

# Origami and Communication Strategies

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**Abstract:** Origami is suggested as an effective activity in the foreign language/ culture/ communication classroom to aid in the development of communicative competence in a foreign language (in this instance, English) and to increase awareness of the multicultural face of this aspect of Japanese culture. Japanese students in particular, whose English education teaches them to focus on themselves—*their* test scores, *their* English ability, *their* mistakes—need training in focusing instead on those they wish to communicate with, in order to be successful in their attempts. Annotated bibliographies of appropriate print, video and electronic resources are provided.

The foreign language/culture/communication classroom comes complete with several built-in difficulties. First, there are the attitudes of students toward the foreign language, perhaps foreign languages in general. Second, there are the students' views about the culture with which the language is identified, and how they feel it compares with the native culture. Third, there are the complications of teaching/learning practical aspects of

communication in such a patently artificial environment. Issues of what these complications comprise and how they can be dealt with change as research uncovers more about communication as a skilled behavior vis a vis various cultural paradigms.

In the English classroom in the Japanese tertiary education system, in accordance with attempts to create more communicatively competent individuals, cultural elements that purport to compare Japan with an English-speaking country are typically introduced in tandem with linguistic elements. These are as likely to misrepresent Japanese culture as they are the target culture, as an examination of these materials shows. (Foreman-Takano, *in press*) However, the problem does not stop with instructional materials but can be seen to extend to the research attitude itself. (Susser, 1998)

One method used by many in acquainting Japanese students with an English-speaking culture is the introduction of video material such as news, documentaries, and movies from the target culture. These are often taken as the basis for discussions or writing assignments aimed at comparing the two cultures. However, considering Susser's revelation of the problematic issue of subtle "stereotyping" that obtains so widely in research and educational materials, I have concluded that it cannot be assumed that Japanese students hold any less stereotyped conceptions of themselves than their non-Japanese instructors or textbooks may. It seems as necessary to acquaint these Japanese students with Japanese culture in preparation for a cross-cultural experience as it does to give them instruction in the target culture.

However, one way to do this is to introduce the Japanese element within the framework of the target culture. This is eminently possible, since there are so many Japanese cultural things which have found a following in other

cultures, unaware though many Japanese may be of this. Origami is one of these things. I have found that the Japanese people with whom I have discussed this art, with the sole exception of those who currently practice it seriously themselves, believe (1) that it is a strictly Japanese "craft", and (2) that it is simply a pastime for children (primarily girls). The incorporation of origami into a language-*cum*-culture course can provide an opportunity to offer an education in something Japanese that has had an impact around the world.

### **Origami in Multicultural Perspective**

Origami, which until at least the late eighteenth century was known in Japan by other names (Kasahara, 1988; Lister, 1997b), is generally agreed to have come to Japan in its original form from China, although Japan is acknowledged to have greatly improved and expanded upon this import. (Engel, 1994; Gross, 1997; Harbin, 1956; Kenneway, 1987) It was not representational or recreational at first, but was used for ceremonial occasions—in religious rites, and as symbolic wrapping. (Gross, 1997; Ohashi, 1997) Its Shinto connections are well known; Ohashi claims that its eventual use in wrapping, a symbolically respectful practice in Japan, arose from the importance of paper in documenting Buddhist scripture. Ohashi also ties the aesthetic of the "square" (the typical shape of origami paper) to the evolution of Japan from a hunting to an agricultural civilization. He claims that a preference for and appreciation of "curved lines and arched surfaces" gave way to the "straight lines and flat surfaces" of the rice fields. (p. 505) Paper, and origami itself, was popularized even more through the development of *washi*, which he says resulted in more paper being put to architectural uses than in any other country in the world. (p. 508)

There is disagreement as to exactly when the recreational paperfolding we now know as origami began in Japan; some say in or slightly before the Muromachi era (early 1300s); some say in the Edo era (around 1600). But all agree that a paperfolding tradition was developing in the West also at this time. Lister (1997b) in fact postulates that the term "Origami" was "adopted, in part, because it is a direct translation of the German word 'papierfalten'". (p. 518) While he is the only source to suggest this, most sources document a developing paperfolding tradition in Europe and elsewhere from the 1800s onward. Spain in particular was known to have a strong paperfolding tradition, which it is suggested was probably introduced there by the Moors from Africa and developed independently of the Japanese. The famous Spanish philosopher Miguel Unamuno was one of its staunchest perpetrators, and is credited with the eventual introduction of paperfolding to Argentina. Origami found favor with magicians, and some of the best known of them, such as Montoya of Argentina and the South African-born Robert Harbin, made great contributions to the world of origami creations. In fact, the first appearance of the word "origami" in an English-language book was in 1956, in Harbin's *Paper Magic*. (Lister 1997a)

