

## **An arts-informed teacher identity for intercultural language teaching**

Lesley Harbon

University of Technology Sydney, Australia

**Lesley Harbon** is Professor and Head of School in the School of International Studies and Education at the University of Technology Sydney, Australia. During her 40 year professional career, Lesley has taught foreign languages at primary, secondary and university level. She has been involved with pre-service language teacher education, has supervised more than 10 doctoral research higher degree projects to completion, and continues to research and publish in the areas of bilingual/CLIL education, language teacher professional development, language teacher identity and intercultural languages education.

### **Abstract**

*This chapter argues that a language teacher's identity develops in a particular way when the teacher embeds an intercultural orientation and an arts-informed pedagogical approach in their teaching of languages and cultures. An intercultural language education curriculum enhanced by an arts-informed pedagogy (Forehand, 2008; Piazzoli, 2018; Shier, 1990) can allow language teachers to prepare their learners to mediate meaning and 'absorb' perspectives (Bresler, 2016). As the idea of 'intercultural', or the "language-culture nexus" (Risager, 2006, p. 185), is a dynamic notion, presumably a creative dynamism resulting from arts integrated with languages will result in richer teaching and learning. The claim "who I am is how I teach" (Farrell, 2017, p. 183) refers to the close relationship between teacher identities and their personal and professional lives (Barkhuizen, 2017). If the language teacher's identity is shaped by artistic and creative ways of knowing, then intercultural teaching and learning of languages may be oriented in that way. This chapter proposes that understanding teachers' arts-oriented identities can result in both teachers and learners acting as intercultural mediators (Witte, 2014) in the 'interpretive zones' (Bresler, 2016) between the two (or more) languages and cultures in teachers' and learners' repertoires.*

### **Keywords**

Identity; language teacher; the arts; intercultural language teaching; intercultural pedagogy

## Introduction

In a recent volume, alluding to the difficulty in finding a comprehensive definition of, or theory for, language teacher identity, Barkhuizen (2017, p. 2) devised an “unplugged” method to explore those problems further. The unplugged nature of his comment referred to how he asked numerous scholars to reflect on the definition and theorising of language teacher identity in a grounded way, and through a narrative-oriented methodology. The resulting proposition discussed language teacher identities not purely as who the teacher is, rather how the language teacher identity is shaped by myriad factors. According to Barkhuizen (2017, p. 4),

Language teacher identities (LTIs) are cognitive, social, emotional, ideological, and historical ... being and doing, feeling and imagining, and storying... They are core and peripheral, personal and professional, they are dynamic, multiple, and hybrid, and they are foregrounded and ... change, short-term and over time—discursively in social interaction with teacher educators, learners, teachers, administrators, and the wider community, and in material interaction with spaces, places and objects in classrooms, institutions, and online.

The layering and complexity of the myriad facets of language teacher identity presented in Barkhuizen’s (2017) volume challenge researchers to continue examining language teacher identity as a key impacting factor in accomplished (Australian Federation of Modern Language Teachers Associations [AFMLTA], 2021) teaching and learning of languages and cultures. As one such further examination of how the whole of a teachers’ personal and professional life can impact their identity, this chapter will explore language and meaning-making, culture-learning, and how the arts are seen to employ a way of investigating experience, similar to what the language teacher does when teaching

interculturally. Should a language teacher build on the ‘sensemaking’ aspect of what is embedded in ‘art-making’, then the language teacher’s arts-informed identity can enrich the type of learning outcomes possible for students learning languages.

### **Planning for accomplished teachers to teach interculturally and communicatively**

Language is “a system of symbols with agreed-upon meanings” enabling us to think about things present and not present, “to think abstractly, to have ideas and share them” (Eubanks, 2003, p. 13). Scholars maintain that learning and language are closely connected and that learning “develops from social interactions between language users” (Farenga & Ness, 2005, p. 688), a proposition emerging from the work of Vygotsky (1978) and notions of social constructivism. Swain (2006, p. 98) described this notion as “linguaging”, an activity involving a “process of making meaning and shaping knowledge and experience through language”. Swain and Watanabe (2013) later conceptualised this activity of ‘learning through language’ as collaborative dialogue.

Scholars have long linked language and culture. Linked to anthropological definitions of language and culture, Geertz (1973, p. 89, cited in Marczak, 2013, p. 2) claimed that culture is “a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions, expressed in symbolic form by means of which men communicate, perpetuate and develop their knowledge about, and attitudes towards life.” Hartle and Jaruszewicz (2009, p. 187) contend that “learning, making, and using symbols are at the essence of being human”. Both language and culture, then, are embedded with symbols and signs. The field of scholarship focusing on systems of symbols and signs is semiotics, and “how these are used to communicate, provides a framework for understanding the processes [we] use in making meaning” (Hartle & Jaruszewicz, 2009, p. 187).

