

**BARISTA: DIGITAL MATERIALS FOR ENHANCING DANCE ARTS
STUDENTS' ENGLISH PRESENTATION SKILLS**

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ABSTRACT

This study explores the role of BARISTA (Bahasa Inggris untuk Presentasi Konsep Pertunjukan Tari), a digital learning resource developed to enhance the English presentation skills of Dance Arts students at the Indonesian Institute of the Arts Padangpanjang. It focuses on three aspects: the challenges students face in speaking English, their perspectives on the BARISTA materials, and insights into the integration of tailored digital media in English for Specific Purposes (ESP). A descriptive qualitative method was employed with 15 undergraduate students, using classroom observations, student reflections, and informal interviews as data sources. Findings indicate that students struggle with limited vocabulary, grammar complexity, and lack of supportive English-speaking environments, which affect their confidence in spontaneous communication. However, students evaluated BARISTA positively, describing it as engaging, clear, and highly relevant to their academic needs. The combination of video tutorials and a flip guidebook enhanced concentration, curiosity, and motivation while offering discipline-specific vocabulary and communicative support for presenting dance concepts. The study highlights that tailored digital media fosters improvements in cognitive, motivational, and affective dimensions of learning. These outcomes align with ESP principles underscoring the effectiveness of integrating contextualized digital tools into language instruction. It is recommended that language and arts educators collaborate in adopting such resources, and that institutions provide broader support to embed ESP materials within curricula, preparing students to communicate their cultural heritage confidently on international platforms.

Keywords: ESP, digital, dance

A. Introduction

In schools in Indonesia, there are three languages that students learn at

schools as stated in UNDANG-UNDANG REPUBLIK INDONESIA NOMOR 20 TAHUN 2003, 2003 (Law

of the Republic of Indonesia Number 20 Year of 2003). They are their national language, Bahasa Indonesia; their first language, their local or mother tongue; and a foreign language, especially English. The aforementioned law further explains that English is included in the curriculum as it appears to be the foremost international language spoken in the world that supports global interaction. Mastering foreign languages, especially English, is inevitable in today's connected world, as it accelerates people's intelligence and allows them to get involved with the world. Although, the regulation states that the obligation to learn English is intended for students in formal education such as junior high school and college level students, informal education such as English courses are also spread out in Indonesia to encourage people to learn and master the language, not to mention expect individuals from a very young age to learn.

Being proficient in English makes it possible for people to interact with the world by speaking the language, to increase significantly great access to global knowledge and technology as things related to

reports, research, or articles are frequently presented in English, even to grow a better future career path. In some parts of the world, researchers have been looking at how English influences their performance. Malik et al., (2022) found out that being proficient in English boosts students' academic performance in Malaysian Universities by helping them to get the audience to grasp better understanding through a presentation in English and succeeding in task completion. In South Africa, Kahn et al., (2019) points out that English is closely related to higher chance of people getting a job and the amount of salary one might get. Through their study, (Siti et al., (2019) shared similar findings as the two previous aforementioned research that English is a crucial factor in graduates' employability rates. Those rewards are also sought by schools in Indonesia. Not only to elevate and improve the image of Indonesian schools but also to help the country grow a better generation that can compete with the world.

However, there are difficulties in getting students to master English in Indonesian schools. Dzulkifli Isadaud et al., (2022) highlight that the issue

arises from neglecting the language to blend in with the curriculum. The country falls short to incorporate English into the curriculum as it is not served as the second language. Teaching English in schools' program is often isolated, while it should be integrated with the core subjects, for example teaching sports or arts in English. Surprisingly in another part of the world, a similar issue arises. According to Marijana (2024), it is found that art schools in Serbia faced challenges to master English due to lack of chances to practice, undergoing disagreeable experience, and lack of self-confidence which hinders their success at the end.

In one of the Indonesian Art Institutes, Indonesian Art Institute of Padangpanjang in West Sumatra, shares the aforementioned problem. It focuses heavily on cultivating students' talents; making sure students master skills in performing arts. The school falls short in balancing students' English proficiency because art students need to communicate their expertise and compete on a global stage. The reality is evident from the fact that the class language instruction is merely delivered in Bahasa and the local

language, and that the English course only appears once in the offered program making it difficult for English teachers to catch up with their core art courses.

Classes in the art school program are not yet taught in English, while the students often have dancing agendas overseas. Therefore, they do not get to experience all of the aspects they need to do in an interaction as dance department students. Dancing is one of the aspects of interaction, in which they communicate through gestures to promote culture. Apart from that, verbal communication benefits them as much as dancing because by talking in English they can explain more and make the audience understand what they do on the stage and what the dance or a gesture means.