Akira Yoshizawa is the most famous of Japanese origami creators, and is said to be responsible for much of the sophistication that origami has today. His origami, rather than focusing on the abstract forms created by crease patterns, is more lifelike paper sculpture, which he made possible through invention of the technique of wetfolding. ("Origami: The secret life", 1997) When Lillian Oppenheimer founded the Origami Center of America, an event which "was the key to the modern development of Western folding and to the unification of all of the separate traditions of paperfolding"

(Lister, 1997b, p. 520), Yoshizawa's work was the particular inspiration for an "explosion of creative paperfolding". (ibid.) This resulted in the appearance and popularization of styles which differed from Yoshizawa's, including the more geometric forms of Sakoda's "Modern" style. (Sakoda, 1997) Nolan (1995) wrote a landmark book on origami creation itself, discoursing on the process while offering original models for the reader to master. Engel's (1994) work is also singular, relating origami to such things as music and mathematics. Kenneway's comprehensive work (1987) combines information about origami, its history, development, and related arts in Japan and other countries with a wide range of folding diagrams for items made of various kinds of paper and cloth.

In addition to a number of origami organizations in Japan, representing different philosophies and preferences, there are active origami societies in countries all over the world, whose members are making their own unique contributions to origami development. ("Origami: the secret life", 1997) These get a regular airing at annual and semiannual conventions. There are also conferences dealing solely with the academic, theoretical and therapeutic applications of origami. (Smith, 1992; Miura, 1997)

### **Applications of origami to communication**

Hargie (1997) discusses communication as a goal-directed behavior, and the decision to pursue it as a function of "two main factors, namely the attractiveness of goal attainment and the strength of belief that the goal can be achieved." (p. 14) He cites research concluding that "[a]ctions are generally driven by short-term, immediate goals, although the long-term or superordinate goal will be taken into account." (ibid.) It would be reasonable to take successful performance in a communication course as a

likely short-term goal for students, and the eventual ability to communicate competently in a real-life situation as a long-term goal. It thus remains, as an issue of motivation, whether or not students believe it is possible for either of these goals to be attained.

In identifying communication as a social skill, Hargie (1997) points out that "the skilled individual needs to take cognisance of the others involved in the encounter." (p. 11) However, secondary school language courses in Japan, geared as they typically are to written-test performance, put the focus of each student not on the success of communicative encounters with others, but on the student's individual success through independent assessment of discrete answers on a test. This has no predictive value for the success of performance in any actual communicative encounters that may occur in the future.

Origami was considered as a technique that could be directly applicable to dealing successfully with these issues in the classroom. In the first place, since virtually all Japanese students have been taught some paperfolding in elementary school, they wouldn't consider it particularly daunting, whether or not they thought they were skilled at it. The prospect that success at origami may lead to success in the English course could reassure those who were not particularly confident of their language ability. There was also student curiosity as stimulus: What function could origami have in an English course? Indeed, language teachers might be as curious and ask the same thing.

The answer for the teacher is that the language involved in origami chiefly takes the form of explaining. Explaining need not be top-down; it cuts across all types of relationships. (Brown and Atkins, 1997) In the case of origami, moreover, it doesn't require difficult vocabulary. However, it

does require, being a social skill, the effective use of words in the context of both the relationship between communicators and the matter to be communicated. Brown and Atkins (*ibid.*) summed up the concept of explaining as having "interconnections with understanding, with language, with logic, with rhetoric, with critical theory and with culture." (p. 183)

The answer for the student is that the use of origami provides a realistic setting for applying vocabulary to situations other than test-taking or other communicatively irrelevant activities. Moreover, in origami folding the explaining doesn't involve the abstract or the artificial. It concerned with the practical issue of what one is doing right now, how one is doing it, and how best to make the communication partner(s) understand what exactly is going on. It concerns an activity taking place the classroom which could just as well be taking place at any time, anywhere on the globe. It demonstrates how appropriate use of English can produce actual, non-staged responses not only from whatever native English speakers happen to be handy, but from nonnative-speaking classmates whose responses do not have to be pre-learned or memorized. They produce actual results that can either verify the correct and effective use of the language or show immediately not only that there was an error, but where in the language usage the error occurred. Rectifying the error involves making sure that the communicative partner, more than the teacher, understands what should be happening.

