



**PONTIFICIA UNIVERSIDAD CATÓLICA DEL ECUADOR**

**Facultad de Ciencias de la Educación**

**Facultad de Comunicación, Lingüística y Literatura**

Trabajo de Titulación como requisito previo para la obtención del título de  
Magíster en Pedagogía del Inglés como Lengua Extranjera

**English Vocabulary learning strategies for an ESP Tattooing course**

**Autor :** Arízala Quinto Miguel Angel

**Director -Tutor:** Curiel Avila Adriana Beatriz

Quito, noviembre de 2021

DECLARACIÓN Y AUTORIZACIÓN

Yo, Miguel Angel Arízala Quinto, con C.I. 121447934 autor del trabajo de graduación titulado **“English Vocabulary learning strategies for an ESP Tattooing course”**, previa a la obtención del grado académico de **MAGISTER EN PEDAGOGÍA DEL INGLÉS COMO LENGUA EXTRANJERA** en la **Facultad de Ciencias de la Educación y Comunicación, Lingüística y Literatura**.

1. Declaro tener pleno conocimiento de la obligación que tiene la Pontificia Universidad central del Ecuador, de conformidad con el artículo 144 de la Ley Orgánica de Educación Superior, de entregar a la SENECYT en formato digital una copia del referido trabajo de graduación para que sea integrado al Sistema Nacional de Información de la Educación Superior del Ecuador para su difusión pública respetando los derechos de autor.

2. Autorizo a la Pontificia Universidad Católica del Ecuador a difundir a través del sitio web de la biblioteca de la PUCE el referido trabajo de graduación, respetando las políticas de propiedad intelectual de Universidad.

Quito, 18 de noviembre de 2021



Nombre: Miguel Angel Arízala Quinto

C.I. 172144934

## APROBACIÓN DEL TUTOR

En mi carácter de Director (a) – Tutor (a) del Trabajo de Posgrado Titulado: “**English Vocabulary learning strategies for an ESP Tattooing course**”, presentado por el maestrante Miguel Angel Arízala Quinto, titular de la Cédula de Identidad N° 172144934, para optar al Grado de Magíster en Pedagogía del Inglés como lengua extranjera, considero que dicho Trabajo de Investigación reúne los requisitos y méritos suficientes para ser sometido a la evaluación por parte de los Lectores – Evaluadores que se designen para tal fin por parte de las autoridades de la Facultad de Ciencias de la Educación.

En la ciudad de Quito, a los 14 días del mes de noviembre de 2021

A handwritten signature in blue ink that reads "Adriana Beatriz Curiel Avila".

---

Adriana Beatriz Curiel Avila/TUTOR  
C.I./C:C 1758578304  
abcuriela@puce.edu.ec

NOTA: Se comunica que en el servicio de análisis *Turnitin*, el referido trabajo de titulación alcanzó el siguiente resultado: 4% índice de similitud con otras fuentes.

# English Vocabulary learning strategies for an ESP Tattooingcourse

---

## INFORME DE ORIGINALIDAD

4

%

INDICE DE SIMILITUD

3%

FUENTES DE INTERNET

0%

PUBLICACIONES

2%

TRABAJOS DEL  
ESTUDIANTE

---

## FUENTES PRIMARIAS

1

[files.eric.ed.gov](http://files.eric.ed.gov)

Fuente de Internet

1%

2

[education.wm.edu](http://education.wm.edu)

Fuente de Internet

1%

3

Submitted to Higher Ed Holdings

Trabajo del estudiante

1%

4

[www.ijsrp.org](http://www.ijsrp.org)

Fuente de Internet

<1%

5

Lindsay Panther, Loren Ornelas, Michelle R Jones, Andrew R. Gross et al.

"Generation of iPSC lines with high cytogenetic stability from peripheral blood mononuclear cells (PBMCs)", Cold Spring Harbor Laboratory, 2021

Publicación

<1%

6

[www.esp-world.info](http://www.esp-world.info)

Fuente de Internet

<1%

---

## DECLARACIÓN DE AUTENTICIDAD Y RESPONSABILIDAD

Yo, MIGUEL ANGEL ARÍZALA QUINTO, titular de la Cédula de Identidad N° 1721447934, declaro que los resultados obtenidos en la investigación, como requisito previo para lo obtención del Grado Académico de Magister en Pedagogía del Inglés como Lengua Extranjera son absolutamente originales, auténticos y personales.

En tal virtud, declaro que el contenido, las conclusiones y los efectos legales y académicos, que se desprenden del trabajo de investigación, y luego de la redacción de este documento, son y serán de mi sola y exclusiva responsabilidad legal y académica.

En la ciudad de Quito, a los 18 días del mes de noviembre de 2021



**Firma:**  
MIGUEL ANGEL ARIZALA QUINTO  
C.I./C.C 1721447934

## TABLE OF CONTENTS

<b>INTRODUCTION</b> .....	8
<b>THEORETICAL FRAMEWORK</b> .....	9
Principles for teaching vocabulary .....	11
Vocabulary learning strategies .....	12
Tattooing in Quito .....	14
<b>METHODOLOGY</b> .....	15
Context.....	15
Participants.....	16
Instruments.....	16
Procedures of data collection .....	18
<b>RESULTS</b> .....	18
Interview analysis .....	18
Tattooing glossary.....	21
Outcomes .....	22
<b>DISCUSSION</b> .....	28
Determinations.....	28
<b>CONCLUSIONS</b> .....	32
<b>LIMITATIONS</b> .....	33
<b>ANNEXES</b> .....	34
<b>REFERENCES</b> .....	36

**PONTIFICIA UNIVERSIDAD CATOLICA DEL ECUADOR  
FACULTAD DE CIENCIAS DE LA EDUCACIÓN  
FACULTAD DE COMUNICACIÓN, LINGÜÍSTICA Y LITERATURA  
MAESTRÍA EN PEDAGOGÍA DEL INGLÉS COMO LENGUA  
EXTRANJERA**

**ENGLISH VOCABULARY LEARNING STRATEGIES FOR AN ESP  
TATTOOING COURSE**

**Author:**

MIGUEL ANGEL ARIZALA QUINTO

**Supervisor:**

CURIEL AVILA ADRIANA BEATRIZ

**Date:**

November 2021

**ABSTRACT**

The aim of this research is to explore the vocabulary world that lies behind the art “street” of tattooing. With the purpose of setting a frame of leaning strategies capable of trespassing the aforementioned lexis in a suitable and academic way to a group of EFL learners. The methodology has a descriptive character and the population taken into consideration for the development of this project was the artists from the different tattoo studios in the city. The terminology used by them in their field of work was collected through a structured interview which was once outlined within categories in order to be taught weekly through the staging of various vocabulary learning strategies. The results indicate that these strategies can be used, as long as they are adapted to the specific needs of each group. It is concluded then, that there is in fact a specific jargon within the world of tattooing and that the limited number of courses offered, creates a fertile field that could be exploited in the future with the purpose of academicizing the urban art of tattooing and all the lexicon that this entails.

