

Identifying English Needs and Challenges for Angklung and Bamboo Music Programs

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Abstract: *This study aims to identify the needs and challenges of English language learning as a key component of musical communication in the internationally recognized context of angklung and bamboo music. The needs analysis focuses on four themes: contextual musical needs, challenges specific to the music context, psychosocial influences, and relevant teaching strategies. The study employs a qualitative case study design using purposive sampling. Data were collected through three techniques: interviews with three music lecturers based on their expertise, classroom observations, and analysis of relevant documents. The data were analyzed using a six-stage qualitative analysis process. The findings reveal that current English instruction is not fully contextualized or applicable to the communicative needs of music, both spoken and written. Key challenges include limited academic writing skills and the insufficient integration of traditional music vocabulary with English. Student-related internal factors, such as lack of discipline and responsibility, also hinder the learning process. However, learning strategies that are engaging and aligned with musical practice can enhance students' English proficiency. Future research should focus more specifically on angklung and bamboo music contexts, including the development of appropriate teaching methods, standardized interactive angklung templates, and a glossary of traditional music terms with accurate English equivalents.*

Keywords: *English for Specific Purposes (ESP), Needs Analysis, Traditional Music, Angklung*

Abstrak: Penelitian ini bertujuan untuk mengidentifikasi kebutuhan dan tantangan pembelajaran bahasa Inggris sebagai komponen kunci komunikasi musik dalam konteks musik angklung dan bambu yang diakui secara internasional. Analisis kebutuhan berfokus pada empat kategori: kebutuhan musik kontekstual, tantangan khusus dalam konteks musik, pengaruh psikososial, dan strategi pengajaran yang relevan. Penelitian ini menggunakan desain studi kasus kualitatif dengan purposive sampling. Data dikumpulkan melalui tiga teknik: wawancara dengan tiga dosen musik berdasarkan keahlian mereka, observasi kelas, dan analisis dokumen yang relevan. Data dianalisis menggunakan proses analisis kualitatif enam tahap. Temuan menunjukkan bahwa pengajaran bahasa Inggris saat ini belum sepenuhnya kontekstual atau sesuai dengan kebutuhan komunikasi musik, baik lisan maupun tulis. Tantangan utama meliputi keterbatasan keterampilan menulis akademis dan kurangnya integrasi kosakata musik tradisional dengan bahasa Inggris. Faktor internal siswa, seperti kurangnya disiplin dan tanggung jawab, juga menghambat proses pembelajaran. Namun, strategi pembelajaran yang menarik dan selaras dengan praktik musik dapat meningkatkan kemampuan bahasa Inggris siswa. Penelitian di masa mendatang harus lebih fokus secara khusus pada konteks angklung dan musik bambu, termasuk pengembangan metode pengajaran yang tepat, templat angklung interaktif yang terstandarisasi, dan glosarium istilah musik tradisional dengan padanan bahasa Inggris yang akurat.

Kata Kunci: *English for Specific Purposes (ESP), Needs Analysis, Traditional Music, Angklung*

Introduction

The Angklung and Bamboo Music Study Program was established in 2012 based on UNESCO's recognition of Angklung as a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity. Its establishment was also mandated by the Director General of Higher Education through letter No. 455/E/T/2011, which supported the formalization of angklung education. These developments created momentum to preserve this traditional Sundanese culture on a global scale. This promotion is committed to developing traditional music and producing applied angklung graduates who are ready to compete internationally. As an international language that unites individuals from different cultural origins, English is very important in this context (Kirkpatrick, 2020). Therefore, students and educators in the field of Angklung and Bamboo Music need to be equipped with adequate English proficiency to effectively participate in international engagement.

In the Angklung and Bamboo Music Study Program, general English and ESP courses are taught in two separate semesters to equip students with the appropriate arts disciplines. In a vocational or applied context, the ESP concept highlights the importance for teachers to strengthen general English language skills so that they are easier to apply (Omar et al., 2021). However, the process of learning English often refers to general musical principles. (Dewi, 2017) and fails address specific practical tasks for traditional music that align to the needs of applied music graduates and educators in angklung studies. This challenge necessitates a more



realistic ESP teaching and learning approach tailored to the communicative needs of the arts domain (Hutchinson & Waters, 1987).

