Muller's (2018) process by identifying two fairly broad "narrative frames" (Barkhuizen & Wette, 2008), which we felt could generate significant data and around which our reflections would be written. These were:

1) Our experience of EAP in the Creative Arts, presented chronologically: how we came to teach in that context, what we noticed and learnt, and the impact on our practice.
2) A 'pivotal event' (Ellis et al., 2011, p.276): something that changed us, our way of seeing or doing things, or was key in some way.

Stage 2: Data collection

The next stage was preliminary data collection (Chang et al., 2012), referred to by Adamson and Muller (2008) as 'joint narrativisation'. Individual reflections were written and shared in Google Docs, and the comments function used to create dialogue and deepen reflection via probing questions. In total this generated 13,842 words and upward of 304 comments in 7 documents.

Stage 3: Data analysis and identifying themes

Having already started to engage in 'preliminary meaning-making' (Chang et al., 2012) during our regular online meetings, at this stage we analysed the reflections and comments using a method called 'memoing' (Strauss & Corbin, 2008), which much resembles the coding method used in grounded theory (Northcott & Brown, 2006). From this we identified four key themes:

- Spaces
- Spoken communication
- Written genres
- Collaboration

We also became increasingly aware of the impact of creative pedagogies on our evolving teaching practices.

Stage 4: Further reflection

We chose to reflect further, directly on the specific themes identified, creating 'reflections on the reflections'. This focused on synthesising the various observations that had emerged from the reflections relating to the narrative themes, and reflecting

further on the implications from a personal perspective. An additional 11,091 words and 37 comments were generated.

Stage 5: Data reduction and reporting

This stage involved a process of individual meaning-making (Chang et al., 2012), in which we each assumed responsibility for 'extracting the essence' (Adamson & Muller, 2018, p.211) of one theme. We matched observations to our ongoing reading and understanding of the literature, creating a 'layered account' (Ellis et al., 2011) in order to gain a deeper understanding of our own contexts and the broader context of the creative arts. From here we were ready to start the group writing process for the final report.

Reliability checking

The literature emphasises the importance of reliability checking in collaborative autoethnography (Ellis et al., 2011; Adamson & Muller, 2018) in order to ensure that interpretations accurately represent the originally intended meaning. In this study, reliability checking was ongoing: the process of written comment and response in the Google Docs, and our weekly online meetings allowed us to clarify, query and correct where necessary.

Findings and discussion

Spaces

A persistent theme emerging from the reflections was space/s which is used by Low (2016) as an umbrella term to include context, environmental situation (Dudley-Evans & St John, 1998) and workplaces. There is significant variation in our spaces

such as physical locations and workplaces (Table 1). CM, for example, is placed physically within the department providing opportunities to experience Graumann's (1983) identification process: identified within and able to identify with the workplace (cited in Hunziker et al., 2007) and move towards collaboration:

> *'It was once I was seconded to the department […] that I started to feel I was gaining real insight into the workings of those within it. […] My physical presence in the School made me feel like I was part of it. As a result, I behaved differently which allowed me to approach other colleagues within the school differently.'* (CM)

In contrast, JS reflected on working in a separate building, a situation more common for EAP practitioners who find themselves in outsider positions, in a conceptual, and sometimes physical third space (Ding & Bruce, 2017). JS observed that only entering the creative and cultural industries faculty for meetings and/or research indeed positions her as an 'outsider/visitor trying to fit in'. AR, similarly, reflected on the inverse situation of her Art and Design students early on being taught in 'her world', and their view of her sessions as somehow separate and less important.

