

# ABSTRACTS

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## *Jessie Hsieh*

Assistant Professor, General Education Center

National Chi-Nan University, Taiwan

**Title:** Arts in the Community and Social Participation: a General Education Course for Intercultural Citizenship and Community Development

**Abstract:** The main purpose of this article is to present an intercultural citizenship experience found in a general education (GE) classroom in Nantou, Taiwan. Integrating the essence of ecological art and community development, the aim of the GE course, as the course title *Arts in the Community and Social Participations* suggests, is to assist students developing a critical perspective on arts in the community, finding ways to address various problems in a local community from a stranger's standpoint, and taking actions for community development with creativity. By having dialogue through authentic art experiences in a local community and the classroom, students not only understand better the abundance of local culture but also form an intercultural identification which leads to social participation, in other words, intercultural citizenship. The theoretical framework is based on a new practice of education for intercultural citizenship (Byram et al., 2016), only not in the context of foreign language education.

## *Elida Maria Matsumoto*

Fine Artist- drawing, arte educator; art-healer researcher merging art and healing in the diploma in Healing,UK; Master in Art Education approaching therapeutic aspects of art, Master in Conflict and Security, Ghana/Africa; Founder director of Flaming Elephant NPO- Empowering Self to Enable Creative Expression and Change.

**Title:** *How Community can benefit from Arts for its Development: A Reading and Writing Project in Nungua/ Ghana(Africa)*

**Abstract:** This presentation examines how a fishing village community could benefit from an interdisciplinary project in creative writing. English, for most of the children, many of who came from difficult family backgrounds including poverty and abuse, is their 2nd or 3rd language. They have to speak English during classes but, in between classes or at home, they think and speak in their languages. A Ghanaian and a Japanese NGO shared skills and a vision to foster children's self confidence in reading and writing through a two week workshop. Through the concrete application of a qualitative method, which involved artistic tools, ludic, expressing, reading and body movement activities associated with improvisation, students became aware of their capabilities, expressive in their writing and proud authors. The workshop emphasized a process instead of results, having a daily basic art routine worked in different variations. Art as a way of knowing (Pat Allen, 1995) was used as a tool to enable self -awareness, wellbeing and empowerment in helping children to elaborate and transform the information from their own environment through a system of representation from the new objects of knowledge, writing their own stories and re-meaning experiences.

**Keywords:**

empowerment, expressivity, creativity, awareness, process, representation

## *Ellie Schimelman*

Founding director, Cross Cultural Collaborative, Ghana.

Art Teacher, Craftsperson and Gallery Owner

**Title:** *Using Arts for Social Change and Understanding*

**Abstract:** My NGO, Cross Cultural Collaborative cultural center in Nungua, Ghana, established 18 years ago, believes that interaction between artists of different backgrounds enriches the creativity of both. Creativity enhances flexibility, problem solving and the ability to see things in a new way. In addition, creative people tend to be self-sufficient, self-confident and independent. Thus, we work together with the Ghana Ministry of Education, The International Arts Therapy Association, numerous professors who bring students to take part in our programs, volunteers who are the core of our program and Ghanaian artists to foster children's and young adults' creativity in a Ghanaian fishing village in Ghana.

These young people have gained knowledge academically and creatively, developed a work ethic, learned practical skills and are being trained to implement our workshops and to take over the day to day responsibilities of running our program. We have exposed them to the possibilities out there in the world beyond their village and have trained them to fully participate in decisions affecting their lives. Our children may venture out into the real world or choose to live in the world of their imagination. My presentation argues how interactions among creative people of all ages worldwide and their placement in of an environment where they can find universal connections is another way to change their circumstances in society.

## *Mélissa Lakrout*

Student, University of Manchester, Intercultural Communication Master degree (graduation in December)

Deputy Head of the 'Créateurs<sup>2</sup>: we think so we art' association in Paris (association with the aim to link art practice and social activities).