The linguistic is only one aspect of successful explaining in origami. Teaching the folding of a model to a group of people requires considering such logistics as paper size for the demonstration, appropriate volume and speed of speech, the pace of the explanation and the use of pauses, and decisions on how much moving around the room and individual feedback would be effective.

In fact, the feedback involved in the teaching/learning of paperfolding is one of its great benefits as a communication exercise. This feedback comes in both verbal and nonverbal form, since the manipulation of paper is involved along with language. It is immediately clear whether an explanation was understood. Ways of improving the explanation may be offered by the communication partner(s) or may suggest themselves.

Origami has other appealing elements useful for communication practice. First, it offers the folder some control in how the conversation proceeds. It can function as a technique for starting conversations with strangers in a natural way; the folder can initiate the exchange, or cause the model being folded to provoke comment. Origami used in this way is more unusual, and requires less self-disclosure, than typical opening gambits which can diverge into vocabulary-intensive discussions of beliefs and ideas, problematic ground in these days of political correctness. Whether the partner in communication is also a folder or is new to origami, the subject is a built-in aid to continuing the conversation, particularly since origami is practiced in so many countries of the world. Armed with this kind of information, the folder is ready for a discussion of this aspect of Japanese culture in its multicultural dimensions.

A language-intensive book in English on origami was chosen as a text, and origami was used as the basis for English reading and cross-cultural speaking/performance exercises in an "Introduction to English Speaking Cultures" course for three semesters, during which experiment the above advantages were found to accrue. Both individual and group exercises were devised for speaking/performance practice; the language in the book provided a guide for appropriate usage, and the students were able to determine what that usage was with a minimum of prompting. Some



students commented that they appreciated the fact that the textbook was authentic, as opposed to contrived material; apparently this lent it some credibility.

There are many resources available for the study of origami itself, and for the study of language and culture through origami. I have included here annotated bibliographies of texts, videos, Web sites, and even a CD-ROM which are good places to start.

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### **Appendix I: Annotated Bibliography of Origami Texts**

There are many English-language books that present diagrams for the folding of models; however, some lend themselves more readily than others to use as textbooks in a communication/ culture/ foreign language class for adults. These books might be more expensive than some standard texts, but they have the added advantage of being

recyclable in everyday life. All are paperbacks.

**Kenneway, Eric (1987). *Complete Origami*. New York: St. Martin's Press. ISBN: 0-312-00898-8. 192 pages. Size: 19.5 x 24 x 1.5 cm. Types of models: mixed. Model difficulty level: mixed.** The late Eric Kenneway, of Britain, has here compiled an impressive, one-of-a-kind compendium of origami model diagrams, notes about folding arts related to origami, and short descriptive and historical readings. The arrangement of categories/ sections is alphabetical and thus arbitrary; however, this results in the convenient juxtaposition of various types of materials. The intermediate-level syntax and writing style are straightforward and minimally idiomatic, and the diagrams and explanations are clear. There is ample white space. Appropriate illustrative color photos and line drawings are scattered liberally throughout. The models diagrammed in the book use both standard origami paper and other papers such as newspaper and wrapping paper; there is even a Christmas tree made out of a bound mail-order catalogue. Types of models include one-piece and multi-piece, practical and whimsical, realistic and abstract, classical and contemporary, Asian and Western. The book can be adapted to be useful with groups having mixed interests.

**Gray, Alice and Kunihiko Kasahara (1985). *The Magic of Origami*. New York: Japan Publications, Inc. ISBN: 0-87040-390-7. 132 pages. Size: 18.5 x 25.5 x 1 cm. Types of models: mixed. Model difficulty level: simple.** Alice Gray, an entomologist, is one of the founders of the Friends of the Origami Center of America, which has become OrigamiUSA, and Kunihiko Kasahara is a Japanese well known for his many and varied origami creations and books. This book, characterized by elementary but non-childish English explanations of how to fold the models, is particularly good for practice in the effective and colloquial use of elementary vocabulary. Though the models are at various stages of "easy", there is a good amount of practice in necessary folding and assembling techniques, and a large

enough variety that a number of communication projects can be done based on the material. There are separate sections for models made with square paper, with rectangular paper, and with paper of other shapes, as well as one section on Christmas ornaments. Some completed models are illustrated in line drawings, others in black and white photographs. There is plenty of white space, convenient for jotting down notes next to the models or their explanations.