Language teachers must develop the ability to teaching learners to make meaning and use those symbolic systems. The development of an intercultural competence is an intended language learning outcome (Kramsch, 1993), with language teachers encouraging learners to move between first and second (or third or more) languages and cultures to mediate meaning. Planning and policy-making can assist language teachers to develop this competence. Language education sits in national educational policies (Wiley et al., 2014) and at the core of language policy and planning are the languages themselves. Language planning focuses on how governments structure and offer languages in education, specifically (Tollefson, 2008, p. 3) “... statements of goals and means for achieving them that constitute guidelines or rules shaping language structure, language use, and language acquisition”.

Embedded in a nation’s language planning and policy is a belief that within a well-rounded education, language learning can deliver many outcomes. In the United States, for example, a government report (United States Department of Education [USDE], 2012) linked foreign language acquisition and skills to global competence, citing the power of language learning to improve communication, working relationships, and cross-cultural understanding. Other intended outcomes of language education include notions such as “... cultural understanding, cognitive development, globalization, economic opportunity” (Hellmich, 2018, p. 320). Indicating similar learning outcomes in an Australian context, the Australian government (Australian Curriculum and Assessment Reporting Authority [ACARA], 2020, p. 1) claims that “learning languages also contributes to strengthening the community’s social, economic and international development capabilities.” Further assertions are that language education offers the learner a general language awareness: “... a person's sensitivity to, and conscious awareness of, the nature of language and its role in human life” (James & Garrett, 1992, p. 8, cited in Van Essen, 1997, p. 1). In Australia, the professional

language teacher association aspires to achieve policy aims via the aforementioned accomplished teaching of languages and cultures (AFMLTA, 2021, p. 1).

Accomplished language teaching can skill language learners to ‘communicate’ with those who speak a different language. Savignon (2006, p. 673) describes the process of teaching languages communicatively as the development of a communicative competence: the term ‘communicative’ referring to “both the process and goals of learning”. Language curricula are structured to allow language teachers and learners to demonstrate learners’ communicative learning outcomes. Lillis (2006, p. 667) defines communicative competence in terms of the “language capabilities of the individual that include both knowledge and use”. Such goals link this communicative competence to a teacher’s ability to prepare learners to communicate with speakers of the target language, and while traveling to, and through, the places where the target language is spoken. Much emphasis has been placed on the notion that language teaching can be considered to be culture learning (Moran, 2001), referring to the language teacher emphasising an intercultural competence.

### **Culture and an intercultural competence**

Moran (2001, p. 121) proposes that the process of language learning is, in fact, “learning culture”, and that “we use language to learn culture” (2001, p. 39). Researching this phenomenon in the Australian context, Scarino (2008, p. 5.8) noted a “direction towards teaching language *as* culture in languages education”. Langacker (1999, p. 16) also refers to the nexus between language and culture, stating that language is “an essential instrument and component of culture, whose reflection in linguistic structure is pervasive and quite significant”. We may understand that language is “a cultural activity and, at the same time, an instrument for organizing other cultural domains” (Palmer & Sharifian, 2007, p. 1). The

outcome of language teaching referred to here is the way language knowledge may therefore be the conduit which provides learners with insights into another culture.

Many terms exist which describe teaching and learning between languages and cultures. Teaching languages with an intercultural orientation can contribute to a process known as ‘internationalisation’. Arasaratnam-Smith (2017) traces the notion of intercultural competence back to the middle of the 20th century when statements were being made about intercultural education more generally. Arasaratnam-Smith (2017, p. 7) cites research which alludes to the notion of “cross-cultural effectiveness” in education “also labelled intercultural competence, or intercultural adaptation”.

According to Moran (2001, p. 47), “members of the culture use their language to portray their culture, to put their cultural perspectives into practice, to carry out their way of life.” Such an examination of cultural perspectives allowed Hull and Hellmich (2018, p. 2) to refer to an “international mindedness” which results from language teachers providing an international stance on the curriculum. According to Moran (2001, p. 38) “language is the central means of learning culture in the language classroom” and intercultural competence is a highly valued outcome of the educational process.

In essence, a language teacher who prioritises an intercultural approach can equip learners for an enriched life experience. Language teachers explore language and culture with their students, showing how to use language for specific functions: for interpersonal communication, for informational communication, and also to be creative (for aesthetic use) (Vale et al., 1991). These notions are related to the “affective aspect of learning an additional language and culture” (Harbon, 2014, p. 17). Language teachers can emphasise how we ‘transact’ with our language, how we can ‘express our thoughts and feelings’ through our language, and interestingly, how we can also ‘create’ through our artistic abilities and the

language we use to be creative and respond to the arts. Language teachers can learn to emphasise this pedagogical strategy for learners to be creative and use language in their responses to music, dance, visual arts, or dramatic performance. It is as if ‘the arts’ could be best defined as ‘another language’ through which we can deliver and receive meaning, a concept explored as the ‘languages/arts nexus’. Language teachers can realise and develop these understandings in their own identity, and can also aim to realise and develop the same in their learners.