Solihah et al. (2023) points out that encouraging Indonesian students to learn English for their specific purpose requires suitable ESP learning sources and an appropriate teaching approach that meets students' needs. A simple digital media as material for teaching students to present dance performance concepts was developed in the dance art department at

Indonesian Art Institute of Padangpanjang. The digital media called BARISTA (Bahasa Inggris untuk Presentasi Konsep Pertunjukan Tari or English for Presenting Dance Art Performance Concept) consists of a tutorial series video and a flip guidebook which were designed for the needs of dance art department students to successfully present a dance concept in international stages.

Therefore, this study aims to investigate three aspects. The first one addresses the specific challenges faced by Dance Arts students at the Indonesian Art Institute of Padangpanjang in speaking English. The second one is assessing their perspective of the BARISTA materials. The third aspect is providing insights into the integration of tailored digital media. This study theoretically contributes to filling the gap of English for Specific Purposes (ESP) research in terms of analysing how English should be learned in an art school. While most research revolves around ESP in a general context, this study tried to dig deep into a particular situation, that is English in an art school. Furthermore, this study hopefully gives insights to English teachers to consider adopting English

material to go along with core specific subjects in the program. Finally, this study also tries to encourage art teachers to incorporate English in their art subjects by trying to do repetitions or, further, using English as the classroom instruction.

English for Specific Purposes in Arts Education

The need for teaching and learning English for specific purposes can be dated back to when the world suddenly was busy with scientific, technical, and economic activities after World War II ended. Hutchinson & Waters (1987) state that as English became an accepted language internationally, people thought of it as a key to do things well in their fields. Therefore, people have learned the language on purpose; a businessman learns English to expand their market from local to international. At the end, it gains more profits.

The term English for specific purposes means tailoring English courses to the specific needs of students or individuals, in general. Woodrow (2022) states that the concept describes that people do not have to learn the whole system of the language, but it is only limited to what they need to learn in the utmost

efficient ways. Therefore, the ESP materials are tailored based on required lessons or skills. Here are several characteristics of English for Specific Purposes

- ESP learners are such as university students, businessmen, or doctors.

- Learning the whole English grammar is not needed, only the ones that are considered essential and relevant to the preferred field,

- ESP is intended for professional and occupational purposes.

One of the specific purposes of teaching English lies in its application within the arts context, particularly in dance. In this domain, English is not merely a subject of study but serves as a functional tool for communication, especially in international collaborations. Dance performances often go beyond aesthetic expression—they serve as cultural bridges in cross-border exchanges, workshops, festivals, and residencies. Consequently, the ability to describe, present, and discuss dance concepts in English becomes increasingly important for students and practitioners of dance arts. As noted by (Artsconnection & Stengel-Mohr,

2014), many dance performance agendas are intentionally designed to foster collaboration. Therefore, integrating English for specific purposes into the dance curriculum can empower students to confidently engage in global platforms and promote their cultural heritage internationally.

Digital Media in Language Learning

The way of learning languages has shifted over the years due to technological development. It has started with the traditional classroom method, then goes on through the cyber world by using mobile apps, online platforms, video content, and virtual interactions that accommodate more flexible and engaging experiences. One of the proven benefits of having digital media in language learning was highlighted by Nugroho (2024) Through his study, he finds out that digital media enhances students' engagement and improves learning outcomes in English class. The following are types of digital media that are possible to incorporate in language learning.

1. Video-based tutorials

In language learning, video-based tutorials provide structured lessons about how to pronounce

words, grammar lessons about the chosen topic, and dialogues or monologues in a life-like. They can include subtitles, gestures, or context clues to let the learners have a better and an authentic learning experience. Tutorials are often stored on YouTube and can be accessed conveniently.

2. Interactive Learning Platforms

There are various interactive learning platforms that can be used to learn language. One of which has gained popularity at the present time is Duolingo. It gives learning flexibility to learners to learn at their own pace regarding the duration of learning and even to repeat lessons. The language learning is presented in all four skills.

3. Podcasts and audio-based learning

Podcasts and audio-based learning present a meaningful way of learning listening skill. Learners acquire pronunciation, intonation, and natural speech patterns by listening to podcasts or audio-based materials.

4. Social Media

Learners can use social media to enhance their language skill as well as to do global collaboration. While they can practice reading posts and write comments in English or posting a

video in English, they can also gain exposure to a broad understanding of how real-life interactions work on social media.

5. Virtual Classroom

Virtual classrooms let students learn in a organized way while experiencing the flexibility of being online. Using platforms like Zoom or Google Meet, they can join live classes, work in small groups, give presentations, and get quick feedback from teachers. These tools help students practice speaking and listening with others. Features like screen sharing, chat, and live polls also make the lessons more interactive and engaging.