**Keywords:** ESP, tattoo, tattooing vocabulary course, vocabulary learning strategies

**PONTIFICIA UNIVERSIDAD CATOLICA DEL ECUADOR  
FACULTAD DE CIENCIAS DE LA EDUCACIÓN  
FACULTAD DE COMUNICACIÓN, LINGÜÍSTICA Y LITERATURA  
MAESTRÍA EN PEDAGOGÍA DEL INGLÉS COMO LENGUA  
EXTRANJERA**

**ESTRATEGIAS DE APRENDIZAJE DE VOCABULARIO DE INGLÉS PARA  
UN CURSO DE TATUAJE ESP**

**Autor:**

**MIGUEL ANGEL ARIZALA QUINTO**

**Director -Tutor:**

**CURIEL AVILA ADRIANA BEATRIZ**

**Fecha:**

**Noviembre 2021**

**RESUMEN**

El objetivo de esta investigación es explorar el mundo del vocabulario que se esconde detrás del “callejero” arte del tatuaje. Con el propósito de establecer un marco de estrategias de apoyo capaces de traspasar el léxico antes mencionado de una manera adecuada y académica a un grupo de estudiantes de inglés como lengua extranjera. La metodología tiene un carácter descriptivo y la población tomada en consideración para el desarrollo de este proyecto fueron los artistas de los diferentes estudios de tatuaje de la ciudad. La terminología que estos emplean en su campo de trabajo fue recolectada mediante una entrevista estructurada, que a su vez fue esquematizada dentro de categorías para así poder ser enseñadas semanalmente mediante la puesta en escena de diversas estrategias de aprendizaje de vocabulario. Los resultados señalan que se pueden emplear dichas estrategias, siempre y cuando se adapten a las necesidades específicas de cada grupo. Se concluye entonces que existe de hecho un vocabulario específico dentro del mundo del tatuaje y que la limitada cantidad de cursos ofertados crea un campo fértil que podría ser explotado a futuro con el propósito de academizar el arte urbano del tatuaje y todo el léxico que este conlleva.

**Palabras clave:** ESP, tatuaje, curso de vocabulario de tatuaje, estrategias de aprendizaje de vocabulario.

## **English Vocabulary learning strategies for an ESP Tattooing course**

### **INTRODUCTION**

Currently, English for Specific purposes has become a significant branch within the study of English language learning in several disciplines, embracing specially those which are in the academic / occupational division. The language learning of some of these occupations is not standardized yet, so that, their knowledge is not considered within the academic field. Having those statements into consideration, there is a type of comprehensive language system which enables Art, Design scholars and experts to communicate more efficiently in an every time more and more gradually English-oriented art world (Crețiu, 2013). In those terms, there are universities / Art institutes that have developed a field named English for Art Purposes (Academy of Art University, 2020), that handles its own linguistic construction and discourse strategies to serve as a bridge of communication between the artists and their public.

The aim of this paper is know the linguistic repertoire that lies within the universe of tattooing so that, it can be taught to the apprentices in order to improve their English abilities for getting the elocution and conversational skills required for dealing with their public (Johns, 2015). It is essential to mention that a considerable percentage of the learners who study Art, do it in order to pursue a specific kind of dream; become tattooists. From that dream, raises the necessity of cultivating a differentiated instruction that manages and instructs about the linguistic repertoire necessary for the profession. Such art-based instruction would share numerous educational objectives with regular English linguistic teaching in relation with all of the main four skills.

## **THEORETICAL FRAMEWORK**

It is important to indicate that the present paper is the first of its class. Hence, the English employed for artistic purposes has barely been studied shallowly and in really few academic venues –especially the one regarding with tattooing aims-. This makes of it, an area without predecessors; in absence of such literature the views to be taken will be focused on those courses that were developed for satisfying very specific needs of the learners, which evidently is the case of this article. It is also worth mentioning that, despite the fact that there are indeed courses for learning how to tattoo, those lack in theory about the linguistic repertoire necessary for dealing with other artists, the clientele, applied software skills, among many others linguistic abilities that are compulsory in the tattoo world. As it was previously established there are really few researches that have been carried out around this topic. Nevertheless, there are several ones that have been taken into consideration due to the similar nature of their processes to build a nonexistent course.

One of the researches that were taken into account for the development of this course was the investigation called “Key Issues in English for Specific Purposes (ESP) Curriculum Development” carried out by (Gatehouse, 2001). In this investigation, the author shows her experiences acquired from building up an educational program for Language Preparation for Employment in the Health Sciences and an appraisal of the existing literature on ESL teaching vocabulary strategies that she used for making it, her paper offered (just as she expected) hypothetical help for ESL teachers creating ESP educational plans for ESL settings. (Gatehouse, 2001) developed this curriculum in Ottawa, bearing in mind the roots of ESP as key thoughts and main issues in ESL educational program plans. The content of the course was determined by the needs of her and her expert experience as an ESP course developer; delivering the content-based

program - Language Preparation for Employment in the Health Sciences. For accomplishing with the goals of this course several vocabulary-teaching strategies were addressed and supported by current and appropriate academic ESP review as for example the cooperative teaching proposed by (Baumann & Kameenui, 1991), in which they establish the aforementioned as a powerful method to deal with new vocabulary data. Besides, her perceptions and knowledge have helped and will help enormously to face the difficulties found by any ESL teacher in order to perform as an ESP syllabus designer.

Another paper that served very well for the purpose of this research was "Corpus-based Creation of Tourism, Hotel, and Airline Business Word Lists" elaborated by (Laosrirattanachai, & Ruangjaroon, 2021), in which the authors basically establish that they carried out their research in absence of specialized jargon, which by the way is a significant issue for the English for Specific Purposes (ESP) students in a foreign setting. In this paper, the researchers deal with utilizing word records to help students grow their specialized lexis collection.

Defining that a word list alludes to a compilation of words created utilizing certain criteria, they conclude that word lists are a good source for working with understudies to become independent students. (Country, 2001) classified word records into 4 classifications. The primary classification is a high-recurrence word list words commonly utilized in everyday life. The subsequent classification is the Academic Word List (AWL), which involves words regularly utilized for scholarly purposes. The third class is the Technical Word List (TWL) which alludes to words that show up with a high recurrence and have a particular significance in explicit sources (Nation, 2001, 2016). This class fills in as a decent apparatus to assist understudies in various fields to get comfortable with words in their fields. The last classification is the low-

recurrence word list. There are 5 significant standards used to make a word list that change between researchers, with recurrence, range, and lexical profiling being the most widely recognized. All of the aforementioned standards have served as guidelines in the structuring of this content vocabulary on tattooing.

According to the paper made by Wood and Gupta (2021) entitled: “Identifying and classifying medical jargon through analysis of recorded standardized patient encounters” it can be concluded that learning a dialect, especially some specialized jargon, is significant in medical instances. Normalized techniques exist to recognize language, yet there is space to additionally refine those strategies to characterize clinical language and extend order. In such terms, the authors pretend to indicate that there is no one single vocabulary learning strategy which could result effective in all instances, because every different course has its own vocabulary needs. It is just through a detailed study of the existent literature of the ESP, that the researcher can identify the best strategies to teach his/her apprentices. The researchers also observe group language words as having a plain language elective to both normalize the meaning of language and establish the jargon for its normalization

Another important conclusion reached by the authors is the one which indicates that the medical jargon avoidance is an essential component of communication curriculum. The researchers established that on their field there is some sort of dialect that requires being added into the development of a standardized communication curriculum. In this way, it is necessary for the educators to generate language courses with the aim to distinguish what language abilities the students need to create and how they can build up these abilities in the best and most efficient manners.