**Title:** The Body: a Bridge for Intercultural Exchange

**Abstract:** A group of strangers got to know each other and had the opportunity to meet, exchange and interact with people from different backgrounds through Salsa classes provided by the University of Manchester. These classes offered an environment which fostered a mutual understanding among strangers. This mutual understanding was created through the dynamism of dance, a context in which non-verbal communication (Hall, 1959) was highlighted by the use of the body, the proximity of dancers and the structure of the dance itself. In this context, dancers improved their intercultural sensitivity in practice and unconsciously by focusing on a common ground, Salsa, instead of cultural differences. With the use of a small culture approach (Holliday, 1999) I would use this conference to demonstrate the intrinsic value of fitness activities and arts in facilitating Intercultural Dialogue (UNESCO, 2017), with a focus on the use of the body for intercultural exchange. The results of this Salsa experience will thus be presented through auto-ethnographic notes, dancers' interviews and pictures. I will explore topics such as intercultural awareness (Baker, 2011, 2012, Byram, 2012), intercultural communication competence (Byram, 1997, Piatkowska, 2015) and intercultural sensitivity (Hammer, Bennett & Wiseman, 2003).

*Takeshi Baba*

Aichi Kyouiku University, Doctoral Course

**Title:** 落書き防止のための壁画制作に焦点を置いたサービス・ラーニングの開発

Development of Service-Learning focused on Mural Paintings in order to Prevent Graffiti

**Abstract:** 街の落書き（グラフィティ）が 2000 年以降日本各地で社会問題となり始めた。一方で、グラフィティの中には芸術性に優れたものも存在し、「ストリートアート」として認知され、落書き防止対策、景観美化、地域の活性化を目的とした地域住民を巻き込んだ壁画制作も行われている。本研究ではこの取り組みに着目し、落書き防止のための壁画制作に焦点を置いたサービス・ラーニングを開発することを目的としている。

*Dana Lee Angove*

Lecturer, Organization for General Education, Saga University, Japan

*Peter W. Roux*

Lecturer, Organization for General Education, Saga University, Japan

**Title:** *Global Citizenship in Motion: Dance and Dialogue for Intercultural Learning*

**Abstract:** The typical Japanese university classroom poses unique problems in providing opportunities for authentic intercultural learning. This is an ongoing challenge for university educators who need to create pedagogy that would develop students' cultural intelligence (CQ). Existent educational research however, points to the power of the arts to re-imagine and engender alternative possibilities for transforming culture and society (Hannah, 2008). Inspired by this insight, this project explores dance as one dimension of interaction in a course aimed at fostering cross-cultural communication between local and foreign students. As part of a broader goal of nurturing in students a 'global mindset' at the Japanese tertiary level, the project aims to encourage learning through the creative process of dance as a means of enhancing the development of intercultural communicative competence. Using diaries and reflective reports, student voices are explored as they make sense of their experience of dance as a medium of transmission of meaning. Analysis highlights students' forays into intercultural exchanges, emphasizing the personal observances of verbal and non-verbal skill development. Findings reveal a variety of interactive patterns in participants' linguistic, social and physical exchanges. Comments and implications for participants' intercultural development are discussed with a view to future research projects.

*Yuki Koide*

Theatre and Film Arts course, Waseda University, Tokyo

*Stephen Ryan*

Professor, School of Culture, Media and Society, Waseda University, Tokyo

**Title:** *Exploring the possibilities of “English Through Drama”: An Ethnographic Investigation*

**Abstract:** In recent years, there has been growing interest in the concept of “active learning”, together with a corresponding awareness of the potential of applying drama to foreign language education. However, little study has been done to theorize the effects of these methods. The present study was undertaken in order to investigate drama in language education not only in terms of gains in linguistic proficiency but also to situate it within theories of positive psychology and well-being. The presentation will discuss a longitudinal, ethnographic study following a group of young Japanese people through the various stages of a musical production. Working together with a professional director, the cast and staff members use English not only as ‘product’ but also as part of the process of personal development and community building. The study focuses on the dynamics of community formation looking at the role of language—both use and learning— in participants’ feelings of belonging and legitimacy.