Several studies have shown the importance of identifying English language needs and challenges for music students to achieve effective learning objectives. Research by Harmandaoğlu (2023) explored the needs of Turkish college music students who are motivated to learn English in today's technology-assisted world. They had difficulties in choosing an effective English learning style and require group music English learning that is more meaningful, authentic, and real-life according to the students' skill level. These findings are essential to determine students demand with their area of expertise (Dudley-Evans & St. John, 1998).

Other studies have stated several needs and difficulties regarding English language learning for music students. The development of ESP materials remains insufficiently specialized and calls for music-based learning for music students (Dewi, 2017). Teachers are advised to implement group-based learning, as basically music students have the same motivation to learn English as other majors (Dai, et al., 2015). Student-centered approaches and project-based learning, such as writing song lyrics, are also effective strategies to integrate their music literature knowledge with English writing skills (Hapsari, 2015). In addition, music students often face difficulties in academic writing courses, as they tend to focus more on musical practice than mastering writing theory in English (Wakeland, 2013). These factors lead to several challenges in integrating ESP in certain fields, including the lack of a clear curriculum, limited teachers training and competence, and a gap between ESP practice and theory (Nabung, et al., 2024).

In this regard, the research addresses a specific knowledge gap by focusing more closely on the English needs of traditional music students, particularly in the context of Sundanese Angklung traditional music, unlike previous studies that have explored the needs and challenges of ESP in the field of music in general. The objective of this research is to explore in greater depth the linguistic needs and challenges of English learning faced by students and instructors in Sundanese traditional music, specifically the angklung and other bamboo instruments. This includes contextual needs, challenges, personal influence, and teaching strategies, all examined within the context of classroom instruction, the study program curriculum, and the academic and non-academic demands faced by applied music undergraduates and related professionals (Anthony, 2018).

Furthermore, this research was motivated by the growing global interest in Indonesian traditional music, particularly the angklung, which has been recognized by UNESCO as Masterpiece of the Oral and Intangible Heritage of Humanity (Yampolsky, 2013). The study program frequently hosts international visitors for angklung performance, workshops, and artistic collaborations. However, both students and instructors continue to face challenges in English communication, especially in delivering presentation, conference, and interactive performance, key modes of cross-academic and cross-cultural exchange (Bhatia, 2011; Basturkmen, 2010). Therefore, this research emphasizes the needs is to equip students, educators, and traditional music practitioners with adequate English skills to effectively contribute in international academic and non-academic programs, thereby supporting international exposure of traditional music (Richards, 2001; Nunan, 2004; Omar et al., 2021).

Method

This research applies qualitative methods using case studies to gain in-depth insights into needs and barriers related to English language learning in a specific disciplinary field. Qualitative research is a type of design that is suitable for studying and deepening knowledge about a particular phenomenon (Creswell, 2012). In this context, the study focuses on an in-depth examination of the phenomena related to linguistic needs and challenges of English

language learning within the domain of traditional Angklung and Bamboo Music. Next, the case study method is applied to demonstrate participants' natural understanding of the difficulties and needs in ESP learning, as revealed through direct interactions in specific time and place (Gay et al, 2006).

This study employed purposeful qualitative sampling, selecting participants based on their relevance to the research context and allowing them the freedom to express their perspectives (Creswell, 2012). The study involved three lecturers who were interviewed based on their respective area of expertise aligned with the research focus. The first participant, an expert in Western and modern music theory, provided insights into the contemporary need for English in the music field. The second participant, an expert in traditional angklung music theory and an active bamboo musician, was selected to gain cultural and linguistic gap between Sundanese and English. The third participant, a lecturer of English for Karawitan Arts, contributed perspectives to help compare the English learning needs of students in traditional music programs.

This study applied three methods to collect data: in-depth discussions, classroom observations, and file analysis. Semi-structured, open-ended questions were conducted with three lectures in the Angklung and Bamboo Music to obtain in-depth explanations. Classroom observations were carried out in a second-semester English for Specific Purposes course attended by Angklung and Bamboo Music students. These observations were designed to collect open-ended data regarding classroom interactions, record observable learning behaviors, and understand the characteristics of students experiencing difficulties related to the phenomena examined in this study. Additionally, several documents, such as lesson plans, ESP learning modules, academic grades, and student questionnaires, were analyzed to assess the need for improving ESP instructional planning in the Angklung and Bamboo Music department.

After collecting data from interviews, classroom observations, and documents, analysis was conducted following the six stages of descriptive qualitative analysis proposed by Cresswell (2012): preparing data, coding, grouping codes into themes and descriptions, presenting findings, giving meaning to the data, and validating the results obtained. The research was conducted over a six-month period, from February and July 2025, at the Department of Angklung and Bamboo Music, Faculty of Performing Arts, ISBI Bandung which included instrument development, data collection, data analysis, and academic article writing.