### **Principles for teaching vocabulary**

From the numerous literature articles reviewed, here are several general rules that work with procurement of new jargon.

- Teach new words with regards to a significant topic exercise and work with a conversation that expects understudies to utilize the new word (Ellis and Farmer, 1996-2000).
- Ensure that understudies hear the right way to express the word and work on it. Hearing the syllable construction and stress example of the word works with its stockpiling in memory (Fay and Culter, 1977).
- Teach word parts – root words, base words, prefixes, and postfixes that understudies will experience as often as possible (Jones, 1999).
- Teach words in related groups to assist learners with seeing how words are connected (Marinak, 1997).
- Identify models/applications and nonexamples/nonapplications identified with the meaning of the new word (Ellis and Farmer, 1996-2000).
- Help understudies associate new jargon to something with which they are now natural (Ellis and Farmer, 1996-2000).
- Create openings for students to reword the meaning of another term so that they can distinguish the principle thought related with the term and perceive explicit pieces of data that explain their more extensive, broader center thought (Ellis and Farmer, 1996-2000).
- Offer students the chance to obtain new jargon utilizing an assortment of learning modalities or configurations that effectively draw in them in the learning cycle (Ellis and Farmer, 1996-2000).

### **Vocabulary Learning Strategies**

Passive learning is certifiably not a successful encouraging technique to educate jargon. Learners need different openings to a word before they can completely get it. They additionally need to learn new words in setting by reading. In that sense, the purpose of the following strategies is to stress dynamic handling by having understudies associate new implications to words they definitely know. The more openings students have to a word, the better possibility that they will recollect it. The main aim –though somehow obvious- is also because it obeys the purpose of this research

*Word Detective* (adapted from Fitzgibbon, 2000)

The most important thing an instructor can do to build the understudies' jargon is to urge them to read. Wide reading is the primary pathway for word obtaining. This action empowers understudies to see words in various settings, hence extending their insight. It expects students to discover new words as they experience them in their day by day lectures. Here is the way word analyst works:

1. The educator gives understudies a list of keywords to look for.
2. Learners are asked to use each target word in a sentence on an online app (Padlet),
3. Toward the finish of the session dedicate a couple of moments to read each note.

*Vocabulary Self-Collection Strategy* (adapted from Haggard, 1982)

1. Request that learners recognize two words they accept everybody should know that are identified with explicit points the gathering is considering.
2. Have understudies write their words on the shared screen.

3. Request that learners present their words to the gathering by characterizing them, clarifying why the gathering must learn them, and telling where the words were found.
4. Moderate a conversation through which the class lessens the list to a number of most significant words by disposing of words definitely known by many.

*Word Wizard* (Baumann & Kameenui, 1991)

Cooperative learning is a powerful way for students to learn and deal with data. The jigsaw learning procedure is a fast and viable way for understudies to work with their peers while learning key jargon words. For this movement, every understudy is asked for learning three new words and showing those words to their mates, as follows:

1. The educator separates the learners into breakoutrooms. Every student in the gathering is asked for learning two new words.
2. Each "word wizard" is told to compose the meaning of the word in his/her own words
3. After each "word wizard" has done their job, they must return to the main session and show their companions what they have realized.
4. Each gathering part can duplicate the new words that they gain from every part in their scratch pad.

### **Tattooing in Quito**

From the 1990s to the present, Quito has experienced several variations of that customary and traditionalist city. The Franciscan city has changed, which once was well known for its social custom in frontier times, loaded with legends that look to direct and proselytize individuals, featuring quite sensitive social qualities to what it is today. In this sense, it very well may be seen that a few practices considered offensive and rough turned out to be day by

day elements promoted by human gatherings from various circles, classes, sexual orientations and economic wellbeing. The tattoo in Quito, as per Santiago Díaz, tattoo craftsman, proprietor of the studio "Diablo Loco" began in the mid-nineties. Santiago says:

*“Marisol Rosales fue la primera tatuadora, ella empezó tatuando en Machala, si..., ahora ella vive en España. Ella fue la primera persona que comenzó a tatuar comercialmente en Ecuador. Ella aprendió con alguien que estuvo viajando de pasada, llegó a Machala y luego se regresó para Perú, y le dejó enseñando, le dio unos tips, (...), no es que tatuaba bien ni mucho menos pero era la primera que empezó a tatuar ya comercialmente, o sea, puso un negocio aquí en Quito y al mes, dos meses, abrieron tres o cuatro más, (...). El tatuaje ya se estableció como negocios varios en Quito, te diría por el año, 95 o 96. Díaz, (2010).*

Tattoo has changed over the time, since today it is a type of socially accepted body modification that contains innumerable factors like a particular lexical collection inside the business (the motivation behind investigation of this article), associations between the expert tattoo craftsman and his understudy, sterilization guidelines, programming components, machines, strategies among numerous different components that incorporate this tremendous universe of workmanship on skin.

## **METHODOLOGY**

### **Context**

Tattooing in Quito is an increasingly common practice among people. This research is integrated into the language of the academic discussion of tattooing with topics such as the technical repertoire used by tattoo artists to refer to their art from English for Art Purposes perspective. The art of tattooing has been discriminated since the very beginning of its introduction to this country –back in the 90’s-. Collecting this jargon and identifying it as a

sort of ESP is challenging because of the connotation that people have given to tattoos. In addition to that, the purpose of intent of this article is to request academics to be more open-minded, flexible, and sensitive to the context needed by the new generations.

### **Participants**

The population taken into consideration for this article will be composed by the masters and apprentices of some of the tattoo shops that are registered in “Quito Metropolitan District” with license and certifications to carry out this commercial activity. According to “Mundo Diners” (2018) there are around 70 establishments for tattoo and body piercing in Quito that have been recognized by the municipality from which 18 had been chosen. In those terms, the researcher will choose those artists who seem keen and open to the idea of collaborating for the development of the compilation of the vocabulary tattooing instruction.

### **Instruments**

In the first place a structured interview was created with an open format to enable the construction of the Tattooing vocabulary instruction course (see Annexes). It was addressed to the owners of several tattoo shops in Quito city.

After compiling the repertoire belonging to the tattooing discipline, it was taught to an ESL class of tattooist aspirants and for checking their understanding class activities that enabled note taking and analysis were applied, in order to realize the degree of acquisition of the learners.

Here is listed the technical tattooing categories and their respective weekly vocabulary. Each session was –weekly delivered- to the ESP learners and each class contained very specific tattooing jargon.

### **WEEK 1: Styles of Tattoos**

The first class started with the bases in the art of tattooing -the main styles that this one possesses-. During the session, 16 terms regarding the different styles of tattooing were introduced to the learners by employing a Task Based Learning approach, with a vocabulary technique named “Word Wizard” which was adapted from the original the fulfill the learning necessities.

Animal Print, Biomechanical, Blackwork, Blackout, Celtic, Color, Dotwork, Geometrical, Japanese, Jail Tattoo / Ignorant, Kakileq, Neotraditional, Old School / American Traditional, Realism, Tribal, Watercolors

*For checking the complete Tattooing Glossary see Supplementary Material on Annexes.*

## **WEEK 2: Machines, Techniques and Common Tattooing Issues**

In the second class, 14 new terms were taught to the ESP-tattooing learners. Those were organized in three categories in order to facilitate the acquisition, a vocabulary teaching technique named: “Vocabulary Self-collection” was employed and adapted to accomplish with the class objectives.

