



## Theme 14

### Creation of the story cards

<p><b>Necessary Material</b></p>	<p>The necessary material varies according to the chosen technique(s), which can be numerous.</p> <p>The kamishibai must be photocopied or printed in color on a 250g, semi-paperboard paper so that the cards can slide easily in the butai-castelet and in order to prevent them from getting damaged.</p>
<p><b>Format of the cards</b></p>	<p>The card must be <b>37 x 27,5 cm large</b> (standard format, slightly smaller than the A3 format).</p> <p>Thus, the kamishibai can be printed in an A3 format and reduced by cutting the margins.</p>
<p><b>Number of cards</b></p>	<p>The number of cards can vary between <b>minimum 8 to maximum 14</b>, including the cover.</p> <p>The first image of the kamishibai should be the illustration of the cover, which also presents the title of the story.</p> <p>The illustration and its corresponding text should be created separately and glued together once finished.</p>
<p><b>Front (illustration)</b></p>	<p><i>Background:</i> choose a background that emphasizes the other elements (characters, scenery, words) to clarify the story visually. The technique used should also match the other graphic elements.</p> <p><i>Characters:</i> should be well-characterized as to be recognizable from one card to another, especially if they are depicted by more than one person. They can be more easily recognized if characterized by a distinctive feature (a hat, a distinguishing feature, a repetition of colors...).</p> <p>Pay attention to the size: one must always imagine an audience that is quite far.</p> <p><i>Edges:</i> the butai or the castelet is bound to hide a certain amount of the card (at least 5cm on each side); one must pay close attention to situating the action within the visible space of the card, so that the story remains visible and understandable.</p>

<p><b>Recto (illustration)</b></p>	<p><i>Image sequence:</i> if one is considering a sequencing within an illustration on the same card, it must be realized from right to left since the cards are meant to slide in that direction (the cards should be removed from the butaï on the right side).</p> <p><i>Creation techniques:</i> you may proceed with the illustration technique as you wish (painting, felt tips, pens, collages, pictures...): let your imagination run free!</p>
<p><b>Back (text)</b></p>	<p>The typewritten <i>text</i> should be short - about 1 to 8 lines in font size 16 per card.</p> <p>At least 4 different <i>languages</i> must be included, of various statuses (foreign languages, regional languages, variety of dialects...). To help with the pronunciation, said languages must be transcribed.</p> <p>Each word or sentence in another language than French has to be translated on the same card (in footnote). It's also better to indicate the pronunciation of the words in square brackets (example: "Abuelo" is pronounced [Abouélo]).</p> <p>The <i>narration</i> must be simple, in accordance with the image and must allow the comprehension of every language.</p> <p>There are several ways to insert the languages in the narration:</p> <ul style="list-style-type: none"> <li>- the story can be told in French and the dialogues can be read in other languages (each character can speak a different language)</li> <li>- the languages can appear through onomatopoeias, rhymes, keywords of the story, etc.</li> <li>- through intercomprehension (words that are transparent regarding French) or through a translation or reformulation within the narrative.</li> </ul>
<p><b>The final product (assembly)</b></p>	<p>It is very important to number the back of the pages for the assembly beforehand, since the texts will be staggered with the illustrations so that the audience can see the illustrated card and the narrator is able to read the text.</p> <p>This means that the illustration n.2 will be on the front of text n.3, illustration n.3 with text n.4 and so on. At the back of the last illustration should be glued text n.1.</p> <p>The easiest way to proceed is to prepare strips of paper containing the text of the story and to glue them at the back of the corresponding cards once the illustrations are done.</p>

<p><b>The final product (assembly)</b></p>	<p>If the technique chosen is a material one - meaning that the illustration is enriched with the addition of various and/or recycled materials -, then it's best to photograph/photocopy the cards and to laminate them so that they can slide easily in the butaï during the performance.</p>
<p><b>Be careful...</b></p>	<p>-not to translate the same text in different languages. The alternation of the languages has to reflect the reality of plurilingual or plurilinguistic practices. -not to develop stories that are too complicated.</p>