Result and Discussion

To provide a deeper understanding of the study results, the table below summarizes the main points identified from the information analysis:

Table. Summarize of Research Findings

No	Themes	Key Findings	Sources
1	Contextual English Needs	<i>...when we have students, who are not Indonesian.....to teach at embassy abroad.../...teaching at international school...</i>	P1, P2
		<i>...events promoting Indonesian culture and tourism using Angklung music... ..cultural diplomacy...</i>	P2
		<i>...personal needs, explaining musical needs and their understanding.../...basic general English first...</i>	P1, P3
		<i>...for Angklung interactive.../...vocational for Interactive Angklung, delivering materials, hosting events, and explaining majors and instrument in English...</i>	P1, P2
		<i>...art practice.../...for music practice needs...</i>	P1, P2
		<i>...seminar and workshop, explaining Angklung theory and practice...</i>	P1

		<i>...presentation, phone call...</i>	P2
		<i>Most students are involved in off-campus activities, performing at music events, traditional ceremonies, and teaching at schools.</i>	Observation
		<i>The ISBI campus provides TOEFL tests for semesters 5 and 7 as a requirement for final project defense.</i>	Observation
2	English Proficiency Challenges	<i>...difficulty with vocabulary...</i>	P2
		<i>...understanding but having difficulty speaking...</i>	P2
		<i>...we rarely write or produce written works, almost never...</i>	P2
		<i>...poor English grade, many students fail general English course...</i>	P3, document
		<i>...theory is not that important, but speaking is greatly appreciated...</i>	P1
		<i>Students appear to have difficulty translating Sundanese music terms into proper English.</i>	Observation
		<i>Students know many English music terms, but struggle to use them in sentences.</i>	Observation
		<i>Classroom instruction is mostly focused on grammar.</i>	Document, observation
		<i>Lecturers often use Indonesian rather than English.</i>	Observation
		<i>English lecturers have limited knowledge of music terms.</i>	Observation
		<i>The lesson plan (RPS) contains too many chapters, so the material delivery does not meet the target.</i>	Document
		<i>There is no English language student activity unit (UKM) or community at the institution.</i>	Observation
3	Students' Psychosocial and personal influences	<i>...students' character is not combative, they drop out ...low motivation...</i>	P1, P3
		<i>...previous school background.../...SMKI Karawitan Bandung...</i>	P3, P2
		<i>...English learning should be enjoyable, don't make students afraid...</i>	P1
		<i>The character of music art students is undisciplined and lacks responsibility in attendance and completing assignments.</i>	Observation
4	Teaching English Methods	<i>...writing English is necessary because Angklung is a world-class musical instrument.../...all four English skills including grammar...</i>	P2, P3
		<i>...once you're used to it, use it as a template...</i>	P2
		<i>...video should be added to the learning process.../...video content, don't overdo the modules...</i>	P1, P2
		<i>...using music dictionary.</i>	P2
		<i>...tendency to study in group...</i>	P3
		<i>...saying the word 'beat' is different in daily life meaning, such as word 'time', 'mayor', 'minor', '...</i>	P1
		<i>...if possible, have activities outside the class, such as speaking room...</i>	P1
		<i>...comparative study to UTB Bandung...</i>	P1
		<i>There's still limited speaking practice material in the learning module.</i>	Document
		<i>The module content includes general arts and culture chapters, with no specific chapters on angklung and bamboo music.</i>	Document
		<i>The lesson plan still uses outdated content that hasn't been updated to meet current needs.</i>	Document

English Communication Needs for Musical Practice and Exchange

In general, beyond classroom-based academic learning, lecturers and students of the Applied Bachelor of Angklung and Bamboo Music Study Program frequently participate in off-campus activities such as musical performances, traditional ceremonies, and school-based

teaching. These activities demonstrate the professional roles and authentic work experiences of music practitioners, thereby highlighting the need for vocational English to support communication, especially when dealing with international students, audiences, or clients. As noted by Hyland (2006), English for Specific Purposes (ESP) must consider the context of students' real work environments.