## *Stephanie Ann Houghton*

Associate Professor, Saga University

**Title:** Dance, Dance-Fitness and Intercultural Language Education: Exploring connections between Dance and Intercultural Communication using English as a Lingua Franca across Different socio-linguistic Contexts

Abstract: This presentation reports on a classroom research project that explored connections between dance and intercultural communication using English as a Lingua Franca across different socio-linguistic contexts that was initially conceptualized through participation in Zumba® dance-fitness classes. Having introduced Zumba® as a doorway to Latin dance and culture with reference to Schneider's (2014) work on salsa, language and transnationalism, an overview of the project will be provided in which twenty-nine Japanese and international students at a university in Japan explored these connections in a reflective diary study as part of an English thesis-writing course. In addition, they engaged in Zumba® classes in the gym in Japanese and English, and dance-fitness sessions at a Spanish-speaking Latin American culture centre. Through these distinct and shifting socio-linguistic contexts, students were required to operate both individually and in international groups. I will examine students' qualitative analysis of their own diary data about these connections focusing on both verbal and non-verbal communication, language and feelings. Links will be drawn with the CEFR and Byram's (1997) ICC model, strengths and weaknesses of this teaching approach will be highlighted, and avenues for future research in this exciting new area will be suggested.

## *Stephanie Ann Houghton*

Associate Professor, Saga University

**Title:** Intercultural Communication through Children's Literature

Abstract: Storytelling has long been a primary vehicle through which individuals are basically socialized and educated. Through children's literature, culture is reflected, transmitted, and perpetuated almost unconsciously. But as stories are open to scrutiny, they can be criticized and reworked creatively (e.g. Shrek, Frozen) empowering both readers and writers, creating new culture in the process. Further, the critical examination and generation of children's literature can support the intercultural education of pre-service language teachers by using stories to bridge cultures, and by developing the intercultural communicative competence (ICC) (Byram, 1997[1]) of teachers. This presentation has three aims. Firstly, I will present an overview of my children's book *LossieLeppur and the Quing*[2] with its back-story to show how values can explicitly be hidden in a story by the writer. Comments on its translation (into Japanese) and its illustration will be provided by its translator (Yoshiko Kuroiwa) and illustrator (Barbara Dessi), to highlight the need for ICC in both translation (Houghton & Al Asswad, 2014) and artwork[3]. Secondly, I will show how pre-service English language teachers at a university in Japan summarised and critically analysed the story from their own personal and cultural standpoints. Thirdly, I will show how the same students went on to generate their own children's stories, based on common dance-based experience, by to educate children about intercultural communication by writing new stories with specific values embedded in them.

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[1] [https://teachingenglishmf.weebly.com/uploads/1/0/3/4/10340840/byram\\_icc\\_model.pdf](https://teachingenglishmf.weebly.com/uploads/1/0/3/4/10340840/byram_icc_model.pdf)

[2] <https://www.amazon.com/Lossie-Leppur-Quing-Stephanie-Houghton/dp/1502400057>

[3] [http://portal.dl.saga-u.ac.jp/bitstream/123456789/122209/1/houghton-2\\_201411.pdf](http://portal.dl.saga-u.ac.jp/bitstream/123456789/122209/1/houghton-2_201411.pdf)

*Daphna Markman Zinemanas, PhD, Atr*

School of Art Therapy, Haifa University,

The Kibuzim College, Israel.

**Title:** *Conceptualisation of the Additional Value of Art Psychotherapy: Intersubjectivity and Visual Symbolisation.*

**Abstract:** Transference, countertransference, etc. occurs in art psychotherapy as in other therapeutic interventions. In art psychotherapy there are additional ways in which intersubjective processes are present and available for reflective contemplation.

The unique forms of intersubjectivity in art psychotherapy:

1. Art materials exchange is an embodied concrete non-verbal form of intersubjectivity that can be discussed.
2. Patient and therapist can work together on the same paper or sculpture. The product is present for contemplation. Thus, development in the level of symbolization of intersubjectivity can occur. If a change has occurred, it will be evident in future joint projects. This is relevant in dyadic, family or group context.
3. Intersubjective processes take place between the symboliser and the evolving symbol. Although not another person, the evolving symbol is constantly changing in a similar way to a dialogue partner. The patient can flexibly move between painting and reflecting. In other types of arts the creator is a part of the work and cannot look at it from a far.