**Biddle, Steve and Megumi (1993). *The New Origami*. New York: St. Martin's Press. ISBN: 0-312-08037-8. 192 pages. Size: 20 x 24 x 1.5 cm. Types of models: mixed. Model difficulty level: mixed.** The Biddles, based in England, have produced a veritable treasure chest of representative models from the standard three levels of difficulty: simple, intermediate, and complex. Illustrations accompany every step of the diagrams, which are explained clearly and efficiently in intermediate level English. There are sufficient types of models here, using square and A-size (1:1.414) paper, to charm and interest just about everybody. The authors have classified the models into eight categories: modular, puzzle, storytelling, practical, layered, and symmetrical origami, plus some animals. In addition to introducing a number of folding and assembling techniques, this range provides a basis for many communication projects.

**Biddle, Steve and Megumi (1991). *Essential Origami*. New York: St. Martin's Press. ISBN: 0-312-05716-4. 192 pages. Size: 20 x 24 x 1.5 cm. Types of models: mixed. Model difficulty level: simple and intermediate, a few complex.** *Essential Origami* focuses its many models on ten of the "bases" used in origami. This approach helps students to master the folding of these bases and commit them to memory. It also makes it easy to see how certain folding techniques are related to each other. As a result, there is a good possibility that individuals and groups will experiment with their own variations in the course of completing communication projects. The book is laid out like *The New Origami*, with minimally idiomatic,

intermediate-level English text and good diagrams for each individual step.

**Alfonkin, Sergei and Tom Hull (1998).** *Russian Origami*. New York: St. Martin's Griffin. ISBN: 0-312-16993-0. 127 pages. Size: 22 x 28 x 1 cm. Types of models: **mixed. Model difficulty level: simple to intermediate.** This is really an excellent book, both for English study and for origami. Although the 45 models are not particularly difficult to fold, they each have charm points: many of them are action models, many encourage folders to take advantage of the patterned origami papers available and make good use of color variation possibilities (there are a number of multi-piece models), and even the simplest models are not presented as childish. At the same time, this book would be fine for children. As for the English itself, it is conversational/colloquial, and lends itself to practice in teaching model folding in front of a group. Good directions accompany the well-drawn diagrams. An introduction explains briefly about origami in Russia (Sergei Alfonkin is the best-known Russian practitioner, promoter, and creator of origami ; Tom Hull, American mathematics professor and another origami standout, is his comrade-in-folds who worked on the book with him). Photos of the designers of the models are accompanied by a brief profile; and there is a black-and-white photo of each completed model. There is plenty of white space inside, and the covers of the book are very colorful and appealing.

**Montroll, John (1998).** *Teach Yourself Origami*. New York: Dover Publications, Inc. ISBN: 0-486-40141-3. 119 pages. Size: 22 x 28 x 1 cm. Types of models: **primarily animals. Model difficulty level: simple and intermediate, a few complex.** John Montroll, an American, is an internationally acknowledged origami creator, particularly famous for his animals. His creations also are said to have a wonderfully logical folding sequence. These things are evident in this, one of his many books of diagrams, which focuses on the systematic instruction of new folders in important techniques. It requires only square paper, although many of the 44

models, particularly the intermediate and complex ones, are easier to practice with paper at least 25 cm (10 in.) square; the larger, the better. Folds and the symbols for them are explained one or a few at a time, and models introduced which provide practice in those techniques. Instructions for folding most of the models are limited to the diagrams themselves accompanied by a few technical origami terms; this makes the book less useful for reading or the modeling of verbal explanations. However, this lack allows students to devise their own explanations using the English vocabulary they are used to, something eminently possible with origami.

**Lang, Robert J. (1997). *Origami in Action*. New York: St. Martin's Griffin. ISBN: 0-312-15618-9. 156 pages. Size: 21.5 x 28 x 1 cm. Type of models: mixed (all move). Model difficulty level: mixed.** The subtitle is, "Paper Toys that Fly, Flap, Gobble and Inflate!", but there is a great deal of sophistication to this book. Its American author Robert Lang, a physicist, is one of the best known origami creators, and includes in the 37 offerings here some impressive works of others along with his own. The book begins with a detailed section explaining the basic folds necessary. All the models except one are made with squares of paper. Diagrams and intermediate level English explanations are easy to follow, even for the very complex models, and there is a black-and-white photo of each completed model.