### **Languages and the arts: interpretive zones**

As described above, language is a symbolic system for meaning-making and communicating, and scholars argue that it is a similar case for ‘the arts’ (Black, 2011; Hartle & Jaruszewicz, 2009). Research has variously explored what can occur at the juncture between language and the arts. In an empirical study, Spina (2006, p. 99) found that “an arts-based curriculum provides significant cognitive advantage to ESL students by building on the cognitive strengths inherent in bilingualism”. We can choose any one, or a combination of, art forms and methods – dance, drama, music, visual arts – for our meaning-making; we do not have to rely solely on language to communicate meaning. The semiotic system of the arts allows learners/users of more than one language to “approach symbolisation in a creative, nuanced way” (Spina, 2006, p. 100).

The arts enrich our personal and professional lives, and as Black (2011, p. 68) maintains, “as well as encouraging a creative inquiry process, arts-based methods can reveal tacit knowledge and make knowledge and meaning construction visible”. Schooling has experimented intermittently with integrating ‘the arts’ across the curriculum (Meyer, 2005). We only need look at the impact of Gardner’s multiple intelligences theory (Gardner, 1983) to know how broadly educationalists have long believed in, acknowledged, and catered to

learners' artistic and creative learning preferences (Groff, 2013). Learners, according to Whitfield (2009, p. 153) "... come to know in a multitude of ways and those whose roots lie in oral, visual, or kinaesthetic cultures are placed at a disadvantage when their first experiences with schooling are bereft of joy and individual expression related to their cultural roots". This line of thought refers to the fact that in different cultures, and through different languages, there are many symbolic systems allowing individuals to experience life within the boundaries of their communities. The strands of 'the arts' – music, visual arts, dance, drama – provide us with symbolic systems, as do languages. The arts also provide us with the creative processes and procedural methods through which we can communicate and make meaning. Language teachers can bring together these strands of knowing and understanding, of languaging and the arts, in their planning for student learning.

Wang and Kokotsaki (2018) explore the notion of "creativity" and refer to Piaget's premise that creativity is a major goal of education. Ewing (2010, p. 8) cites Perkins (1981), and notes that "people with creative dispositions or habits of mind are able to probe ideas more deeply, ask open-ended questions, seek multiple responses and listen to their inner voice; critiquing, reflecting and persisting." The arts allow us to become more aware of the human experience (Ewing, 2010), and the technology which helps us think this through is human language. There is more than one way to view the world of human experience (Ingold, 2014). If creative experience can be achieved through different cultural lenses, through our 'own' and 'other' languages, then a richer creativity may result – there is not just one creativity through one language. Again, the language teacher's own identity can be shaped by these understandings, impacting the kind of teaching planned.

Scholars and teacher-practitioners have traced schooling programs where the arts and language learning enjoy an equal place in the curriculum. The early childhood schooling experience in northern Italy, known as Reggio Emilia (Millikan, 2010; Vecchi, 2010), is



centred on creativity, arts and languages. According to Millikan (2010, p. 14), it was the founder of this schooling experience for very young children who prioritised imagination and creativity, with the Reggio Emilia schooling system extending the definition of language “beyond the verbal”. Vecchi (2010, p. xviii) also commenting on the Reggio Emilia schooling system, noted the different ways that “children (and human beings) represent, communicate, and express their thinking in different media and symbolic systems.”

The arts allow individuals and groups in our communities to become more aware of, and make meaning from, the human experience (Ewing, 2010). All teachers can enrich curriculum and pedagogies by opting to integrate the arts with other subject areas. Sulentic Dowell and Goering (2018, p. 87) define arts integration as “a pedagogical approach combining a core curricular concept with an art form (or art forms) such as visual art, music, theatre, or dance”. In fact Gallas (1994, p. 116, cited in Whitfield, 2009, p. 156) emphasises why the arts should be centrally integrated in school curricula, maintaining that an art experience,

fills a number of roles: (1) the arts as representing a methodology for acquiring knowledge; (2) the arts as subject matter for study, in and of themselves; and (3) the arts as an array of expressive opportunities for communicating with others.