In art-psychotherapy intersubjective and visual symbolisation processes are like warp and woof of the same fabric of consciousness. The implicit content of intersubjectivity can become explicit and enhance change. This unique port of entry to intersubjectivity can widen diagnostic and therapeutic understandings.

*Suzuki Takami*

Associate Professor, French, Faculty of Humanities, Fukuoka University

**Title: Argentine tango in France and in Japan: An Example of International Communication**

Argentine tango is a dance that is popular all around the world, and the expansion of its popularity began in Europe, especially in Paris. We want to explore the potentialities of Argentine tango as a nonverbal communication tool. First, we will sum up the typical images of Argentine tango with some examples of French novels and French comics and point out the link between this dance and romantic love as one of the main reasons of the global popularity of tango. Then, we will see how tango is presented in Japanese literature with the examples of Itsuki Hiroyuki. We will show how some differences about the concept of love between Japan and Occidental countries make international communication difficult. Finally, in order to show how tango can overcome such obstacles, we will describe some characteristics of tango as a set of communication skills between partners that has developed its own history.

## *Ana R. Verissimo*

Assistant Professor, Saga University

**Title:** Scientific Literacy through the Arts

**Abstract:**

Science and art can go together from a young age. Children can learn and cement STEM (science, technology, engineering and mathematics) knowledge through the creation or reading of graphic novels or comics as well as improve art, communication, representation and writing skills. This is also an opportunity to have minorities and each child's own circumstances represented, which can be inspiring, empowering and educational. Therefore, comics, among others, can be a new tool to encourage and make STEM learning easier and more engaging. I have created a manga series and a children's book that use beautiful illustrations to teach science in a fun and visual way. Apart from early education, scientific literacy is important for everyone in order to make informed decisions. Art can act as a bridge between complicated subjects and society.

My most recent project, called "Five (science) stories, five artists" is an exhibition and book where scientific concepts are represented through art (5 pieces of furniture, 5 songs, 5 paintings, 5 sculptures, 5 garden designs). Art is a language of its own, that has the power to connect concepts and people of any culture and background. Especially where language is a barrier, an image (or a whole book of them) can help communicate without the use of words.

**Title:** Science communication, Public Engagement and the Arts

**Workshop Description:** Art is a language of its own, that has the power to connect concepts and people of any culture and background. This will be a practical workshop, consisting of a brief introduction and an exercise where participants, artists or otherwise, will be told a couple of descriptions of scientific concepts and then they are invited to create a sketch for a piece of art. In the end, everyone will show the group what they came up with and the session will close with discussion.

## *Keong Ku*

Assistant professor, English Education, Graduate School of Education  
Keimyung University, Daegu, South Korea

**Title:** Global LYNCs Project: Developing Korean Primary and Middle School Students' Intercultural Communicative Competence

### **Abstract:**

Korean National curriculum of English education emphasizes Korean 3<sup>rd</sup>-12<sup>th</sup> students' multicultural understanding along with the development of English communicative competence. To achieve the goal, primary and middle school students have participated in the Global LYNCs project and have telecollaborated with Australian peers since 2013. In 2017, twenty-two schools (twenty primary schools and two middle schools) from Daegu Metropolitan Office of Education(DMOE) collaborate with Victoria schools, Australia and have class synchronously through video-conference on a variety of topics related to culture of each country, such as national symbols, traditional custom, etc.

The 2017 project is investigating whether the telecollaborative learning with Australian peers is of benefit to approximately 480 students from the third grade to the eight grade in developing their intercultural communicative competence (ICC) based on Fantini's ICC framework. Since it is an ongoing project, the study just completed a pre-test consisting of 20 statements before students started their first VC class. Each school and each VC class deals with different topics; however, all of telecollaborative classes are designed following the process of telecollaboration suggested by Sadler and Dooly (2016): three steps of telecollaboration. In my presentation, short videos and lesson models will be provided.