**Harbin, Robert (1998). *Origami Step by Step*. Mineola, NY: Dover Publications, Inc. ISBN: 0-486-40136-7. 60 pages. Size: 21.5 x 28 x 0.5 cm. Types of models: mixed. Model difficulty level: mixed.** The late professional British magician, Robert Harbin, wrote this origami classic in 1974; Dover has reissued it as this slightly modified edition. It is a favorite of many origami enthusiasts because of its elegant models, the main reason it is included in this Appendix. It is the thinnest and lightest of all the books in this list; it also includes creations of origami folders from all over the world. There are color photos of ten of the most interesting models, and

detailed diagrams for all of them. The book begins with a section providing practice in following diagram-directions, but deals primarily with models made from variations on the Bird Base, which has already been mastered by anyone who can make a good crane. The English, while scant, provides good seed expressions for the development of fuller English explanations. The 30-some models, which include a unicorn, a mermaid, and a full-rigged ship, span a wide range of types and complexity.

**Montroll, John (1993). *Origami Inside Out*. New York: Dover Publications, Inc.**

**ISBN: 0-486-27674-0. 119 pages. Size: 22 x 28 x 1 cm. Types of models: mixed.**

**Model difficulty level: intermediate and complex.** This book has a sparser, and somewhat more difficult, language component than *Teach Yourself Origami*, but is included in this Appendix for two reasons: like *TYO*, it allows students to create their own explanations; and all 25 of the included models incorporate into their design the colored-side white-side characteristic of origami paper. Thus, all the models can be folded from a single origami square (although it is recommended that the square be larger than the typical 15 cm /6 in. size). This book would be good for students who were already at the intermediate level in both folding skill and English ability, although communication exercises could be made to suit those at a lower English level.

## **Appendix II: Annotated Bibliography of Selected Video and Electronic Origami Resources**

Here are some particularly good sources of information in English, that will increase knowledge of, interest in, and appreciation for origami in its various aspects.

### **Videotapes**

**Four videotapes by Michael G. LaFosse and Richard Alexander**, all produced in Haverhill, Massachusetts by Alexander Blace & Co., Inc., 1995:

**(1) *Origami, Square 1* (1 hr. 50 min.).**

This tape is for beginners. In addition to explaining about paper and other tools, it shows clearly how to fold six typical origami Bases and several simple models that can be made from each of them, as well as models that can be made from letter-size rectangular paper. Like LaFosse's other videotapes, the camera records the folding from a position above the hands. LaFosse uses unambiguous English, minimally idiomatic (gradually introducing terms particular to origami), with good intonation and pitch variation, none of it childish. Of particular value is his demonstration of several folding methods that arrive at the same results.

**(2) *Planes for Brains* (1 hr. 50 min.).**

These nine origami airplanes, from simple to intermediate, are made with both square and letter-size rectangular paper. The tape begins with a brief explanation of the paper necessary, and the origami terminology that is used. The English is clear and minimally idiomatic; those idioms that do occur are very useful in other contexts as well. Instructions for folding the planes is accompanied by demonstrations of how to launch them for best results. (The tape also includes instructions for folding a replica of a maple seed that will flutter to earth just like the real thing.)

**(3) *Butterflies and Moths* (1 hr. 50 min.).**

There are no basic explanations here; familiarity with elementary origami terminology



and techniques is assumed. This does not make understanding difficult, however. As with the other videotapes, the folding difficulty level increases as the tape proceeds. Likewise, as the techniques become more complicated, sentences and syntax increase slightly in complexity. The language, however, remains eminently easy to grasp.

**(4) *Happy Good-Luck Bats and Horseshoe Crab* (1 hr. 30 min.).**

This video introduces the origami "wetfolding" technique, using conversational, minimally idiomatic English at an intermediate level. Most folding directions are reinforced through repetition. These are especially clear explanations. The tape also includes pictures from an exhibit of Michael LaFosse's original models (he is an American origami designer of over 30 years' experience), giving an excellent idea of how intricate and subtly lifelike origami can be. The explanations of these are in more advanced-level English, but they offer a glimpse into the philosophies held by origami artists.

**Palmer, Chris K. (1997). *Hira-Ori: Origami Boxes, Flowers and Tessellation*. 2 hours. Haverhill, MA: Alexander Blace & Co., Inc.**

Chris Palmer is an acclaimed American origami artist and designer. He has incorporated his origami techniques into artworks made of cloth, as well as such things as original handmade neckties. On this video he explains how to fold some of his origami paper creations, all using square paper, combining unambiguous language with demonstrations. The difficulty of explaining these creations would suit high intermediate to advanced English communication (listening and speaking) ability.