Based on the aforementioned types of digital media, there are several benefits that can be drawn. First, digital media promotes autonomy and learner-centeredness (Richards, 2015). Second, it supports multimodal learning (Mayer, 2009); and finally, increases exposure to authentic language use (Gilmore, 2007). According to Mayer's Cognitive Theory of Multimedia Learning (2009), the integration of words and visuals as learning media improves learners' comprehension. The notion supports the idea that the use of video and

interactive media boost effectiveness in language learning.

Challenges in English Skills for Non-Native English Speakers

Language learners in non-English-speaking countries generally face difficulties in practicing their English. A study conducted by Rao (2024) highlights the challenges as follows; (1) Fear and Lack of Confidence; (2) Grammatical Complexity; (3) Pronunciation Issues; (4) Interference of Native Language; (5) Limited Exposure and Practice; (6) Cultural Barriers; (7) Educational and Societal Pressures; (8) Inadequate Instruction; (9) Lack of Supportive Learning Environment.

Indonesian learners generally encounter a similar situation where speaking English is sometimes regarded as showing off, which in the end demotivates learners. The diminished motivation leads to anxiety and the feeling of embarrassment as learners feel afraid to speak imperfect English, which is related to grammar complexity, pronunciation issues, and lack of vocabulary. The situation is worsened by the lack of a supportive learning environment which is crucial in language mastery. Studies about challenges faced by Indonesian

learners in learning English have been carried out in many aspects by different researchers, such as by Eka Sari (2021), Anggrisia & Robah (2023), Wulandari et al. (2021), etc.

B. Method

This study employed a descriptive qualitative method to explore the development and application of BARISTA (Bahasa Inggris untuk Presentasi Tari), a digital learning resource in the form of a tutorial video and an online flip guidebook designed to support dance students in presenting performance concepts in English. The project was conducted at the Dance Arts Study Program, Indonesian Institute of the Arts Padangpanjang, West Sumatra, Indonesia.

The participants consisted of 15 undergraduate dance students enrolled in an English for Specific Purposes course. These students were selected purposively based on their involvement in a class session where the BARISTA materials were introduced.

Data were collected through classroom observations, student reflection notes, and informal interviews. The observations focused

on students' engagement with the video tutorial and guidebook, while the reflections captured students' perceived improvements in vocabulary, sentence structure, and confidence in presenting dance content in English. Informal interviews were conducted to gather further insights into students' learning experiences.

The collected data were analyzed thematically by identifying recurring patterns related to the usefulness, clarity, and impact of the digital materials on students' presentation skills. The analysis aimed to describe how digital media can effectively support English language development in an arts-based educational context.

C.Findings and Discussion

This section outlines the research findings along with their analysis, structured according to the order of the research questions.

Challenges Faced by Dance Arts Students at The Indonesian Art Institute of Padangpanjang in Speaking English

Instead of measuring language difficulties directly, the survey employed indicators such as confidence and independence in using

English, which provide meaningful insights into students' challenges. For instance, responses to "Saya merasa lebih percaya diri dalam belajar tanpa bantuan orang lain setelah menggunakan bahan digital ini" ranged from moderate to high agreement (scores 3–5). This pattern suggests that while some students are becoming more confident, others continue to depend on external support.

Based on in depth interviews with three dance department students, all of them admitted that English supportive environment was really less compared to other languages; native and their first language. The lack of the environment caused them to feel anxious speaking the language because not only mastering vocabularies and grammar is difficult but also saying things based on tenses and situation is confusing. These dance department students mostly learn Melayu and Minangkabau traditional dance arts, making their native language to surpass the use of other language. Several lecturers are said to include mother tongue as one of the language instructions to teach dance concepts and practice.

In addition, there is a limited number of qualified learning resources on dance available in English. According to one student interview, unlike the music department—which often relies on materials from European countries, particularly Germany and Italy—the resources used in dance studies are predominantly published at the national level. This is largely due to their focus on traditional and Nusantara dance.

These results highlight that confidence remains a key issue among dance students when using English. As non-native speakers in a performance-based discipline, students often feel unprepared to speak spontaneously or explain artistic concepts in English. This aligns with (Richards, 2015), who emphasizes that speaking anxiety and limited vocabulary are common barriers among learners from non-language fields.

Dance Arts Students' perspective of the BARISTA materials

Students consistently portray BARISTA as “interesting,” “very good,” and “easy to understand,” noting that the combination of short video tutorials and a guidebook support attention,

comprehension, and curiosity in ways that feel new rather than monotonous. Their comments emphasize clarity of explanations and practical relevance to performance preparation, with several describing the materials as motivating and helpful for mastering key points to be delivered on stage.

The video component is viewed as a spark for curiosity and sustained focus, while the guidebook is valued for enabling deeper exploration and making core phrases easier to internalize and reuse. Students' written reflections, such as “sangat bagus dan mudah dipahami” and “membuat semangat belajar,” indicate a strong sense of fit between the materials' multimodal design and Dance Arts learners' presentational needs.