## *Shunichi Morita*

Gallery MORITA Owner

Art Fair 2017, Operating Committee Chair

**Title:** 「現代アートの祭典、アートフェアの可能性について」

**Abstract:** 今春、佐賀県立美術館で開催された池田学展は大きな反響を呼びました。現代の日本において「現代アート」に対する認識を大きく変えたとも言えます。世界中で年間 300 近く開催されるという現代アートのビッグイベントとして「アートフェア」があります。ART FAIR ASIAFUKUOKA は今年で 3 回目となります。過去 2 回の開催では、いずれも 2000 名を超える入場者数を記録。ホテルを会場とすることで、普段アートギャラリーを訪れたことがない市民でも気軽に足を運ぶことができます。昨年初めて開催した関連企画、新人作家公募展「AFAF AWARDS 2017」では、ギャラリー、出展者、来場者の三者が参加することで新たな才能を AFAF から輩出する機会をつくることができました。

アートフェアは人々にアートをもっと身近に感じてもらい、アートを愉しむ心に目覚め、アートが日常のなかに溶け込んでくる豊かさを体験していただける絶好の《場》となることを提案しています。

*Leticia Yulita, PhD*

Intercultural Communication and Spanish

Lecturer, University of East Anglia, England

**Title:** *From Creating a Leaflet to Engaging with the Community. (Virtual presentation)*

**Abstract:** This presentation explores how UK-based and Argentinian university students communicated with each other using the languages that they were learning (Spanish and English) to create a bilingual leaflet. The purpose of the leaflet was public distribution to raise awareness of the manipulation of the 1978 World Cup to mask the human rights abuses committed by the military junta in Argentina (1976-1983).

This is an empirical research study that provides evidence of the competences that encouraged the students to take action in the community based on the leaflet that they had designed. The main research question was *What competences for democratic culture did the students mobilise and deploy during the design of the leaflet?*

The research study demonstrates that the creation of a leaflet opened up a space to develop competences such as values, attitudes, skills, knowledge and critical understanding for democratic culture. It also addresses the lack of understanding about the potential of intercultural citizenship projects in achieving the goals of human rights education in foreign language teaching, whilst at the same time realising the two participating universities' commitment to preparing learners as civically minded and engaged individuals.

## ***Boon-Joo Park***

Associate Professor

English Dept., Daegu Catholic University, South Korea

**Title:** The Effects of Collaborative Learning on Intercultural Communicative Competence between Korean EFL University Students and Foreign Exchange Students with Various Cultural Backgrounds

### **Abstract:**

The purpose of this study is to investigate the effects of the collaborative group working between EFL students learning English as a foreign language in Korea and foreign exchange students with various nationalities such as Indonesia, China, Russia on Korean EFL learners' intercultural communicative competence. Seventy three university students participated in this study (35 for control group and 38 for experiment group). Chen & Starosta's (2000) intercultural sensitivity scale was implemented to measure EFL students' intercultural communicative competence through pre-test and post-test. The data analysis was focused on the five dimensions: interaction engagement, respect for cultural differences, interaction confidence, interaction enjoyment, and interaction attentiveness. As a results, the collaborative work with foreign exchange students in class improved Korean EFL students' intercultural sensitivity significantly while the control group did not any statistical significant change in intercultural sensitivity between pre-test and post-test. Among the five dimensions, the interaction attentiveness was the most significant, and interaction confidence, interaction engagement, interaction enjoyment, and respect for cultural differences were in order. The results have positive pedagogical implications of collaborative work with foreign exchange students in Korea in improving intercultural communicative competence.