Having the opportunity to work and/or teach within creative spaces can provide valuable insights not only into communicative practices but also learning and textual practices which shape these spaces (Bickford & Wright, 2006). Sustained engagement with the physical context over time (Geertz, 2003) encouraged thick descriptions similar to sensory ethnographic observations (Pink, 2015) in our reflections which evidenced the diverse nature and variety of the creative spaces,

within these contexts: seminar rooms, lecture theatres, labs, studios, workshops and practice rooms, resulting in diverse linguistic landscapes and learning soundscapes:

> '*I'm in the 'seminar room'- a little cramped, with students hemmed in round one long cluster of tables, with an electronic whiteboard at one end, upright piano in the corner, and a portrait-shaped flipped whiteboard on wheels.'* (CC)

> '*walking along corridors and hearing students playing music, singing, acting etc, seeing the equipment used in textiles laboratories, with people stitching and sewing and selecting different coloured threads and fabrics.*' (CM)

Creative spaces are often designed for 'radical flexibility', often facilitated by the use of reconfigurable and movable furniture on casters (Lopez & Gee, 2006), which aims to de-centre the teacher and promote collaboration (Bickford & Wright, 2006). The decentralization is physical, as well as conceptual, resulting in authoritative spaces, such as areas surrounding a lectern and whiteboard, being replaced by shared interactional spaces (Lim et al., 2012). While these creative spaces sometimes host timetabled sessions for EAP practitioners, they are primarily for creative practice, and may be found to house a 'stage and grand piano' (CC), or 'paint-smeared tables and students' own work' (AR). Some spaces may not even be immediately recognisable as learning spaces, as CM found in the 'Grass Studio': a space set up to resemble a garden, complete with shed and astroturf. These spaces host not only formal and informal learning but also independent study/practice, collaboration and even socialising, often outside timetabled hours (Brown, 2020).

At first glance, such creative spaces may appear less than ideal for EAP pedagogy, and our reflections document adjustment challenges. JS describes the noise permeating temporary partitions that physically divide students into 'mini-studios' and CC's reflection above expresses the physical discomfort of the cramped space. CM recounted her initial unease in the 'Grass Studio', devoid of the traditional tools of our trade, such as whiteboard or tutor workstation, but has learned to exploit opportunities afforded by the light and space, movable tables and partitions, and displayed artwork. Moving EAP teaching into these spaces allows us to reposition ourselves from 'sage on the stage' (whether a physical stage as encountered by CC or a metaphorical stage) towards more student-centred 'meddler in the middle' pedagogies (McWilliam, 2009; King, 2012). Therefore, developing a greater understanding of creative spaces and pedagogies as well as providing opportunities for responding to and exploiting flexibility of spaces and developing more targeted/specific EAP provision drawing on the environmental situation, contextual collaborations and artefacts.

Spoken communication

Development of creative practice relies on sustained reflection mediated by speaking and writing (Turner & Hocking, 2004) and so communication features strongly in all four reflections. However, while CM and CC tend to focus more on writing, spoken communication is a recurrent theme in JS's and AR's reflections. This variability of focus results, among other things, from the student needs as perceived by the departments. Both JS and AR have been asked to support students in developing subject-specific interaction skills. Interestingly, each consistently refers to the studio,

recognised not only as a ‘space’ but also as a signature creative pedagogy (Shreeve et al., 2010), which in certain contexts values modes of knowledge production other than writing, the more widely accepted ‘guarantor’ of academic acceptability (Doloughan, 2002). Orr and Shreeve (2018, p.11) argue against the hegemony of written form and ascertain that studio-created artefacts can ‘manifest high-quality academic approaches within the medium of choice’. This is not to say that language is redundant; on the contrary, it is necessary to ‘mediate the understandings’ constructed around the artefacts (Vaughan et al., 2008, p.146) but it no longer plays the privileged role in discipline-specific communication. The studio interaction is truly multimodal, involving touchscreens, large sketchbook drawings, floorplans or models (JS) or artefacts at various stages of making (AR). Students are expected to be ‘bilingual’ in communicating visually and textually (Orr & Shreeve, 2018), or even multilingual when one considers the inter- and cross-disciplinary character of creative endeavours.