*Machines:* The Bovine, Grip, Needle, Tied of needles, Gromet, Magnum Turning Machine

*Techniques:* Darn, Flash Design, Freehand, Knotwork, Palilleo

*Common Tattooing Issues:* Ink Distension, Migration, Skin Rejection

*For checking the complete Tattooing Glossary see Supplementary Material on Annexes.*

## **WEEK 3: Tattooing Skills and Tattoo Zones**

During the final ESP-tattooing session two categories with 7 terms each was delivered. This time, the vocabulary strategy carried out was the one called “Word Detective” whose specifics are indicated in detail in the theoretical framework area of this article.

*Tattooing skills:* Cover up, Gradient, Line, Pressure, Stalized, Saturation, Single Needle, Texture, Transference

*Tattoo zones:* Backpiece, Body suit, Canvas, Irebokuro, Filling, Negative, Sleeve

*For checking the complete Tattooing Glossary see Supplementary Material on Annexes.*

### **Procedures of data collection**

The data collected during the interviews was analyzed, synthetized and structured using descriptive approaches to build the Tattooing vocabulary curse. Moreover, a review to some of the art curriculum was also taken into account.

### **DATA ANALYSIS**

The data was analyzed based on criteria arranged systematically in order to create categories for grouping the vocabulary obtained. e.g. styles of tattoo

### **RESULTS**

#### **Interview**

Question 1:
1. ¿Existe algún tipo de vocabulario específico que se utilice dentro del mundo del tattoo?
Results:
According to most of the interviewers there is indeed some sort of ESP in terms of tattooing jargon. The artists mention several aspects about their profession. Some of them, related to styles e.g. blackwork, trash polka, realistic, new traditional, etc. Some others talked about their machines, the way of using them, and the needles with these ones work with.

Tattoo jargon: Self-elaboration

Question 2:
2. En términos de lugar de trabajo, ¿existe algún tipo de jerga interna con sus compañeros?
Results:
In this question something interesting had place, hence all of the artists interviewed coincide on saying that there is a jargon, nevertheless, it could not be qualified by a jargon specific in the field of tattooing because in every single workplace there is something similar to that.

Work-place jargon: Self-elaboration

Question 3:
3. ¿Existe algún tipo de dinámica entre aprendices y maestros? ¿Puedes explicarla?
Results:
Several aspects were mentioned among the artists regarding this specific question. They pointed out that at the beginning the apprentice is somehow the one who is in charge of the chores of the studio (weeping the floor, cleaning the dust, going for the meals of the tattooing crew, among other irrelevant aspects); it is essential to say that all of them agreed on saying that on the first year, the apprentice is like a non-paid employee at the tattoo shop

Master-apprentices dynamics: Self-elaboration

Question 4:
4. Cómo aprendiste a tatuar quién te enseñó? Cómo lo hizo?
Results:
“As I told you in your previous question, I basically was a free-paid employed at the tattoo shop...” N.N. (2021). This quotation summarizes exactly the feeling of most of the tattooists regarding their masters in their first years. They even assure that there was some sort of selfishness among them and their masters. Basically they explained to the researcher, that their current knowledge was acquired in an empirical, practical and observational way.

Who taught you?: Self-elaboration

Question 5:
-------------

5. Haz tenido aprendices? Cómo les enseñas?
Results:
From this question emerge some remarkable patterns on all of the interviewed ones. As it was previously established, most of their masters were not exactly the best instructors. Nonetheless, these artists seemed to be disposed to break that cycle. Since all of them alleged that they did provide their students with actual and functional knowledge –besides the compulsory observation character of the first phases in the tattooing world-. In this sense they explained about the different materials that their apprentices are supposed to master, before getting in contact with a real client. Fake skin, pork skin, orange skin and developing an outstanding ability to draw, were several of the factors that the masters mentioned in the “literacy process” of their learners.

Apprentices: Self-elaboration

Question 6:
6. Qué cosas te gustaría que te fueran enseñadas?
Results:
“This is an art that is in constant renovation I have attempted to various seminars in order to improve my techniques and because that helps the reputation of the shop” From the perspective of the 1 <sup>st</sup> interviewed it seem kind of obvious that this one (as well as most of the professions of the world) require a renovation from time to time. They also agreed on special machines and styles that are being developed in industrialized countries in order to improve the performances of the tattooists.

Things still to learn: Self-elaboration

Question 7:
7. ¿Qué programas de software utiliza para obtener sus diseños? ¿Existe alguna jerga específica dentro de este mundo?
Results:
According to what the artists expressed a general knowledge about software design is a plus inside the business of the ink. They replied to this question in terms of what they have employed, making especial emphasis in two programs. One of them is Photoshop and the other one is Illustrator. They meant that in order to handle these programs; knowing some informatics jargon is imperative, in those instances expressions like: mirror the design, crop the image, layer it, etc, are something to take into account at the time of working with the digital side of the tattooing world.

Software tattoo jargon: Self-elaboration

Question 8:
8. Consideras que la jerga propia del tatuaje, debe ser conocida por los tatuadores para ser así explicada a los clientes?
Results:
In this question the answer was unanimous. A convincing “yes” allowed the researcher realized what the tattooists said. And that is that despite the fact that there are numerous terms within the field of tattooing, provide a simple and clear explanation of what are the requirements and needs of getting a piece of art is something somehow compulsory. In addition, some of the artists affirm that this factor – the way in which they transmit their jargon-knowledge towards the clients- generates a trustable atmosphere, which is very desirable at the moment of working with something as delicate as the human being.

Tattoo jargon perspectives: Self-elaboration

## **Tattooing            Glossary**

### **WEEK 1: Styles of Tattoos**

Animal Print, Biomechanical, Blackwork, Blackout, Celtic, Color, Dotwork, Geometrical, Japanese, Jail Tattoo / Ignorant, Kakileq, Neotraditional, Old School / American Traditional, Realism, Tribal, Watercolors

### **WEEK 2: Machines, Techniques and Common Tattooing Issues**

*Machines:* The Bovine, Grip, Needle, Tied of needles, Gromet, Magnum Turning Machine