## *Zhuo Min Huang*

Manchester Institute of Education, The University of Manchester, UK

**Title:** Making Meanings of Intercultural Experience through an Introspective Space of Creative-Visual-Arts

**Abstract:** The increasingly internationalised context of higher education has provided students with opportunities to live and to study interculturally. In this paper, I look into an internationalised university - The University of Manchester (hereafter, UoM) - located in a multicultural urban setting (i.e. Manchester in the UK), and discuss what living in such an interculturally-rich context might mean to the individual students concerned. In particular, I illustrate how I use multiple creative-visual-arts methods (such as *'Blind' portrait*, *Digital-edited photography*, *Free-style painting*, *Art-gallery-stimulated reflection*) to develop understandings into students' meaning-making of their intercultural experience, and discuss the introspective space these methods could enable for the students. By exemplifying my creative-visual-arts data, I also outline some main aspects of meanings that the students make, including their intercultural personhood (Kim, 2008), intercultural responsibilities and vulnerabilities, intercultural generosity (Harries, 2015), and a mindful engagement with 'energies' in intercultural communication. My discussion in this paper is informed by my on-going doctoral research which, through the lens of *mindfulness* (Ting-Toomey & Kurogi, 1998) in English, or '念' in Chinese and Japanese (Huang et al., 2016), attends to insights from mature students about their intercultural experience at UoM and in Manchester.

**Keywords:** creative-visual-arts, intercultural experience, higher education, intercultural communication, mindfulness

## *Kumi Eguchi*

Assistant Professor, Kyushu University

**Title:** Interdisciplinary Study on Evaluation of Kasuri Culture

**Abstract:** Kasuri, a style of textile also called ikat, was developed simultaneously in different parts of the world, after passing through processes of transmission, rise and decline. Kasuri emerged in India in the 7th century. Then, it spread throughout Southeast Asia. Kasuri was introduced in Europe from the 10th century by Arab. In France in the 18th century, kasuri became the popular fabric of the costumes for the Palace of Versailles. In Mexico, kasuri was diffused by Spanish from the 16th century through articles of trade brought from Philippines. Our research team investigate kasuri culture with the following objectives: (1) construct the family tree of the forms of kasuri worldwide; (2) consider the reasons for transmission and discontinuation; (3) analyze the effects through psychological experiments of selected behavior of people, as well as the formation of impressions, using typical patterns. For the conclusion, our study can contribute to the reassessment of the value of historical cultural resources in the region from an interdisciplinary point of view and build a society where the cultural value is evaluated fairly.

## *Laurence Chevalier*

Professor

French Division, Foreign Language Department

Seinan Gakuin University

**Title:** From Language to Dance: a Teaching Perspective

**Abstract:** My experience as a teacher of French in Japan and my research in the language education field drove me to closely study the methodologies for teaching/learning languages and their adaptation to the local context – Japan in our case. This professional background rather unexpectedly enabled me to observe in the dance classes I attend as a learner striking similarities between the different ways of teaching dance and the major characteristics of the main teaching methodologies for languages. The notions contained in the opposition “grammar-based teaching vs. communication-based teaching” seem particularly relevant to describe some ways of teaching dance, all the more so as the choice between these two options generally strongly depends on the educative culture of the targeted audience. In this presentation, I would like to explain and illustrate the parallel drawn between language and dance teaching, to further examine to what extent language education notions could be useful to describe dance teaching practices, check whether these are consistent with the fixed goals, and adapt them to the local context, taking into account the cultural specificities of the audience, and the opinions of professional dance instructors.

## *Tsu-chia Julia Hsu*

Department of Applied Foreign Languages, Lunghwa University of Science and Technology

**Title:** *Perspectives on Arts Exploration as Intercultural Encounter: A Case Study on Arts Exploration through Cultural Festivals*

**Abstract:** This paper investigates how intercultural encounters, in the form of arts exploration of cultural festivals, enhanced intercultural learning and intercultural dialogue in a group of Taiwanese exchange students. Intercultural encounters can give rise to a mutual understanding of identity, allowing one to view in the other mirror of oneself. However, encounters between Asians and Westerners can also foreground the boundaries to communication which place the subjectivity of both sides at risk within the host culture, leading to stereotypes and prejudices. The paper researches these concepts through observing exchange students' changing attitudes before and after their encounter. The study analyzes, through concepts such as stereotyping, the narratives of a group of Taiwanese university students who, while on exchange programs in Japan, Canada and the US for periods of two semesters up to one year, developed their intercultural learning through arts exploration of cultural festivals. Students were asked to narrate their exchange-student experiences, as well as their experiences once back in their home environment. The concept of developing students' intercultural competence through arts exploration of cultural festivals will be explored and discussed, and suggestions will be made in the domain of future intercultural development courses related to cultural festivals.