Piazzoli (2018, p. 4) encourages teachers to work in an “in-between space” where meaning-making is a dynamic process of negotiation: negotiation of signs, symbols, and therefore language, and the ‘language’ of the arts, and their meanings. Piazzoli’s focus on the dramatic arts in particular, emphasises a process strategy, suggesting that the drama classroom community (Piazzoli, 2018, p. 8) is like a:

classroom ecology, thriving on a pattern of exchanges, creates various forms of learner engagement ... the teacher/artist engages students as co-artists in a process

involving not only cognition, but also affect, imagery, sensation, different forms of memory, emotion and embodiment. This dynamic relation between teacher and students' artistry and engagement is the work of art.

Crutchfield and Schewe (2017, p. xiv, cited in Piazzoli, 2018, p. 28) describe performative language teaching as “an approach to language teaching and learning that emphasises embodied action and that makes use of techniques, forms and aesthetic processes adapted from the performing arts”. In such a “performative approach” – or process – to teaching languages (Piazzoli, 2018), the language teacher ‘performs’ as an artist would. In other words, in an integrated arts/drama language classroom, language users mediate meaning in differing, creative ways.

Expanding this idea, Piazzoli (2018, p. 39) claims that “a ‘performative’ approach to language is an embodied approach, with particular attention to the aesthetic domain.” Piazzoli (2018, p. 29) claims “embodiment is also tightly interconnected with intercultural education”. Commenting specifically on dramatic arts, Fleming’s (2002, p. 88) view is that all drama education can be seen as a form of intercultural education, allowing students to “learn about other cultures which is at least the beginning of a form of intercultural education”, and providing opportunities “... to create, observe and practise forms of social behaviour with the safety of the fictitious context” (Fleming, 2002, p. 99).

The ‘language education’ and ‘arts’ interpretive zones, and the cultural symbols we utilise within them, as we live out our lives and as we ‘travel’ in and between our communities, are dynamic. According to Bresler (2016, p. 325), “navigating cultural zones suggests dynamic processes – exchange, transaction, intensity and absorption”. This idea of navigating cultural zones establishing that some aspects of our lives are familiar, and some are “strange” (Bresler, 2016, p. 325), indicates that communications and meanings within the

space are continually in a dynamic state of fluidity. A “dialectical tension” between familiar and strange, between self and other, between one way of making meaning and another (Bresler, 2016, p. 325) can maintain the dynamism of meaning-making in the life-worlds we establish.

Also located in this language-and-the-arts informed space are ‘travels’ or ‘journeys’. The language teacher’s ‘journey’ teaching a second or foreign language involves the development of intercultural competencies. Bresler (2016, p. 321) discusses what occurs in “interdisciplinary and intercultural travels”, especially if there is “sustained exchange of perspectives” (p. 324). What Bresler (2016) calls the “absorption of perspectives [in] an interpretive zone” (p. 324) may equate to individuals bringing together “their various areas of knowledge, cultural background and beliefs, to forge new meanings through the process of joint inquiry in which they are engaged” (p. 324). Teaching in these interpretive zones may also result in teachers’ and learners’ constructive responses to ‘otherness’ (Calcutt et al., 2009), and perhaps greater understandings of self.

Moran’s statements (2001, p. 40) about the link between ‘the arts’ and ‘intercultural language learning’ relate to “cultural practices, where people need to express themselves, communicate, and carry out the affairs of their shared way of life.” A language teacher’s identity shapes this type of language learning. According to Moran (2001, p. 45),

language functions ... serve to help learners express their responses to the cultural phenomenon at hand ... Learners’ responses include feelings, opinions, values, beliefs, questions, concerns or awarenesses, as well as intentions, strategies, decisions... Essentially these functions entail learners’ self-expression. The focus is knowing oneself, self-awareness.

Hoecherl-Alden and Fegely (2019, p. 57) assert that “learning a second language (L2) through art ... appeals to emotions and engages the senses”, because of its “intercultural and

interdisciplinary nature” (p. 58). In their book titled “*Creative multilingualism: a manifesto*”, Kohl et al., (2020, p. 1) highlight how language plays “a creative force in our thought and emotions, our expression and social interaction, and our activity in the world”. There is, they posit, an intricate relationship between (Kohl et al., 2020, p. 29):

- our cognition, including our emotions and imagination,
- our bodies in their spatial environment,
- our cultural heritage and cultural context,
- our language(s) in its/their oral and written manifestations,
- our linguistic and situational context.

For decades, scholars have suggested that teaching languages can be enhanced by a pedagogy informed by ‘the arts’ (Forehand, 2008; Piazzoli, 2018; Shier, 1990), as ‘the arts’ through language can allow teachers and learners to mediate meaning and ‘absorb’ perspectives (Bresler, 2016), one of the definitions of an intercultural orientation to teaching languages. Language teachers who plan teaching and learning through the riches of language, cultures and the arts can plan that learners experience an energy lived through, and mediated in, the zones of languages, cultures and the arts.