*Techniques:* Darn, Flash Design, Freehand, Knotwork, Palilleo

*Common Tattooing Issues:* Ink Distension, Migration, Skin Rejection

### **WEEK 3: Tattooing Skills and Tattoo Zones**

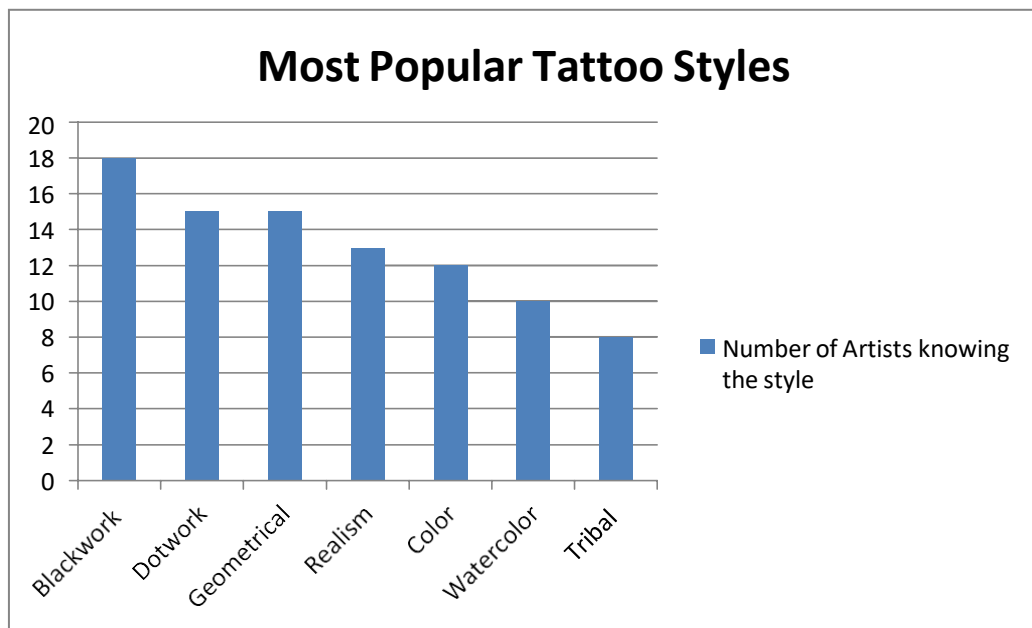
*Tattooing skills:* Cover up, Gradient, Line, Pressure, Stilized, Saturation, Single Needle, Texture, Transference

*Tattoo zones:* Backpiece, Body suit, Canvas, Irebokuro, Filling, Negative, Sleeve

## Outcomes

Throughout the first session, 16 terms regarding the different styles of tattooing were introduced to the learners by employing a Task Based Learning approach. Some slides (previously prepared by the instructor) were used to familiarize the tattooing aspirants with the inking discourse -see the Google document link on Annexes for more details-.

The results of this first session showed an acceptable level of comprehension by the artists, as well as the suitability of the vocabulary chosen. In the following graphic (made based on the parameters observed during the session), several essential factors will be stated in order to show what are the most useful repertoire needed for them.



*Graphic 1: Most Popular Tattoo Styles*

The purpose of this graphic is to make evident which are the most widespread tattoo styles among artists, with the intention of determining the most frequent vocabulary

regarding this aspect. As it was previously established during the writing process of the theoretical framework, determining the regularity of usage of the target vocabulary is fundamental in an ESP class.

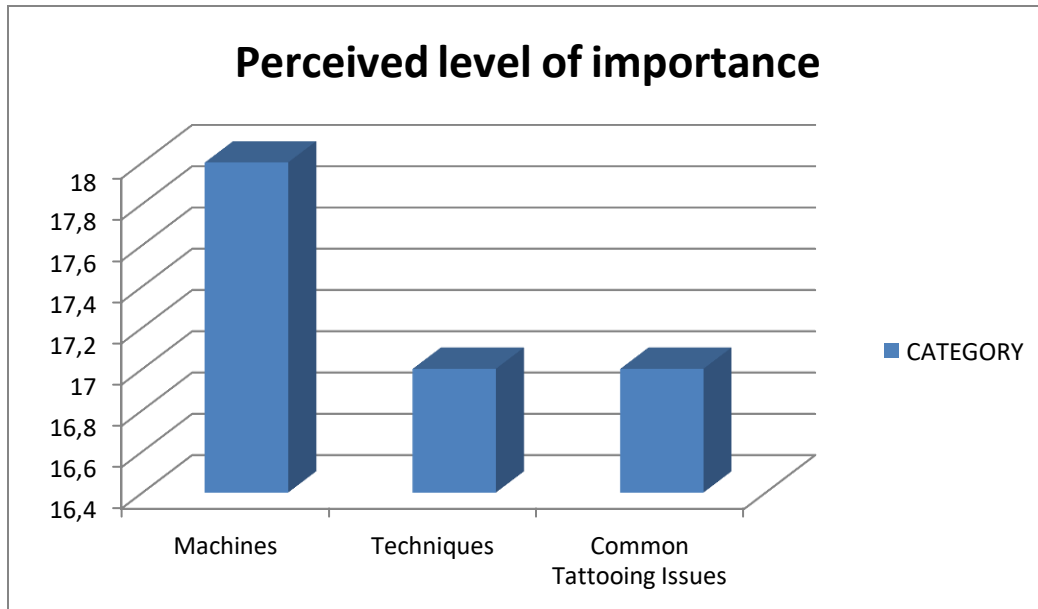
Moreover, what can be acknowledged in the Graphic 1; are the 8 most popular styles in the tattooing world –since the perspective of the tattooist apprentices of course-. Another factor that must be addressed is the fact that even though, 16 terms were displayed to the artists; only 8 are the styles that seem to be predominant. According to the notes taken by the researcher during the development of the exercises proposed in the course of the session this feature obeys several reasons.

One of the aforementioned reasons deals with the preference shown by the potential clients / tattoos consumers, because of the popularity that some of those styles have acquired these days. In this aspect, several factors are also included such as: football players, actors, influencers who tend to wear tattoos making look this like a more normal practice among the youth and also those who are not that young.

Something that the results also highlight, is how effective the Vocabulary learning strategy named “Word Wizard” resulted, since at the end of the session –in the feedback part- the instructor could appreciate the high level of acquisition exposed by his pupils; this, because of the interaction and accommodations made to the activity in order to fulfill the requirements of the lesson.

In the second session, three categories were implemented and arranged in order to be taught to the novice tattooists. Such arrangement was organized obeying logical bounds among the lexical terminology employed for tattooing purposes; as a result two graphics

were made, where each one highlights a different perspective of the outcomes obtained from this virtual session.

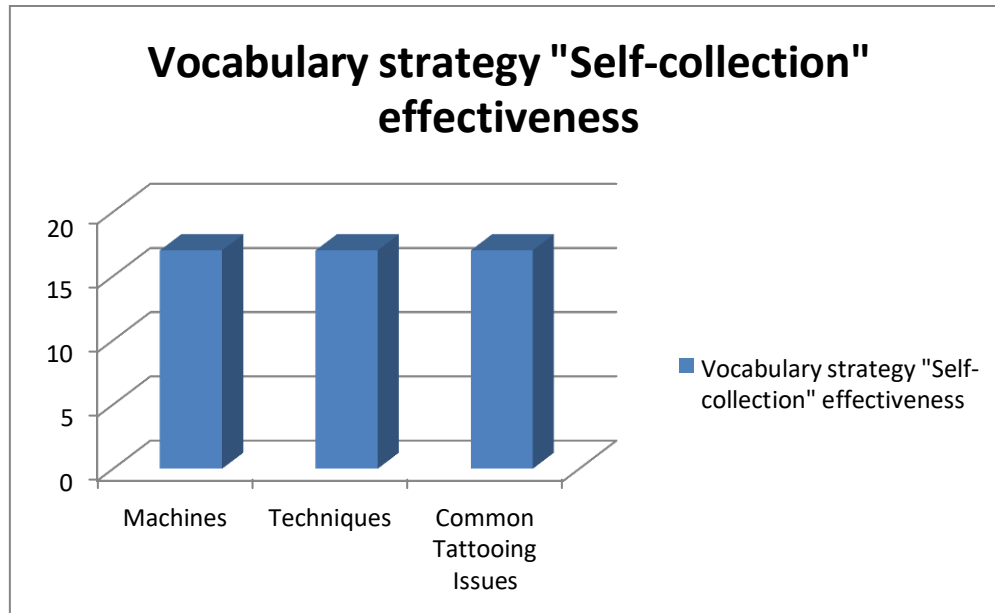


*Graphic 2: Perceived Level of Importance*

As the name of the graphic suggests, the aim of the above representation is to show the “Level of Importance” that the artists give to each category; this, in order to determine which could be the most useful set of lexis to teach to them –so that, a better and improved ESP course can be developed in future researches-. Nonetheless, what the results make quite evident is the equal importance that artists give to all of the categories presented to them. For that reason it can be concluded that a overall knowledge about the machines to use, the techniques that suit better each tattooing style and finally a general idea about the most common tattooing issues will always be welcome in their repertoire.