At the same time, students identify targeted refinements that matter in daily practice. These include improving color contrast for better readability, expanding exposure to relevant English vocabulary, and preserving concise, ready-to-use phrasing. Together, these suggestions point to micro-level design levers—text legibility, lexico-grammatical scaffolds, and brevity—that can make a large difference in perceived

usability and confidence for stage delivery.

The data suggest that BARISTA successfully addresses students' need for relevant and engaging English learning tools. The use of dance-specific vocabulary and examples allowed students to connect language learning with their academic interests, reflecting key principles of English for Specific Purposes (ESP) as described by Dudley-Evans & St. John (1998). The integration of multimodal resources also supports Mayer (2009) theory of multimedia learning, which emphasizes the effectiveness of combining visuals and text in comprehension.

Insights into the integration of tailored digital media

The findings reveal that the integration of tailored digital media within the BARISTA project generated positive responses across cognitive, motivational, and affective dimensions of learning. Items measuring focus and concentration obtained high mean scores ($M = 4.25\text{--}4.35$), indicating that students were able to maintain attention and minimize distractions when engaging with both the video tutorial and guidebook. This outcome demonstrates the value of aligning

digital resources with students' disciplinary backgrounds, supporting the argument that relevance enhances learning effectiveness in English for Specific Purposes (Dudley-Evans & St. John, 1998).

Motivational aspects were particularly notable in the responses. Indicators of curiosity, enthusiasm, and willingness to explore the material in greater depth scored between 4.00 and 4.45. The video tutorial was especially effective in stimulating curiosity ($M = 4.45$), while the guidebook encouraged exploration of course topics ($M = 4.30$). These findings corroborate Gilmore (2007) position that authentic, context-rich input fosters sustained engagement. By embedding dance-specific content within digital learning tools, BARISTA succeeded in making English learning more relevant and meaningful for students in the performing arts.

The affective dimension also demonstrated improvement, even if with slightly lower averages ($M = 3.75\text{--}4.15$). Students reported increased confidence and independence when using the digital materials, though the results suggest that confidence-building may require further reinforcement. Nevertheless,

these outcomes are consistent with the broader principles of ESP, which emphasize the role of tailored materials in fostering learner autonomy and self-assurance. In this respect, BARISTA's multimodal resources functioned as both instructional and affective support mechanisms, enabling learners to develop language skills within their disciplinary context.

Overall, the results highlight the potential of tailored digital media to enhance learning in multiple domains. The integration of dance-specific examples and multimodal formats aligns with Mayer (2009) multimedia learning theory, which stresses the importance of combining visual and textual elements for comprehension. Furthermore, the findings support Godwin-Jones (2018) observations on digital pedagogy, underscoring that technology, when meaningfully contextualized, can improve accessibility and engagement. The BARISTA project thus provides evidence of how discipline-sensitive digital resources can advance both pedagogical innovation and learner outcomes in ESP contexts.

Conclusion and Recommendation

This study explored the challenges faced by Dance Arts students in speaking English, their perspectives on the BARISTA materials, and the broader insights into integrating tailored digital media in English for Specific Purposes (ESP). The findings highlight that students' difficulties stem not only from limited vocabulary and grammar mastery but also from a lack of supportive English-speaking environments and discipline-specific learning resources. These challenges affect their confidence and independence in using English, particularly when required to present artistic concepts on international stages.

The BARISTA project demonstrated that digital learning resources tailored to students' disciplinary backgrounds can effectively address these gaps. The combination of video tutorials and a flip guidebook provided multimodal learning experiences that promoted concentration, curiosity, and enthusiasm while reinforcing relevant vocabulary and communicative structures. Students' positive responses confirm that contextualized ESP materials are more meaningful and motivating than generic

resources, validating Dudley-Evans & St. John's (1998) framework of ESP and theory of multimedia learning (Mayer, 2009).

Insights into the integration of tailored digital media suggest that alignment between language content and students' disciplinary needs is crucial. BARISTA not only facilitated comprehension but also increased learners' affective engagement by fostering confidence and self-direction. However, further development is needed to strengthen students' spontaneous speaking ability and broaden exposure to authentic English use within performance contexts.

Based on these findings, several recommendations are proposed. First, English instructors in arts-based institutions should consider adopting discipline-sensitive digital materials to ensure relevance and engagement. Second, collaboration between language and arts lecturers can enrich the integration of ESP within core subjects, offering students more opportunities to practice English in authentic performance-related contexts. Third, future iterations of BARISTA could expand to include interactive elements, such as role-play

simulations or online speaking tasks, to further support confidence and fluency. Finally, institutional support is necessary to sustain such innovations by embedding digital ESP resources into the curriculum and providing continuous opportunities for practice. In doing so, art schools can better equip students to present and promote their cultural heritage on global platforms.

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