### **Artmaking and ‘linguaging’ as sensemaking for mediating meaning**

In the same way that windows and bridges span the gaps in between two places, Forehand (2008, p. 78) suggests that ‘the arts’ are contributors to a feeling of ‘other culture’ belonging – she used metaphors to label the arts as “walls, windows or bridges across cultures”. Bower (2004, p. 23, cited in Gibson and Anderson, 2008, p. 104) claims that teaching the arts to students “has been linked to better visual thinking, problem solving, language and creativity ... by learning and practising art, the human brain actually wires itself to make stronger connections”. Gibson and Anderson (2008) state that the arts are at

the heart of cultural expression, and it is cultural expression which is at the heartbeat of our societies. The “in-betweenness” (Ortega, 2009, p. 1) of the intercultural space is bridged by languages – in their widest definition to include the meaning-making of the arts – for community to build its solid foundations.

Creating through the arts, or ‘artmaking’, can be considered as a form of ‘sensemaking’ (Boske, 2020). An intercultural orientation to teaching languages has also been considered as form of ‘sensemaking’, or ‘culture-knowing’ (Moran, 2001). Making sense of the learning about language, the notion of “linguaging” described by Swain (2006, p. 98) involves the “process of making meaning and shaping knowledge and experience through language”. The “language to learn culture”, says Moran (2001, p. 39), occurs via the sensemaking possible through ‘language’ itself, and ‘the arts’.

According to Boske (2020), artmaking is sensemaking – language teaching and learning is all about the embodied pedagogy using mind, senses, imagination, reality, while artmaking too, involves the tools and processes for constructing meaning through the senses. An intercultural orientation to learning a culture through another language (Moran, 2001) is based on this sensemaking, or ‘knowings’. Both ‘language’ and ‘the arts’, essentially another language, provides us with an intercultural competence, giving us frames to mediate and negotiate third spaces (Kramsch, 1993), allowing us to access other ‘knowings’ (Moran, 2001). Once we interpret, we can make some sense of our life-worlds. In this way, meaning-making is a ‘literacy’.

### **Languages, the arts and an arts-informed language teacher identity**

According to Switzer (2009, p. 135), “the broader view of literate activities as forms of communicative practice would also include drawing, singing songs, dancing, or even creating musical sounds to convey and/or evoke feeling or emotional response.” If artmaking,

in and of itself, requires the audience to relate, engage, and make sense of meaning, then such meanings will be made differently by different people coming from different cultural communities, who live by means of the tools and technologies of their different languages.

Artmakers cannot ever know the meaning that their audiences will take away from their work. Even though two people speak the same language, intended meanings of a message are not always the received meanings. Scarino (2008, p. 5.8) discusses what an interculturally competent language learner can presume: “they cannot fully anticipate what others will bring, but coming to know and understand means hearing what others bring, observing, noticing, responding, comparing, elaborating, adjusting, reflecting and, through these processes, developing understanding.” Artmakers too can expect their audiences to engage with what is created by observing, noticing, responding, comparing, elaborating, reflecting, and hopefully taking away an understanding which suits their purposes.

Lilliedahl (2018) examines the notion of language as a mode of conveying information, similar to the thinking of Halliday and Hasan (1989), including: “art forms such as painting, sculpture, music, the dance ... modes of exchange, modes of dress, structures of the family, and so forth. These are all bearers of meaning in the culture” (Halliday & Hasan, 1989, p. 4). The intercultural, “in-betweenness” (Ortega, 2009, p. 1) aspects of ‘knowing’ (Moran, 2001), are located in the modes of expression located in the interpretive zones of the arts and languages.

In teaching and learning languages, when living, ‘linguaging’ and making meaning, we access the ‘signs’ and ‘symbols’ – through languages and the arts – which allow us to experience ‘travels’ in ‘intercultural zones’. As noted by Bresler (2016, p. 325) “navigating cultural zones suggests dynamic processes— exchange, transaction, intensity, and

absorption.” Teachers whose personal, professional identity is informed by the arts, play a role in such navigational, investigative meaning-making.

Barkhuizen’s (2017) volume discussed in the opening lines of this chapter highlights the many facets and the many factors impacting — the complexity of — the development of language teacher identity. The notion of “who I am is how I teach” (Farrell, 2017, p. 183; Harbon, 2017) suggests language teachers’ identities cannot be separated from the wholistic view of a language teacher and we would find it impossible to conceive of understanding language teachers’ identities as disembodied aspects of teachers’ whole beings. With language teachers’ identities encased in the activities of teachers’ daily lives, including the social and emotional aspects, in dynamic spaces and places, it is likely that many language teachers’ identities are influenced by the creative facets encountered in their life-worlds: the arts in one form or another.