The studio space is messy and fluid and this shapes the interactions within it. JS, while observing a studio discussion, notices the use of anecdotes, banter and swearing. She summarises her experience: ‘The discussions I observed were much more informal, student-led and could cover a wide range of topics which could be difficult to participate in, understand and/or prepare for’, and indeed the jokes from the observed discussion fell flat for the two international participants. AR senses that her students sometimes resist learning the language in a dedicated English class, which she tentatively attributes to her students often identifying themselves first and foremost as makers. What they may not realise, and AR is learning to realise, is that a broad range of social interactions across the domains, spilling over into the

informal and private allows students to ‘forge a way to becoming a creative practitioner’ (Orr & Shreeve, 2018, p.7).

Other spoken genres unique to the studio environment include simulation assessments, e.g. mock interviews, exhibitions and, above all, critiques or reviews. A critique, or crit, is based on dialogue around the student’s work. The artefact(s) and sketchbooks are put on display, subject to tutor’s and peers’ scrutiny. Shreeve et al. (2010, p.131) frame the crit as a way of taking the work forward, describing it as ‘quite generous and supportive in terms of the citing of references that the students are expected to make a note of and then go and research’. What this looks like in practice, however, seems fraught with uncertainty, especially for international students. First of all, as AR reports, the student work often draws on personal experience, including sexual and gender identity, faith or trauma. For this reason, the language needed ‘is likely to be multi-layered and metaphorical, metaphysical and qualitative, rather than transparent and one-dimensional. It will not seek to exclude the personal and the affective from the cognitive and the social but to acknowledge changes which ‘arise as a result of the interested actions of individuals’ (Doloughan, 2002, p.62), which eludes many of the standards generally found in EGAP materials. Secondly, crits observed by JS did not follow a typical presentation format with clear sections and transitions; instead, they seemed more reminiscent of a ‘weather forecast’. JS reports that a student whose work is subject to critique ‘can start anywhere on the map/design as long as it is logical, and image is used to guide audience’. She attributes the absence of verbal signposting to the presence of multimodal images on large computer screens. This shows how the verbal and the visual work together to create meaning, without either taking a dominant role. ‘Another factor that seemed to heavily influence the structure was the audience

(including tutors) who could (and did) interrupt and redirect review at any point' (JS). Through this process of Socratic questioning, the tutor may be 'elicit[ing] from the students themselves how they might best further and define the next step in the practice' (Turner & Hocking, 2004, p.149). However, what often happens is that due to the language barrier and/or differences in academic culture, international students often fail to respond to the tutors' elicitations, forcing them to explicate what they were implying in their questions (Turner & Hocking, 2004).

Studio-specific communication patterns have serious implications for EAP teaching. Adaptation of EGAP materials to give them a creative slant is a start. For example, JS introduced creative note-taking techniques based on more subject-specific (design-based) TED talks, introducing visual mind maps which appeal to students' communicative styles and also allow them to practise associative thinking, which is of value in the studio (Orr & Shreeve, 2018). However, JS also reflected that this could be perceived as 'an obvious outsider trying to fit in'. More substantive interventions are therefore generally needed. To be meaningful game-changers, it is necessary to spend time observing the learning and teaching in the studio and even to shift the teaching focus. AR, despite a preference for teaching writing throughout her earlier career, decided to bring spoken interaction to the forefront of her teaching. In themed discussion classes, her students give presentations about artists and designers, which provide input for student-led interaction afterwards. While initially resisting teaching in a studio space, she now embraces its affordances for just-in-time teaching of interaction. On her pre-sessional course, the language teachers and studio tutors often share the teaching space, and while the latter drive the dialogue, AR intervenes to draw students' attention to implied meanings or links with the language class. Lastly, she experiments with other pedagogies typical of

creative contexts, such as object-based learning, creating a safe space in which the students can engage in activities similar to those in the studio with a shift of focus from the artefacts to spoken communication.

Written genres

The previous section highlighted the importance of language and verbalisation in the creative arts and the almost unique role of spoken communication in the learning process (Orr & Shreeve, 2018) and in developing practice (Turner & Hocking, 2004). However, in spite of the moves to redress the balance between the perceived 'superiority' of writing over the created artefact (Orr & Shreeve, 2018; Borg, 2012), writing remains a central element of creative arts education and assessment.