The aforementioned point is somehow understandable due to the nature of the categories developed and presented to them and of course the implicit relationship, they have with each

other. In such terms, the artists were quite emphatic on saying how important is to have information about all of the three categories taught to them, since this aspect helps to build a trustable relationship with their future clients.

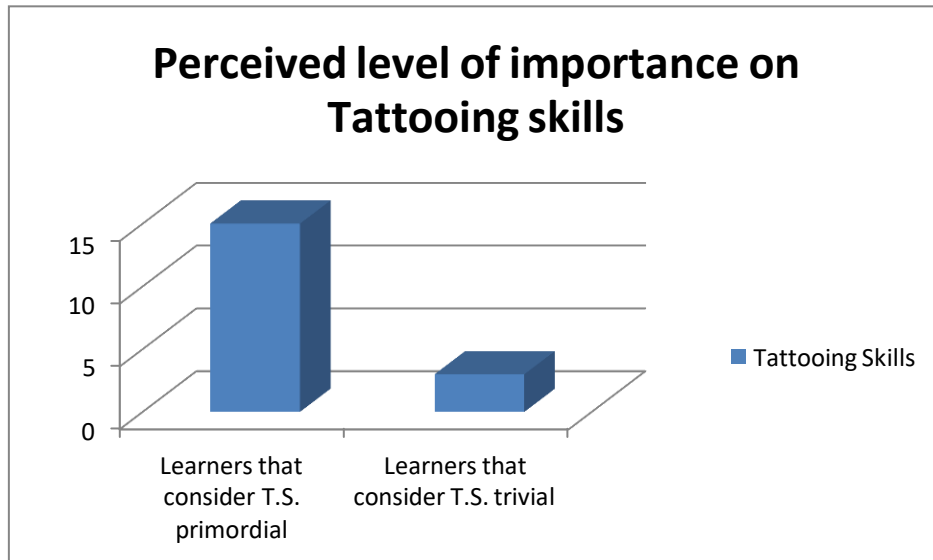


*Graphic 3: Vocabulary strategy "Self-collection" effectiveness*

In the graphic 3, is displayed how effective the vocabulary strategy named “Self-collection” resulted. Despite the fact that this vocabulary teaching strategy was created by Haggard in 1984 (that is almost 40 years ago), it proved its value and relevance at showing its effectiveness in terms of acquisition among the tattooists learners. Indeed, this strategy carried out during the second week, seems to be a little more effective than the one implemented during the first week “Word Wizard” that is much more novel than its equivalent. This fact could be explained probably, by the self-construction knowledge perspective that handles on its application and that commune really smoothly with the highest levels pretended on the ESP courses.

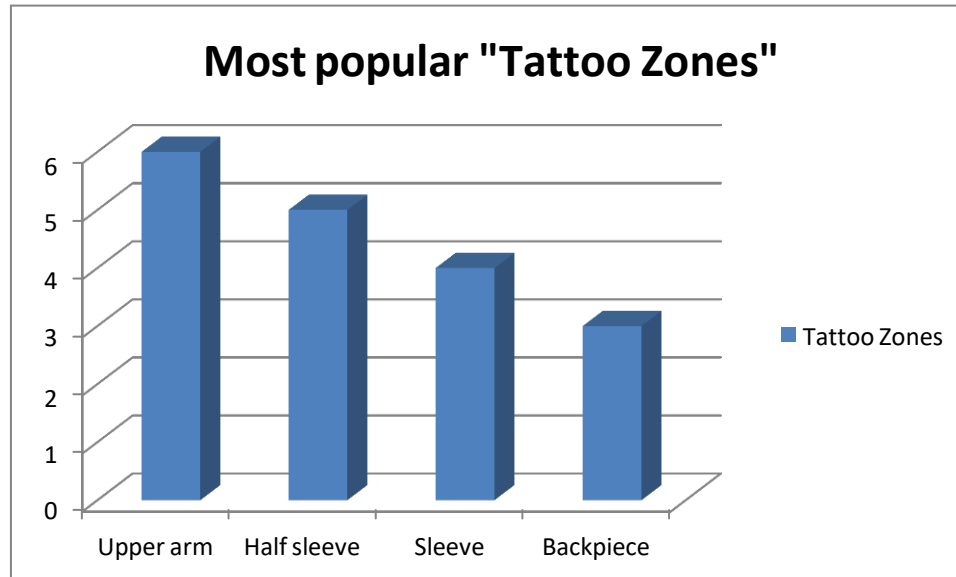
During the final ESP class two final classifications were fulfilled and delivered to the artists. In the first place the headland of “Tattooing skills” was lectured and after that, its

complementary aspect “Tattoo zones”. The aim of this session was to have them acknowledge these final, yet primordial aspects in tattooing.



*Graphic 4: Perceived level of importance on Tattooing skills*

As it can be perceived in the above graphic; most of the novice artists realize how important is to get to know the compulsory skills that they need to possess in order to deliver a high quality “product” which will make the difference at the moment of choosing them over the rest of their competence by part of their customers. Several artists displayed some sort of previous knowledge, which helped the instructor at the moment of dealing with the topic.



*Graphic 5: Most popular "Tattoo zones"*

Graphic number 5 has accomplished a very important purpose. Determining the popularity -or not- of the tattoo zones existing in the body will help the artists to specialize themselves in the aforementioned zones. Besides that, by knowing these areas the artists could advice their future clients about the accuracy -or not- of the design they want over certain specific region over their skin; improving in that way the technique in which they perform before their clients.

Last but not least, it is worth mention the vocabulary acquisition strategy employed during this final session named "Word Detective"; which (despite the fact of having shown an acceptable level of precision and exactitude) it falls short when it comes to the compulsory comparison among the other two strategies previously engaged. Perhaps this issue could be enlightened due to the somehow novelty factor that these final two categories involves.