Following Piazzoli’s (2018, p. 25) “simplex” perspective — ‘simplex’ referring to a mix of the ‘simple’ and the ‘complex’ — both arts education and language education can be based on ‘embodied’ pedagogies, a notion which at one level appears simply to be individuals enacting the pedagogy, but at another level a more complex reference to what the pedagogy actually involves. Embodied pedagogies in artmaking and teaching ‘living’ languages relate to how teachers work with the mind, senses, reality, ideas, and imagination to enable learning to take place. Language teaching with an “intercultural stance” (Scarino, 2008, p. 5.2) and artmaking involving the tools and processes for constructing meaning through the senses, can utilise an embodied pedagogy using mind, senses, and imagination.

## **Conclusion**

‘Languages’, ‘the arts’ and how those components shape a teacher’s professional identity are at the heart of this chapter. Knowing that in formal and informal educational

settings, an ‘intercultural’ stance can be taken to teach and learn languages and cultures, it can be the case that an experiential, exploratory and investigative pedagogy may work well. The interpretive zones through which this occurs can be either, or both, ‘language education’ and ‘the arts’, firmly embedded in the “language-culture nexus” (Risager, 2006, p. 185) in the teacher’s own repertoire. An arts-informed curriculum allows the ‘performative’, ‘experiential/sensory’ and ‘embodied’ pedagogies to drive teaching and learning, with the development of learners’ intercultural competence. With wider, interpretive, mediating zone-definitions of ‘language education’ and ‘the arts’, individuals learning in our educational systems have more opportunities to explore, create and make meaning. Individuals can grow and develop as they experience these language ‘travels’, through different languages, exploring different cultures. We can understand, therefore, how a language teacher’s identity is sometimes developed through the interplay of language and meaning-making, culture-learning, and arts-informed experience. Should a language teacher build on the ‘sensemaking’ aspect of what is embedded in ‘art-making’, then the language teacher’s arts-informed identity can enrich the type of learning outcomes possible for students learning languages.

The interpretive zones for ‘meaning-making’ and ‘sensemaking’, the intercultural mediating, moving between languages and cultures, or the investigating involved in an arts experience, are the zones where teachers of languages and cultures work. An arts-informed pedagogy for language teachers’ intercultural orientation is significant as a tool for teachers to enable student understanding and communication across and beyond cultures. Teachers whose identity is shaped in an arts-informed way, can act as an intercultural mediators in their teaching of students in today’s complex world.

## **References**



Arasaratnam-Smith, L.A. (2017). Intercultural competence: An overview. In D.K Deardorff, & L.A. Arasaratnam-Smith, (Eds.). *Intercultural competence in higher education: International approaches, assessment and application*. (pp. 7 – 18). London: Routledge.

Australian Curriculum and Assessment Reporting Authority. (2020). *Australian Curriculum: Languages, Rationale*. Retrieved from <https://www.australiancurriculum.edu.au/f-10-curriculum/languages/rationale/>

Australian Federation of Modern Languages Teachers Associations. (2021). *Professional Standards for Accomplished Teaching of Languages*. Retrieved 22 August 2021, from: <https://afmlta.asn.au/wp-content/uploads/2021/05/AFMLTA-Professional-Standards-2020-FINAL2.pdf>

Barkhuizen, G. (2017) (Ed.). *Reflections on Language Teacher Identity Research*. New York & London: Routledge.

Black, A. (2011). Making meaning with narrative shapes: What arts-based research methods offer educational practitioners and researchers. *Studies in Learning Evaluation, Innovation and Development*, 8 (2), 67 – 82.

Boske, C. (2020). Artmaking as sensemaking: A conceptual model to promote social justice and change. In R. Papa (Ed.). *Handbook in Promoting Social Justice in Education*. (pp. 1 – 18). Springer Nature Switzerland. [https://doi.org/10.1007/978-3-319-74078-2\\_71-1](https://doi.org/10.1007/978-3-319-74078-2_71-1)

Bresler, L. (2016). Interdisciplinary, Intercultural Travels. In P. Burnard, E. Mackinlay & K. Powell, (Eds.). *The Routledge International Handbook of Intercultural Arts Research*. (pp 321–332). Routledge.  
<https://www.routledgehandbooks.com/doi/10.4324/9781315693699.ch29>

Calcutt, L., Woodward, I., & Skrbis, Z. (2009). Conceptualising otherness: An explanation of the cosmopolitan schema. *Journal of Sociology*, 45 (2), 169–186  
DOI:10.1177/1440783309103344

Eubanks, P. (2003). Codeswitching: Using language as a tool for clearer meaning in art. *Art Education*, 56 (6), 13–18.