Angklung and bamboo music students and lecturers require English language skills when teaching classes that include foreign students or when teaching abroad or at embassies with non-Indonesian participants. Moreover, many foreign students (Darmasiswa) study at ISBI, and the Angklung and Bamboo Music Department frequently receives tourist and international visitors for comparative studies. This learning activity is designed to provide students and instructors with the opportunity to effectively communicate music-related material in English to a global audience. In this context, the use of English is essential not only for academic purposes but also for direct interaction between students, instructors, and international participants, as well as for capturing ideas that involve various cultural concepts and techniques of Angklung and bamboo music across (Margic, 2016). Additionally, in informal contexts, lecturers and students often use English to communicate with foreigners via phone or online chats.

In the realm of diplomacy, efforts to promote culture and tourism, both domestically and globally, often involve students and teachers through performances of traditional Angklung music. Such performances require English language skills to effectively convey cultural messages to a global audience. ESP is particularly suitable for music practitioners, as it represents cultural and communication needs of musicians (Hutchinson & Waters, 1987). As artists and cultural ambassadors of angklung music, students and lecturers require strong linguistic and foreign language communication skills (Widodo, 2020).

In delivering music material, English is used to present basic music theory learned through lectures or general music knowledge. This basic theory includes explaining the major instruments, their genres, and performance techniques. However, before engaging with specific content, students and lecturers must first master the general English to support effective ESP learning. This aligns with ESP needs analysis, which emphasizes that specific English teaching cannot be separated from General English skills as part as gradual learning process (Dudley-Evans & St. John, 1998). The Angklung and Bamboo Music curriculum introduces General English one semester before ESP to ensure language skills are established.

A key finding of the need for English for Angklung and Bamboo Music is its use in interactive angklung performances. Interactive angklung is a musical presentation that involves large audiences performing songs and playing the angklung collectively (Ministry of Education and Culture, Directorate of Arts, 2019). In this activity, students and lecturers serve as conductors, guiding participants throughout the entire performance. In interactive angklung sessions with international audiences, students and lecturers usually begin with explanations on the history, types, and techniques on holding and playing the angklung, followed by guided group performances. (Hyon, 2018). Such activities require students and lecturers to possess adequate English skills for presenting theories and interacting directly with participants (Basturkmen, 2010). This highlights the importance of integrating English presentations about local culture into ESP learning (Setyono & Widodo, 2019). In addition to interactive angklung, related activities such as workshops and seminars also require sufficient English skills to convey the theory and practice of Angklung music.

In preparing for performance, students and lecturers often collaborate with international musicians, maintaining communication throughout the process. During rehearsals prior to the stage, effective English communication is essential to ensure the concert runs smoothly. In the context of art, Reilly (2012) states that practical vocabulary is needed to support collaboration and practice to prevent miscommunication between musicians.

At ISBI Bandung, institution, 7th-semester students are required to take an institutional TOEFL test as a key graduation requirement. This policy shows the importance of English competence as a graduate standard within the academic context of the art. This policy is a primary requirement to ensure that angklung and bamboo music students pass the TOEFL exam. Furthermore, they can enroll in English language courses after completing their studies. The TOEFL exam also serves as a curriculum standard, implementing a systematic and goal-oriented learning method that aligns with international academic and professional demands (Elder & O'Loughlin, 2003; Harding, 2007)

Barriers to English Proficiency among Music Students

Students and lecturers in the Angklung and Bamboo Music program experience difficulties in understanding and using English vocabulary, both general and specific music. However, understanding vocabulary is the main foundation for all aspects of English communication, particularly speaking skills. According to Nation (2001), limited vocabularies become an obstacle to their English communication, especially in speaking and listening skills. Although they actually understand what is said or heard, they face difficulties initiating speaking or expressing opinions verbally due to lack of practice, low confidence, and anxiety regarding their speaking skills. Tuan & Mai (2015) state that this also presents a challenge due to the gap between receptive and productive skills in English.

On the other hand, a number of students and teachers value theories in English such as sentence structure, tenses, and parts of speech as less relevant, emphasizing that speaking skills are more important and necessary for their musical activities. While they certainly understand English musical terminology, they struggle applying these terms in both spoken and written communication. Students face additional challenges because their lack of interest in writing and reading activities in English results in suboptimal speaking skills, often resulting in numerous grammatical errors.

Among the four English language skills, writing is the least practiced and least valued by both students and lectures in the Angklung and Bamboo Music program. They rarely produce academic papers, such as journal article publications, because their profession as musicians focuses more on creating musical works such as compositions, dance music, arrangements, and songs. In traditional angklung music, activities tend to be practice-based and performative. However, in the ESP context, academic writing plays a critical role in fostering the professionalism of vocational music students (Hyland, 2007).