**Keywords:** Intercultural Encounter, Arts Exploration, cultural festivals, Intercultural Competency

## *Kim Rockell*

Ethnomusicologist, Classical Guitarist, EFL Educator

University of Aizu

**Title:** *Noh-ing English at a Japanese University*

**Abstract:** Based on the idea of an intrinsic link between language and culture, foreign language teaching can be seen as a fundamentally intercultural activity. In the current project the site of exchange is the practice and production by Japanese university students of a short English language *Noh*-style play. Music and drama are increasingly recognized internationally as effective vehicles for language education. Here, however, the aspiration to master “a tool of global communication” is coupled with local sensibility and an important Japanese heritage tradition. Contemporary cyber-culture immersed Japanese youth sometimes express little or no interest in traditions such as *Noh*. Thus, this project is simultaneously *uchimuki* and *sotomuki* in prompting a greater appreciation of traditional Japanese culture amongst young Japanese while empowering them to engage internationally in an important link language. This paper reports on the flow of rehearsals, performance and audience feedback documented with ethnomusicological fieldwork methods. The benefits of regular practice of the heightened or declamatory speech, basic to *Noh* chanting is found to be particularly beneficial to students confidence in spoken English.

**Key words:** Traditional vs cyber culture, Noh, Drama in EFL, Heightened speech

## *Hongtao Jing*

Lecturer, Soka University

**Title:** A Curriculum for Intercultural Citizenship Education in a Japanese University

**Abstract:** The study presents one case study in order to explore the development of intercultural communicative competence and intercultural citizenship education in an intercultural communication course in a Japanese university. The case study was conducted in higher education in Tokyo, Japan, where 13 students were learning an introduction course of “Language and Intercultural Communication”. This course is designed based on Byram’s theories of intercultural communicative competence and intercultural citizenship education. Beyond the class, the participants attended an online intercultural exchange project between Japanese and Korean college students, and intercultural activities on campus. Autobiography of Intercultural Encounters (AIE) was used as an evaluation tool in these two types’ intercultural activities. Data were collected from open-ended survey, AIE, PowerPoints, videos, essays and online communication conversation. Data was analyzed through open and thematic coding. The findings show AIE is a useful self-assessment tool for developing critical thinking skill in intercultural encounter. Online intercultural exchange is an effective approach to develop learners’ ICC for intercultural citizenship education. The findings underscore the benefits of designing an intercultural citizenship curriculum to enhance the intercultural competence in Japan.

**Keywords:** intercultural citizenship education; intercultural communicative competence; the Autobiography of Intercultural Encounters; online intercultural exchange

## *Vincent Lefrancois*

French Instructor, Seinan Gakuin/Institut Francais

Artist

**Title:** *Intercultural Communication through Bandes Dessinees (French Comics)*

**Abstract:** Today, Japan extends its influence and its fame worldwide using its cultural products, especially its manga. In this way, Japan opens up its culture while using its own references and language. As manga artists did not originally create these artworks for a foreign market, the foreign reader must go inside the world of the manga creator. Living in Japan, speaking to a Japanese reader, but keeping a graphic and narrative style close to the comic strip of my childhood (*bandes dessinées*), I decided to talk about Japan through another look. An informed but shifted and singular look. I am not trying to impose a culture or a philosophy, I am just trying to prompt the reader to take a step back from his own environment. Intercultural communication does not necessarily imply an exchange of new information. Rather, it can start with a simple exchange of views on the same subject. The language contained in this communication is part of the culture that shaped it. Whatever the subject of the communication, it will be tinted by the cultural references of the language used.