Ewing, R. (2010). *Australian Education Review, The Arts and Australian Education: Realising Potential*. Australian Council for Educational Research. ISBN: 9780864318077

Farenga, S.J., & Ness, D. (2005). *Encyclopedia of Education and Human Development*. (1st Ed.). New York: Routledge. E-ISBN: 9781315704760

Farrell, T.S.C. (2017). Who I am is how I teach: Reflecting on language teacher professional role identity. In G. Barkhuizen, (Ed.). *Reflections on Language Teacher Identity Research*. (pp. 183 – 188). New York & London: Routledge.

Fleming, M. (2002). Intercultural experience and drama. In G. Alred, M. Byram, & M. Fleming (Eds.). *Intercultural experience and education*. (pp. 87 – 100). Multilingual Matters. <https://doi.org/10.21832/9781853596087>

Forehand, C. (2008). Beijing to Broadway: A conversation of the possible relationships at work among cultural transmission, language acquisition and the arts. *Journal of Philosophy and History of Education*, 58, 77–82.

Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.

- Gibson, R. & Anderson, M. (2008). Touching the void: Arts education research in Australia, *Asia Pacific Journal of Education*, 28 (1), 103–112, DOI: 10.1080/02188790701849818
- Groff, J.S. (2013). Expanding our “Frames” of mind for Education and the Arts. *Harvard Educational Review*, 83 (1), 15 – 39.
- Halliday, M. A. K., & Hasan, R. (1989). *Language, context, and text: Aspects of language in a social-semiotic perspective*. Oxford: Oxford University Press.
- Harbon, L. (2017). Acknowledging the generational and affective aspects of language teacher identity. In G. Barkhuizen, (Ed.). *Reflections on Language Teacher Identity Research*. (pp. 176 – 182). New York & London: Routledge.
- Harbon, L. (2014). AFMLTA 19th biennial conference Horwood Address: Accomplished teaching of languages and cultures doesn’t happen by chance: Reflective journal entries of a ‘returnee’ to the learner seat. *Babel*, 49 (1), 4 – 16.
- Hartle, L., & Jaruszewicz, C. (2009). Rewiring and networking language, literacy and learning through the Arts: Developing fluency through technology. In M. Narey (Ed.). *Making meaning: Constructing multimodal perspectives of language, literacy and learning through arts-based early childhood education*. (pp. 187 – 205). New York: Springer. <https://doi-org.ezproxy2.library.usyd.edu.au/10.1007/978-0-387-87539-2>
- Hellmich, E.A., (2018). Language in a global world: A case study of foreign languages in U.S. K-8 education. *Foreign Language Annals*, 51, 313 – 330.
- Hoecherl-Alden, G., & Fegely, K. (2019). Picturing another culture: Developing language proficiency, empathy, and visual literacy through Art. *North East Conference on the Teaching of Foreign Languages (NECTFL) Review*, 83, 57 – 58.
- Hull, G., & Hellmich, E. A. (2018). Locating the global: Schooling in an interconnected world. *Teachers College Record*, 120, 1–36.
- Ingold, T. (2014). *Making: Anthropology, archaeology, art and architecture*. London: Routledge.
- Kohl, K., Dudrah, R., Gosler, A., Graham, S., Maiden, M., Ouyang W., & Reynolds, M. (eds.). (2020). *Creative Multilingualism: A Manifesto*. Cambridge, UK: Open Book Publishers. <https://doi.org/10.11647/OBP.0206>
- Kramsch, C. (1993). *Context and culture in language teaching*. Oxford: Oxford University Press.
- Langacker, R. (1999). Assessing the cognitive linguistic enterprise. In T. Janssen & G. Redeker, (Eds.). *Cognitive Linguistics: Foundations, Scope and Methodology*. (pp. 13 – 59). Berlin/New York: Mouton de Gruyter.
- Lilliedahl, J. (2018). Building knowledge through arts integration. *Pedagogies: An International Journal*, 13 (2), 133-145, DOI: 10.1080/1554480X.2018.1454320
- Lillis, T.M. (2006). Communicative competence. In K. Brown, (Ed.). *Encyclopedia of Language and Linguistics*. (2<sup>nd</sup> Ed.). (pp. 666 – 673). San Diego: Elsevier Science and Technology Books. ISBN 978-0-08-044854-1.
- Marczak, M. (2013). *Communication and Information Technology in (intercultural) Language Teaching*. Newcastle on Tyne: Cambridge Scholars Publishing.

Meyer, L. (2005). The complete curriculum: Ensuring a place for the arts in America's schools. *Arts Education Policy Review*, 106 (3), 35 – 39.

Millikan, J. (2010). The hundred languages of children and a hundred hundred more: A symbiotic relationship between the visual arts and learning in Reggio Emilia. *Australian Art Education*, 33 (2), 12 – 25.