## **DISCUSSION**

EAP instructors agreed that part of the Art curriculum must focus on pursuing one essential goal for artists; improve their English abilities for getting the elocution and conversational skills required for dealing with their public (Johns, 2015). ESP has become vital worldwide for several vocations, helping them acquire a “professional” status. According to (Crețiu, 2016) the main concern on EAP is to put English language to work in their benefit. As shown in the results, -as well as any other profession- the tattooing business possess its exclusive linguistic repertoire and in those terms, to elaborate a more complex syllabus which involves theory, practice and knowledge would be more than suitable for this discipline. The findings also revealed that there is no implicitly such thing as workplace jargon. -At least not as vast as it was thought at the beginning-. Nonetheless, in some shops they do handle some specific terms related to the coexistence among the artists and their interaction. The evidence suggests in its place, that all of the businesses have some sort internal jargon that allows the communication on the ones who master one specific skill.

The dynamics among masters and apprentices is also something remarkable in this research. Hence despites to what may seem to regular people; there is a relationship that is not based on the mutual benefit, since almost 90% on the tattooists interviewed, referred that in their years of apprentices they were used as some sort of cheap workforce. This fact may be justified on their lack of experience -from the side of the novice tattooists of course-. However, most of them also agreed that what they learnt, was due to their observation process and own experience (sometimes even using themselves as canvas). Nonetheless, all of them agreed on affirming that despites what had happened to them on their first years on the profession; at the time of having their own apprentices they had tried to change such dynamic, teaching their students in a more

meaningful way, perhaps the way they wanted to be taught back in their early years. Another important factor to realize is that these new generations of artists show better pedagogical knowledge this is attributed from part of the masters to the appearance of some little and informal tattooing courses that settles the bases of what a tattooist should learn before getting involved with authentic human skin. This fact evidences once again, how important is to create an actual tattooing syllabus that compiles academic theory and practice in order to satisfy the needs of these artists.

Something is clear, tattooing is an art in constant evolution for that reason several software edition programs have been created, with the ultimate goal of polish and facilitate the job of the artist. But careful, rather than a replacement of the ancient techniques the artists consider these tools as a complement to them, since these ones allows them to deliver a better final product. In this contemporary era where every kind of occupation needs to turn into “professional”, the requirement for stablishing some sort of corpus for the dialect in some areas that still do not possess one, has become in several cases an imperative necessity (Gatehouse, 2001). Evidently compile the mass to produce a big enough and complete syllabus would require a time that this research cannot provide; nonetheless, this vocabulary instruction pretends to be the first step to fulfill such requirement.

The paper written by Sánchez (2011) named “El tatuaje en Quito: normatización de una práctica transgresora.” deals with the normalization of the usage of tattoos in the society as a way of expression, but falls short in talking about analyzing the technical jargon that this business contains. Some papers of similar nature to this research (this means collection of jargon / identification of exclusive linguistic repertoire) have also served as guide to the development of this paper and points of discussion.

Something that must be brought to the table of the discussion section deals with the issue of time. According to most of ESP specialists what suits best in the delivery of specific vocabulary and its instruction, is its weekly instruction and assessment -which means, to split the general topic in specific chunks of technical vocabulary-. In that sense, this course has been distributed through three weeks (considering only the most essential knowledge to be acquired for the novice tattooists). This, having into consideration the fact that a more complete course involving all of the vocabulary required for dealing with this profession/business would encompass way more time and resources from which the researcher have at his disposal.

The first week of the vocabulary instruction dealt with the jargon related with the numerous styles of tattoo existing in the world nowadays. A very important consideration that had to be mentioned regarding this first week instruction is that for learning purposes, only the most essential and imperative styles were addressed. This fact, obeying the issue of time and the reflection on that some of the new appearing styles are basically mixtures of the first essential ones. The ones that have served as inspiration for creating the new styles were the ones taught to the novices and their outcomes will be analyzed in the following lines.

The second week in the vocabulary instruction and assessment carried some different topics arranged according to their mutual relationship with each other. In that sense the machines, the techniques and the tattoo issues were dealt in the same session. During the teaching of this session something interesting was observed; since the author identified that the techniques and the way in which they are applied (which implies the correct employment of the machines) had a lot to do with the tattoo issues that can appeared in case the artists do not know or do not apply the techniques consistently over their canvases, which evidences their significance and correlation among them.

The last and third week was dedicated to two very special topics within the tattooing world. In the first part of the meeting session the theme involved the tattooing zones. Basically, what was observed here, was the several ways in which a tattoo can be placed in the human body, it was also addressed that not every tattoo can be anywhere, because every single zone has its own features and it is up to the tattoo artist to inform their clientele which place suits best for each case –as he/she is the one who is supposed to be prepared to deal with those doubts-. Despite the fact that this approach deals with common sense and some stylistic characteristics, this aspect one also possesses a specific jargon inside the tattooing business, which evidently was the reason to be taken into consideration for the development of this article. During the second part of the class (and in order to complement what was taught during the first half), the most essential tattoo skills were addressed –this in order to comprehend how important is to be aware of the skills that are necessary to develop for the exercise of this profession-. In this session would be exceptional to complement these important concepts with some actual techniques in the inking business, which opens the door to future and broader investigations in this fertile and new ESP branch.

## **CONCLUSION**

To conclude, it is important to acknowledge the different limitations that this research had. In those instances the almost null existence of verified literature regarding the tattooing discipline is something to take into account. Rather, the investigator had to carry out a field research, which (because of the pandemic situation) represented a risk to his health and well-being. Besides that, it seems important to the researcher to mention also, that due to the hermetic nature of the profession, several artists did not want to collaborate with the interviewing process. Therefore, they did not want to "expose" accidentally some important factors of their profession. Also and because of the temperamental nature of the artists, several of them did not want to precise their "teaching methodology" in a direct manner.

There is indeed a linguistic repertoire lying behind this "apparently" urban-street discipline, in those terms the main objective of this research has been accomplished. Evidently, the aforementioned vocabulary corpus, can be compiled into a sort of academic course in order to be taught in a more pedagogical approach. One of the things that arose from the interview was the lack of content and preparation that the artists had in their initiation years, because of this issue some of them never get to know as much as they would desire, which makes evident the necessity of the creation of a complete curriculum that can fulfill the requirements and needs of the tattoo artists in Quito city.

## **LIMITATIONS**

There is indeed a linguistic repertoire lying behind this "apparently" urban-street discipline - which was taught to the novice tattooists- in those terms the main objective of this research has been accomplished. Nevertheless, several concerns that have to do with internal validity of the data have to be mentioned. As well as other several factors that, due to different mentioned circumstances could not be achieved in terms of the research design.

An important limitation that has to be stated during the writing of this research is time. To compile all of the data required to do such an extensive product will require at least half a year. Another important limitation –somehow related to the aforementioned one- is the one regarding to the pandemic situation that the world is going through, which complicates the normal development of the interviews –tool necessary for the creation of the corpora of the ESP Tattooing course-.

The lack of reliable academic sources is also a limitation; most of the data compiled in the present article were collected first-handed, the necessity of contrasting and analyzing the information is something essential in every kind of course content compilation, in that sense the almost null existence of verified literature is something important to have into account.

One final issue that has to be brought to this paper is the “street” nature in which tattooing has been seen -almost its entire existence- this fact, makes difficult its academization. In these sense, it was really complex to gather learners that were disposed to take part of the course. This was due to the hermetic nature of the career. Some of the artists seemed reluctant in sharing what they know; they did not want to "expose" accidentally some important factors that implicate their profession/business.