An analysis final grade data indicates that some students had difficulties with both General English and ESP courses, reflected by low grades and high failure rates. Among the 31 Angklung students enrolled who in General English course, only 2 earned an A, 7 students failed, and the class average was 54.37 (C grade). In the ESP course, of 30 students, 11 received an A, 9 students failed, and the average score was 57.03, also equivalent to C grade. The results of this study emphasize the importance of adapting English language instruction in vocational education to meet specific needs; failing to do so will likely diminish enthusiasm and success in learning (Wright, 2012).

In class, angklung students are often assigned to translate material from Indonesian into English for various purposes such as writing assignments, oral presentations, and other related activities. In relation to angklung and bamboo music, students often use Sundanese musical terms but face challenges when translating them into English. They struggle to find accurate English equivalents for Sundanese musical terms such as translating repertoire, instruments, or playing methods. Students and lecturers must adopt more thoughtful strategies when translating Sundanese musical terms, as not all terms are easily translatable or need to be translated, terms such as *saron*, *goong*, *gamelan*, *sekar*, *laras pelog*, are often better in their original form. According to House (2015), in the context of cultural translation, not all terms have direct equivalents due to differences in value systems and cultural backgrounds.

The English for Specific Purposes (ESP) module for Angklung Music continues to emphasize grammar material over practical lessons such as speaking, listening, and roleplay activities. The learning process also focuses mostly on sentences and paragraphs construction, the study of tenses, parts of speech, and grammar error analysis. This learning approach provides limited opportunities for communicative and interactive learning within authentic musical context. In addition, the curriculum, especially the Semester Learning Plan (RPS), is forced to be filled with various content, topics, and materials, which can disrupt the learning process and hinder the achievement of practical learning objectives (Graves, 2000).

The learning environment for second-language English learners is crucial for improving their communication skills (Krashen, 1982). Observations of study programs and institutional settings indicate that campus environments provide insufficient support for students' English language proficiency. In many cases, English lecturers rely on Indonesian as the language of instruction during classroom teaching. Furthermore, although English lecturers typically possess master's degrees in English, they are required to teach in specific arts departments such as Angklung music, Karawitan Arts, theater, dance, and anthropology, without sufficient familiarity with specific terminology of their majors. In addition, the institution does not have a Student Activity Unit (UKM) for English, which is a place to actually speak English for students practice English outside the classroom.

Psychological and Social Dimensions of Language Learning

Angklung music lecturers and the author consistently observe the characteristics of angklung and bamboo music students to create a supportive learning environment. Many students exhibit a lack of discipline in class attendance and are irresponsible in completing English assignments. These challenges to responsibility and discipline have a direct impact on students' learning outcomes, failure to complete courses, and ultimately on their English language skills. In learning English, students' discipline and character significantly influence their learning outcomes (Dörnyei, 2001). Vocational angklung and bamboo music students with musical backgrounds often possess unique characteristics, typically being more expressive and spontaneous (Kolb, 1984), which call for a structured yet flexible learning environment.

Observation results show that angklung and bamboo music students often struggle to withstand the challenges of lectures and had low learning motivation. Self-motivation, having clear goals, and being able to make learning a life necessity greatly influence students' involvement in learning English (Dörnyei, 2005). Students can learn the language from musical experiences or appropriate cultural contexts to increase their learning interest. Traditional or conventional-based learning may reduce students' perspectives; therefore, the integration of modern digital learning is needed, related to the world of traditional music.

The challenges related to students' discipline, motivation, and responsibility must be balanced with a pleasant, non-fearful, and non-stressful learning environment. Enjoyment in learning a language can have a positive impact on learning achievement and success (Dewaele & MacIntyre, 2014). Therefore, English lecturers in music departments are encouraged to create a classroom atmosphere that foster student's enjoyment and psychological comfort. Interactive learning methods such as music-based listening activities, educational games, and quizzes, can enhance student confidence and foster a mindset from initially being afraid of making mistakes to being brave enough to try.

One interesting finding from this study is the diverse educational backgrounds of students, particularly those from arts-focused vocational schools (SMKs), such as SMKI Karawitan Bandung. This background significantly influences their readiness to participate in English language learning at university. Students from vocational schools tend to receive more limited English language instruction, particularly in practical and communicative contexts, because their primary focus is on artistic skills, particularly karawitan. This has implications

for their weak mastery of basic English, such as general vocabulary and sentence structure, which are prerequisites for further study at the vocational level.