Moran, P. (2001). *Teaching culture: Perspectives in practice*. Boston: Heinle & Heinle.

Ortega, L. (2009, December 2). *Participation, Acquisition, and In-Betweenness as Metaphors for L2 Learning*. Plenary address delivered at the 1st Combined ALANZ-ALAA Conference (Applied Linguistics Association of New Zealand & Applied Linguistics Association of Australia), Auckland.

Palmer, G.B. & Sharifian, F. (2007). Applied cultural linguistics: An emerging paradigm. In F. Sharifian & G.B. Palmer, (Eds.). *Applied Cultural Linguistics*. Amsterdam: John Benjamins.

Piazzoli, E. (2018). *Embodying language in action: The artistry of process drama in second language education*. Palgrave Macmillan. <https://doi.org/10.1007/978-3-319-77962-1>

Risager, K. (2006). *Language and culture: Global flows and local complexity*. Clevedon: Multilingual Matters.

Savignon, S.J. (2006). Communicative language teaching. In K. Brown, (Ed.). *Encyclopedia of Language and Linguistics*. (2nd Ed.). (pp. 673 – 679). San Diego: Elsevier Science and Technology Books. ISBN 978-0-08-044854-1.

Scarino, A. (2008). Community and culture in intercultural language learning. *Australian Review of Applied Linguistics*, 31 (1), 5.1–5.15. DOI: 10.2104/ara10805

Shier, J.H. (1990). Integrating the arts in the foreign/second language curriculum: fusing the affective and the cognitive. *Foreign Language Annals*, 23 (4), 301–314.

Spina, S.O. (2006). Worlds together ... words apart: An assessment of the effectiveness of arts-based curriculum for second language learners. *Journal of Latinos and Education*, 5 (2), 99 – 122.

Sulentic Dowell, M. & Goering, C. (2018). Editors' introduction: On the promise and possibilities of arts integration in education. *Pedagogies: An International Journal*, 13 (2), 85–91.

Swain, M. (2006). Linguaging, agency and collaboration in advanced second language learning. In H. Byrnes (Ed.), *Advanced language learning: The contributions of Halliday and Vygotsky* (pp. 95–108). London, England: Continuum.

Swain, M. & Watanabe, Y. (2013). Linguaging: Collaborative dialogue as a source of second language learning. In C. A. Chapelle, (Ed.). *The Encyclopedia of Applied Linguistics*. (pp. 1 – 8). London: Blackwell DOI: 10.1002/9781405198431.wbeal0664

Switzer, S.C. (2009). Multiple modes of communication of young Brazilian children: Singing, drawing and English language learning. In M. Narey (Ed.). *Making meaning: Constructing multimodal perspectives of language, literacy and learning through arts-based early childhood education*. (pp. 133– 152). New York: Springer.

Tollefson, J.W. (2008). Language planning in education. In S. May & N.H. Hornberger, (Eds.). *Encyclopedia of Language and Education*. (2<sup>nd</sup> Ed.). (pp. 3 – 14). Boston, MA: Springer. Online ISBN: 978-0-387-30424-3

United States Department of Education. (2012). *United States Department of Education international strategy 2012–16: Succeeding globally through international education and engagement*. Retrieved from <http://www2.ed.gov/about/inits/ed/international/international-strategy-2012-16.pdf>

Vale, D., Scarino, A., & Mackay, P. (1991). *Pocket ALL*. Carlton, Vic.: Curriculum Corporation.

Van Essen, A. (1997). Language awareness and knowledge about language: An overview. In L. Van Lier & D. Corson, (Eds.), *Encyclopedia of Language and Education*. (Vol. 6). Dordrecht: Springer.

Vecchi, V. (2010). *Art and creativity in Reggio Emilia: Exploring the role and potential of ateliers in early childhood education*. Abingdon: Routledge.

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.

Wang, L., & Kokotsaki, D. (2018). Primary school teachers' conceptions of creativity in teaching English as a foreign language (EFL) in China. *Thinking Skills and Creativity*, 29, 115 – 130.

Whitfield, P.T. (2009). The heart of the arts: Fostering young children's ways of knowing. In M. Narey (Ed.). *Making meaning: Constructing multimodal perspectives of language, literacy and learning through arts-based early childhood education*. (pp. 153 – 165). New York: Springer.

Wiley, T.G., Garcia, D.R., Danzig, A.B., & Stigler, M.L. (2014). Language policy, politics and diversity in education. *Review of Research in Education*, 38 (1), vii-xxiii. DOI: 10.3102/0091732X13512984

Witte, A. (2014). *Blending spaces: Mediating and assessing intercultural competence in the L2 classroom*. Boston/Berlin: De Gruyter Mouton.