**CD-ROM**

**Casady & Greene's *Origami: The Secret Life of Paper*. (1995).**

This is a marvelous resource. It is set up as an origami "gallery"; upon launching the program, one finds oneself standing in the entranceway. There is a shelf display of simple models, each clickable to lead to movies directing one how to fold them. With the cursor, or using the map of the gallery, one can enter the various rooms, which

provide other clickable things such as works of origami art or a world map, allowing for the easy exploration of the world of origami. There is a detailed glossary of terms and people, and an extensive bibliography of origami books. There is different, dreamy, "Eastern" music for each of the gallery rooms, that plays upon entry to each room. It is a delightful, addicting way to learn.

### **Web Sites**

There are many origami-related web sites; the ones below were selected both because they are outstanding in their construction and variety, and because they provide easy access to other , specialized sites.

#### **Joseph Wu's Origami Page**

**<http://www.origami.vancouver.bc.ca/>**

This is a site lauded by folders all over the world. Joseph Wu is one of the most famous origami creators, and here shows that he is also adept at his day job (involving computers), having produced an exemplary oasis on the Web that is easy to navigate, frequently updated, and well-organized. In addition to information about origami organizations around the world, there are photos and diagrams of origami models, and information about origami history, techniques, and scholarship.

#### **British Origami Society homepage**

**<http://www.rpmrecords.co.uk/bos/>**

The first thing one notices upon accessing this page is the crane flapping in the corner! The British Origami Society sponsors meetings all over Britain, has a bimonthly magazine, and offers origami supplies for sale. Its Web page is organized so that one can jump immediately with a few clicks to the part needed. A particularly useful category that can be clicked into is Phone Folding, which offers directions for folding models that are clear and precise enough not to need diagrams to accompany them. This naturally presents a challenge even for native English speakers! Nick Robinson, the BOS member who maintains the page, is always happy to accept new sets of

phone-folding directions via email, and provides an address.

**OrigamiUSA homepage**

**<http://www.origami-usa.org/>**

OrigamiUSA, based in New York City, is an active organization, as can be seen from its Web page; the many meetings and "folding sessions" that the members conduct (including an excellent annual international conference) are explained here. There is a section of diagrams, and other puzzle-and-game-like things; useful links to origami-related pages and information; and The Source, OUSA's extensive origami supply center, from which materials can be shipped all over the world.

**Origami Resource List**

**<http://www.concentric.net/~mikeinnj/orisrc.shtml>**

This is a frequently updated listing of societies and supply sources for origami in most parts of the world. An alphabetical listing allows for quick access to the information needed.

**Origami Tanteidan**

**<http://www.ask.or.jp/~origami/t/>**

Origami Tanteidan ("The Origami Detectives") is a Japan-based organization that was founded in 1989. Their web page, written in both Japanese and English, contains mostly information about the organization and its members, including some models and other creations. The organization has a bimonthly newsletter, diagrams from which are available here.

**Marshall Bern's Origami Art Show page**

**<http://www.parc.xerox.com/csl/members/bern/origami.html>**

This page is included here because of the unbelievably good photos it has of works of art by well-known folders from around the world. It is difficult to find representations as good as these of any models, especially such complex and detailed ones as are shown here. Bern also includes links to other useful and informative origami pages.

**John Smith's Origami Page**

**<http://www.paston.co.uk/users/jon.pure/bitsofsmith.htm>**

John Smith, a statistician living in the United Kingdom, has done a great deal of research on origami and related areas. This page provides links to some of his work, including details of origami history and applications.

**折り紙とコミュニケーション・ストラテジー**

デボラ・フォアマン - タカノ

本論文では、外国語／文化／コミュニケーションの授業で折り紙を取り入れることの効用と成果を論じる。折り紙の導入は、学生の外国語（この場合は英語）での意思伝達能力の向上に役立つだけではない。折り紙という文化が、日本固有のものであると同時に、多文化的な側面を持っていることを知ることによって、自他の文化の特殊性、共通性などについて、学生の意識が高められるのである。特に日本の学生の場合、これまで受けてきた英語教育の結果、自分の試験の成績や英語運用能力、間違いなどを気にして、自分自身にばかり関心が向いてしまう傾向がある。外国語で意志疎通をはかるためには、自分よりも意志を伝えたい相手に関心を注ぐべきであって、そのための訓練として折り紙は好適である。文献資料、ビデオ資料及び電子資料の注釈付き書誌を添える。