Relevant Strategies for English Instruction in Music Vocational Contexts

ESP learning materials that are appropriate to students' needs are crucial in the ESP learning process to achieve the desired learning objectives (Kusumaningputri, 2020). Awareness among students and teachers of Angklung and Bamboo Music regarding the importance of integrating the four English language skills needs to be supported by the implementation of appropriate teaching methods. The English curriculum in study programs must emphasize not only speaking skills but also the significance of writing for both academic and professional purposes, which is essential for writing research articles, final assignments, proposals, and promotional materials related to angklung and bamboo music. In addition, it is necessary to introduce academic writing courses and integrate writing academic components into both theory and practice courses in the music department.

One common strategy frequently used by music students and lecturers in speaking and writing English is relying on the use of everyday English templates. They encounter the same situations repeatedly, such as guiding interactive angklung lessons, explaining instruments, during practice, or guiding foreign guests. These findings indicate the existence of pattern-based learning that facilitates students in using light and simple communication that they encounter every day and makes them more confident. This is in line with the language learning theory of the Lexical Approach Chunks, or lexical language patterns that can be reused continuously in the same situation (Lewis, 1993). Furthermore, this pattern is expected to be a formal patent reference as a structured strategy to improve the speaking and writing of lecturers and students majoring in angklung music.

In the learning module content, the findings suggest greater use of English videos for ESP learning in the angklung music department. Videos such as musical instrument explanations, self-introductions, and English performances can be added to make learning more engaging and in line with the characteristics of music students, the majority of whom have sharp audio-visual abilities. Furthermore, students and lecturers can also use music dictionaries as a source of English vocabulary and facilitate their translation into appropriate equivalents. Learning is more effective and efficient when filled with visuals and combined with an understanding of Multimedia Learning Theory vocabulary (Mayer, 2009).

Further interview findings indicate that angklung music students tend to be more suited to learning English in groups. Group discussions, peer discussions, peer reviews, and role-playing methods help students understand technical musical terms. Together, they differentiate between every day and musical words. Words like beat, time, major, and minor have specific meanings in musical terms, differing from those used in everyday contexts. This can be integrated with music dictionaries, group discussions, presentations, and mini-music performances.

In addition to English lessons in class, students are also expected to learn English outside of class, such as speaking or conducting comparative studies with music departments at other universities. Extracurricular activities such as English clubs, speaking and writing training, are appropriate strategies because they match the character of music students who want real practice in the field. The learning method may use Learning Management System (LMS) such Edlink, providing music students a digital learning tools that will enhance their interesting in music technology context in English (Hakim & Suendarti, 2023). The study program also collaborates with other music departments, especially those abroad, so that students broaden their language knowledge and become accustomed to communicating in English. In terms of learning administration, English lecturers in the music department must be more aware of compiling more practical ESP learning modules, specifically highlighting

angklung and bamboo music, and updating teaching materials according to today's development needs.

Conclusion

An analysis of the needs, barriers, and methods of teaching English in the Angklung and Bamboo Music Study Program reveals that English instruction is still lacking contextualization, practicality, and sensitivity to the unique needs of traditional arts students. In terms of needs, teachers and students require English skills for various international activities such as cultural performances, teaching at overseas institutions, communicating with international students, and engaging in cultural diplomacy. Students also indicated a need for appropriate vocabulary, phrases, and sentence structures to describe traditional music orally and in writing, especially in interactive and educational contexts.

However, various obstacles and difficulties hinder the achievement of these goals, including: weak speaking and writing skills, difficulty translating Sundanese musical terms into English, a fixation on grammar, a lack of speaking practice, and limited lecturer expertise in the arts. Structural obstacles also arise in the form of irrelevant teaching materials, outdated modules, and a lack of English-language environments such as student clubs or speaking clubs. In terms of individual factors, some students exhibit low motivation, indiscipline, and a reluctance to engage in English language learning. The practice-focused nature of arts students also presents unique challenges in evenly developing all four language skills.

Finally, from a learning strategy perspective, there is hope that teaching methods will be more engaging, interactive, and relevant. The use of videos, music dictionaries, out-of-class learning, and regular curriculum evaluation (RPS and modules) are expected to increase student participation and the relevance of learning to their art practice. Future research should focus more specifically on angklung and bamboo music contexts, including the development of appropriate teaching methods, standardized interactive angklung templates, and a glossary of traditional music terms with accurate English equivalents.

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