## **ANNEXES**

### **Interview**

#### **DECLARACIÓN DE PROPÓSITO:**

La presente entrevista está dirigida a los propietarios y artistas de las tiendas de tatuajes, para la compilación de datos fiables que contribuyan a la creación del corpus del currículo en ETP.

#### **ENTREVISTA:**

1. ¿Existe algún tipo de vocabulario específico que se utilice dentro del mundo del tattoo?
2. En términos de lugar de trabajo, ¿existe algún tipo de jerga interna con sus compañeros?
3. ¿Existe algún tipo de dinámica entre aprendices y maestros? ¿Puedes explicarla?
4. Cómo aprendiste a tatuar quién te enseñó? Cómo lo hizo?
5. Haz tenido aprendices? Cómo les enseñas?
6. Qué cosas te gustaría que te fueran enseñadas? Cómo te gustaría haber sido enseñado cuando empezaste?
7. ¿Qué programas de software utiliza para obtener sus diseños? ¿Existe alguna jerga específica dentro de este mundo?
8. Consideras que la jerga propia del tatuaje, debe ser conocida por los tatuadores para ser así explicada a los clientes?

## **Class Plans - Weekly Meeting Sessions (links)**

### **Week 1 Styles of tattoos:**

Class:

[https://drive.google.com/file/d/1Jr\\_olram\\_a\\_oWa2AsFOv2DuwgCMyh084/view?usp=sharing](https://drive.google.com/file/d/1Jr_olram_a_oWa2AsFOv2DuwgCMyh084/view?usp=sharing)

Activities:

<https://padlet.com/miguelangelarizala/m25pgcxzsr0eih7z>

Class recording:

<https://drive.google.com/file/d/1LZxxYbCuuPnB9t9hxF9cF-riKfMWJekG/view?usp=sharing>

### **WEEK 2: Machines, Techniques and Common Tattooing Issues**

Class:

<https://docs.google.com/presentation/d/14qlimDn5c9IyWLkLEHQltR-7Ytd3Nx5U/edit?usp=sharing&ouid=106291330444071409001&rtpof=true&sd=true>

Activities:

<https://padlet.com/miguelangelarizala/gybdnr4tcath9k5>

Class recording:

<https://drive.google.com/file/d/1wglzAXjAg-Jk9W-ZcvTMDISUzcQVyxua/view?usp=sharing>

### **WEEK 3: Tattoo zones and Tattooing skills**

Class:

<https://docs.google.com/presentation/d/12Yv1r3IeDXkJ8dZVJ-yqSIBdjxPXjnm/edit?usp=sharing&ouid=106291330444071409001&rtpof=true&sd=true>

Activities:

<https://padlet.com/miguelangelarizala/g5v4aomze9jffjyh>

Class recording:

<https://drive.google.com/file/d/1hTpmhWHCv7ivounpNC---iX7OChMfKyN/view?usp=sharing>

## **REFERENCES**

- Academy of Art University (2020). English for Art Purposes (EAP).  
<https://my.academyart.edu/students/my-academy/academy-resource-center/esl/esl-support>
- Baigent, Maggie (1999). Teaching in chunks: integrating a lexical approach. *Modern English Teacher* 8(2):51-54.
- Belcher, D. (2006). English for Specific Purposes: Teaching to Perceived Needs and Imagined Futures in Worlds of Work, Study, and Everyday Life. *TESOL Quarterly*, 40(1), 133-156.  
doi:10.2307/40264514
- Carver, D. (1983). Some propositions about ESP. *The ESP Journal*, 2, 131-137.
- Cummins, J. (1979). Cognitive/academic language proficiency, linguistic interdependence, the optimum age question and some other matters. *Working Papers on Bilingualism*, 19, 121-129.
- Dan-Hee Yang, Ik-Hwan Lee, & Cantos, P. (2002). On the Corpus Size Needed for Compiling a Comprehensive Computational Lexicon by Automatic Lexical Acquisition. *Computers & the Humanities*, 36(2), 171–190. <https://doi.org/10.1023/A:1014344527505>
- Dudley-Evans, T., & St John, M. (1998). *Developments in ESP: A multi-disciplinary approach*. Cambridge: Cambridge University Press.
- Ellis, E. S., & Farmer, T. (1996-2000). The clarifying routine: Elaborating vocabulary instruction. [On-line]. Available: [http://www.ldonline.org/ld\\_indepth/teaching\\_techniques/ellis\\_clarifying.html](http://www.ldonline.org/ld_indepth/teaching_techniques/ellis_clarifying.html). Fay, D., & Culter, A. (1977). Malapropisms and the structure of the mental lexicon. *Linguist Inquiry*, 8(III), 505-520.

Gatehouse K. (2001). Key Issues in English for Specific Purposes (ESP) Curriculum Development. *The Internet TESL Journal*, Vol. VII, No. 10. <http://iteslj.org/Articles/Gatehouse-ESP.html>

Gi-Zen Liu, Wan-Yu Chiu, Chih-Chung Lin and Neil E. Barrett (2014). English for Scientific Purposes (EScP): Technology, Trends, and Future Challenges for Science Education. *Journal of Science Education and Technology* Vol. 23, No. 6 (DECEMBER 2014), pp. 827-839 (13 pages)

Hutchinson, T., & Waters, A. (1987). *English for Specific Purposes: A learning-centered approach*. Cambridge: Cambridge University Press.

Jones, S. (1999). Multisensory vocabulary – guidelines and activities. [On-line]. Available: <http://www.resourceroom.net/myarticles/vocabulary.htm>.

Johns A. (2015). English for Specific Purposes: The state of the art. *International Journal of Language Studies*. Volume 9, Number 2, April 2015, pp. 113-120

Laosrirattanachai, P. & Ruangjaroon, S. (2021). Corpus-based creation of tourism, hotel, and airline business word lists. *LEARN Journal: Language Education and Acquisition Research Network*, 14(1), 50-86.

Mackay, R., & Mountford, A. (Eds.). (1978). *English for Specific Purposes: A case study approach*. London: Longman.

Marinak, B. A., Moore, J. C., Henk, W. A., & Keepers, M. (1997). *Reading instructional handbook*. [On-line]. Available: <http://langue.hyper.chubu.ac.jp/jalt/pub/tlt/98/jan/hunt.html>.

Munby, John L. *A communicative syllabus design*. Cambridge: Cambridge University Press, 1978, 232 pp

Pleşca G. (2017). The Role of Needs Analysis in ESP Curriculum Design. Conference: New Trends in Teaching Market-Oriented Foreign Languages for Specific Purposes in Higher Education, 2nd Edition At: Moldova State University, Chişinău, Moldova

Robinson, P. C. 1991. ESP Today: A Practitioner's. Guide. Hemel Hempstead: Phoenix.

Tomlins, J. 1993. 'Principles and design of materials for academic instances'

Sánchez, J. (2011). El tatuaje en quito: normatización de una práctica Transgresora. Disponible en: <https://repositorio.flacsoandes.edu.ec/bitstream/10469/6786/2/TFLACSO-2011JJSS.pdf>

Wood M, Gupta A. Identifying and classifying medical jargon through analysis of recorded standardized patient encounters. Patient Educ Couns. 2021 Aug;104(8):2122-2125. doi: 10.1016/j.pec.2021.01.026. Epub 2021 Jan 30. PMID: 33581969.