Written communication and genres were a recurrent theme in our reflections, and in which disciplinary differences became particularly apparent. In particular, it emerged that the common assessment paradigm of 'essay and oral presentation', encountered on many of the EGAP programmes we have taught on, apparently falls short of the needs of creative arts students. Although the word 'essay' is used, we noted that our students rarely write 'traditional' discursive or thematic essays. On analysis, what is presented as an 'essay' is often something quite different; CC's music students, for example, are required to produce "various types of essay", that in reality take the form of book reviews, critical commentaries and literature reviews. Some of CM's design students do write essays but these are set by the Business School (which shares some of its modules) and thus not from a creative arts context. A particularly interesting example is that of the 'visual essay' required of AR's art and design students, a genre that was "mysterious" to both her and her students, possibly encapsulating the ambiguity that can characterise the creative arts disciplines.

While our students do produce some of the ‘traditional’ academic genres (dissertations, literature reviews, research proposals), these generally exist alongside a range of other written genres, varying in style, language and format. CM’s design students, for example, produce design portfolios, logbooks, reflective reports, business reports, advertising campaign proposals, case studies. Some of these reflect the ‘increasing centrality of interdisciplinarity’ (Orr & Shreeve, 2018, p.5), leading to collaborative links across disciplines, which result in features from more ‘recognisable’ academic genres (such as those classified by Nesi & Gardner, 2012) being ‘merged’ with features from other text types to create a kind of ‘hybrid’ (Dovey, 2006). Features typical of a business report, or reflective reports on design development are seen incorporated into final dissertations for example (CM). CC’s experience on the other hand highlights the fact that some genres are apparently completely unique to the discipline: seen in the programme notes, performance reviews and composition portfolios produced by her music students. In addition, while some genres have the same name (such as the ‘portfolio’, commonly used in art, design, music, and architecture), in reality, they are often very different, even within a discipline or programme.

Borg (2012) asserts that ‘writing in art and design education is different from writing in most other areas of university education’ since they “have their own forms of meaning-making, expressed through their creations” (p.169), and we observed this to be the case across our disciplines. Borg (2012) highlights the innovative nature of writing in art and design education and the resultant innovative forms of assessment. The visual essay is an example of this: neither AR nor her students had a clear idea of what was required, due to the ‘open-ness’ (Vaughan et al., 2008) of the task brief, and the lack of examples to help establish what was required. AR

noted that ‘often the subject lecturers don’t know themselves or can’t articulate [this].’ This ‘open-ness’ is a manifestation of the ambiguity central to the discipline (Orr & Shreeve, 2018; Vaughan et al., 2008), and ‘the penchant for creativity and individualism’ (Melles, 2007, p.7), adopted as a way of settling students into a culture in which they ‘feel comfortable with ambiguity’ (Vaughan et al., 2008) and ‘develop a tolerance of the unknown’ (Orr & Shreeve, 2018). By default then, EAP practitioners also need to work within this ambiguity, in this case assuming perhaps the role of ‘guide on the side’ (King, 1993) as we work with the students to explore and discover and, potentially even innovate, in order to understand.

In the midst of such variety and fluidity of written genres, our challenge as EAP practitioners is often deciding what to focus on, since there is no single formula for writing that can be used as a model across assignments. Melles (2007, p.8) advocates the ‘close analysis of texts with a view to informing students of the boundaries within which they write’. Where available student assignment samples have proved invaluable for helping to ‘demystify’ tasks: CM noted that her students often have access to such samples but receive little or no guidance on how to use them. She is thus able to ‘fill the gap’, using her expertise to guide the students through the recommended analysis. EAP practitioners can clearly play a part in ‘support[ing] and scaffold[ing] the students in learning to cope with [ambiguity]’ (Vaughan et al., 2008), by facilitating their understanding of the genres and the disciplinary conventions. To do so, however, requires understanding on our part or a willingness to ‘work it out’ (AR). Our reflections invariably noted that access to both samples of the required genres and to the people who set the assignments has been key to our gaining understanding of the discipline. The creative and innovative nature of many of the genres we encounter means they are rarely found in available

corpora such as the British Academic Written English corpus[1], and in any case, the variation observed between institutions, disciplines and programmes suggests that samples from outside of the specific context might not be appropriate. Access to these “occluded genres” (Swales, 1996), requires a close, collaborative rapport with the departments, and it is through our close collaboration with subject academics that we have been able not only to access the samples, but also to have the conversations that help gain an ‘insider’s’ understanding of the genres themselves.

Collaboration

Our reflections showed that collaborations with EAP departmental colleagues, EAP practitioners in other institutions, subject experts and students are central to our EAP practice in the Creative Arts, which provides multiple perspectives in our EAP course design (Tajino et al., 2005). Yet despite long advocation that EAP practitioners be embedded within departments and work closely with subject experts (Hyland, 2002; Wingate, 2015), the rotation of departmental staff between teaching roles and modules presents a constant challenge to keep pace with students, modules and assignments, subject specialists, module and programme leaders: each of us faces our own challenges in maintaining alignment with creative arts in our contexts, particularly given creative genres, ambiguity and the multimodal nature of these disciplines.

[1] The British Academic Written English (BAWE) corpus, was developed at the Universities of Warwick, Reading and Oxford Brookes under the directorship of Hilary Nesi and Sheena Gardner (formerly of the Centre for Applied Linguistics, Warwick), Paul Thompson (formerly of the Department of Applied Linguistics, Reading) and Paul Wickens (School of Education, Oxford Brookes), with funding from the ESRC (RES-000-23-0800).
https://warwick.ac.uk/fac/soc/al/research/collections/bawe/

The first stage of collaboration with our creative arts departments was ‘cooperation’, in which we expressed willingness to help and gained reciprocation through direct access to spoken and written texts, staff and students, and wider practices. Whereas materials such as units of work had been shared by colleagues from within EAP, and other support had been given (e.g. information about happenings in the wider university, and contacts and connections to initiate and help to maintain relationships), we all felt this contextual information, unique to the academic community/ies of practice of each department and institution, is fundamental to understand and meet the diverse needs of creative arts students.

Gaining access to at least one ‘critical counterpart’ in a creative arts department, whose priorities or mission aligns with ours, seems to have been a pivotal moment for all of us, allowing us to gain access to contexts, people and texts. For CM and AR, embedded in the department, being able to observe lectures, studio tutorials and attend meetings has been a key means of keeping up-to-date with current assignments and happenings in the department. JS had the opportunity to shadow colleagues within the Architecture department, and thus observe crits and other practices. AR has co-marked assignments with a design tutor and a programme leader. For CC, two colleagues in the Music department with a specific remit to develop students’ ‘essay skills’ (among other duties), quickly became critical contacts and collaborators on ESAP/academic literacies/essay skills projects. It is interesting to note the accidental ‘interdisciplinary triad’ (Sandholtz, 2000, p.49) in the latter example: albeit all of the subject specialists involved were experienced in their own fields, the triad helped to provide projects with a balanced variety of knowledge, experience, expertise and ideas which may not have been possible in a paired collaboration.

Northcott and Brown (2006, p.374) suggest the need to 'adjust and accommodate ourselves to the other's frame of reference'. AR mentions having the opportunity to co-mark with a design tutor for three consecutive years, and how this was an 'eye-opener' with regards to departmental expectations. As part of an *Enhancing the Student Learning Experience (ESLE)* project, CC had the opportunity to see marks and feedback given by module leaders on specially commissioned writing drafts and feedback. This provided valuable insight into the expectations module leaders have of music undergraduates across the 'pathways'. Both AR and CC found negotiating the line between specialist content, disciplinary values and writing input tricky and it was reassuring to have the support of a departmental colleague to ensure that feedback was appropriately aligned. CM collaborates regularly and directly with a departmental colleague to align her own weekly EAP classes with what students are doing on their core modules. Since time is required to establish this kind of rapport, this can only happen if collaboration is close and long-term.

Moving from cooperation towards building collaboration (Dudley-Evans & St John, 1998) with our respective creative arts departments has required strong personal interest in the subject area, and motivation and drive to grow our involvement. We all gained additional resource to develop our knowledge and pedagogy and facilitate collaboration through a variety of means: secondment (CM), new cross-institutional roles (AR), work shadowing and an interdisciplinary, internally funded EdD (JS), and applications for internal funding for a collaborative writing development project (CC). Willingness to go outside the EAP department and think creatively to access resources has been a key component in successful collaboration, and allowing time to do this and seek collaboration opportunities is one

of the main ways in which departments and institutions foster and support important interdisciplinary and cross-institutional educational development.

Throughout our reflections, little mention was made of direct collaboration with students in the development of materials, which is becoming increasingly popular in the realm of learning developers (e.g. Levy & Polnariev, 2016). In some contexts, art and design students are expected to be co-constructors of the curriculum (Orr & Shreeve, 2018). In a pre-sessional context, and/or early stages of a taught in-sessional programme, students may be novices in their subject areas, particularly when beginning a conversion Masters as both AR and CM have found. We noted in our reflections that students, particularly international students, can find it difficult to articulate their needs or do not know what the options are at this stage. There is potential, given sufficient time, to involve a previous year's cohort, who might be able to articulate perceived needs, in preparation for the following year. For example, CC has learnt about disciplinary practices from PGR students working on composition portfolios in one-to-one writing consultations. Allowing space and time for students, EAP practitioners and subject experts to fully complete the reflective teaching and learning cycle could play a vital role in developing the knowledge, skills and experience required to be able to adopt such an emergent and flexible pedagogical approach that could increase the effectiveness of EAP in the creative arts context.

Conclusion: Implications for EAP practice

This chapter set out to examine the nature of EAP in the Creative Arts through the lens of our own practice, across our varying disciplines and contexts, with a view to exploring the implications for those working in EAP both in the creative arts and beyond. While our reflections remain individual and potentially singular to our own

contexts, they demonstrate many of the shared challenges and ways that we have adjusted to working within or alongside a different ‘academic tribe’ (Becher & Trowler, 2001).

One of the most striking observations about the ‘Creative Arts’ as a disciplinary area is the diversity that exists within it. We have observed differences not only between our respective disciplines, but within them, be it at programme/module level or institutional. These differences shape the learning and teaching spaces which have in turn shaped our own ways of being and doing as EAP practitioners, both in terms of how we communicate with students and colleagues, and, most noticeably how we have adapted our own teaching practices to align more closely with the practices within the departments in which we work. The differences in discourse practices and the constant evolution of new methods of assessment and oral and written communication driven by the creative and ambiguous nature of creative arts disciplines have required constant flexibility on our part that mirrors that required of the students themselves.

This evident diversity between and within creative arts disciplines, however, has equally served to highlight the commonalities, resulting in us adopting a similar pedagogical approach: an ethnographic approach that requires a willingness to leave the familiar spaces generally occupied by Language Teaching Units and occupy the creative arts spaces where we are able to observe the pedagogies and practices of our relative disciplines. For the EAP practitioner, working in collaboration with the creative arts departments is essential, since it affords access to these very diverse practices, and to a lived experience of the challenges experienced by the students. An embedded role is ideal because it allows EAP practitioners the necessary time to research, to find out, to make contacts and to build working relationships. On the

ground, it also allows time for the observation and shadowing of department colleagues, which in turn helps in aligning teaching with students' most pressing needs, which students may not be able to immediately identify for themselves.

We have seen that in the creative arts in particular EAP practitioners need to be resourceful and flexible and ready to work outside their comfort zone and inside a zone proximal to the discipline. Yet it is also important to acknowledge the mutual exchange of expertise that can occur through collaboration, with the EAP practitioner bringing both linguistic expertise and experience of teaching international students into the departments. This is not something that was focused on in any great measure in our reflections but would be an interesting area to explore: future research could benefit from an exploration of the perceptions of creative arts subject experts of their experiences of working with EAP practitioners and the effect on their pedagogies and practices.

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