

# Plurilingual kamishibai: from creation to performance

Accompanying handbook



**Content:** Handbook created in 2020 by the Dulala association, the Universities of Aveiro, Aristotle of Thessaloniki and Paris 8, as well as the Autonomous Region of the Aosta Valley, within the framework of the «Erasmus+ Kamilala» project.

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## INTRODUCTION

This pedagogical handbook is the first production of the **Erasmus Plus Kamilala project**, financed by the European Union. It is the result of the cooperation between the different partners who collaborated in person and online in its writing: the association D'une Langue à L'Autre (DULALA), project leader, the Universities of Aveiro, Aristotle of Thessaloniki and Paris 8 as well as the Autonomous Region of the Aosta Valley.

The handbook is based on their experience as instructors of plurilingualism and organizers of the plurilingual kamishibai\* competition. **The co-writing of the pedagogical booklet aims at guiding any education professional in a European context wishing to set up a plurilingual kamishibai project.**

This contribution contains a contextual and theoretical part as well as a more practical section that guides the project leader, step by step, in the sensitive and creative experience that the plurilingual kamishibai constitutes for a group of children.

It is based on the fact that **our societies are increasingly multilingual** and that plurilingualism, as a skill, is valued throughout Europe. However, not all languages are equally promoted, some being considered more profitable on the job market. Yet it has been shown that **taking into account the languages of families, whatever they may be, is a vector of well-being and motivation for children's learning.**

Every year since 2014, the DULALA association has organized a plurilingual kamishibai contest. Since 2018, this contest is also carried out in other territories by educational actors federated around the Kamilala network ([www.kamilala.org](http://www.kamilala.org)). The University of Aveiro, the Aristotle University of Thessaloniki and the Autonomous Region of the Aosta Valley are among them. **The annual competition invites children from 3 to 15 years old to create a story in kamishibai format, integrating four languages of varying status, including the language of the school, into the narrative.**

This Erasmus Plus Kamilala project is an opportunity **to involve multiple languages and skills that are sometimes ignored in the educational structure.** Through the writing and creation processes, **the children develop their linguistic competence in the school's language and experiment with intercomprehension and otherness** thanks to the discovery of other languages and, consequently, differing worldviews. It also aims to show that the plurilingual kamishibai contest, through the experience of creation and (re)discovery that it offers, **is a tool to promote social inclusion in educational contexts.** Finally, it focuses on the effects on the acquisition of the school's language, the motivation of the children and their learning.

The kamishibai is the result of a collective literary and artistic creation that involves children aged 3 to 15 years old, the education professionals who supervise them, and also the **parents who contribute** to its realization thanks to their linguistic expertise.

<sup>1</sup> The words followed by an asterisk are defined in the glossary.



Credit: Dulala, France, 2018



Credit: Aosta Valley Autonomous Region, Italy, 2019



Credits: University of Aveiro, Portugal, 2019



During the three years of the project, the partners conduct annual editions according to an agreed-upon schedule, create and update pedagogical and informational documents, monitor participating classes, and train professionals in the pedagogy of language awareness through this tool. The University of Paris 8 accompanies groups of children in their creation of plurilingual kamishibais and supports the supervisors in their process.

The five partners are committed to producing training content in two formats: a **pedagogical booklet** in PDF format, both theoretical and practical, meant for any candidate wishing to register for a contest; an **online training module** disponible gratuitement, en accès libre, available free of charge, with videos and interactive activities to introduce the domain of language awareness with the plurilingual kamishibai tool. Finally, an **engineering report** will assess this transnational experience in order to inform any structure interested in setting up a plurilingual kamishibai competition on its own scale.

The expected results are:

- an improvement of the school climate and the well-being of the children;
- an increased motivation for learning in general;

- a more smooth communication between parents and educational structures;
- greater tolerance and inclusion of social, cultural and linguistic diversity.

**In the long term, this project aims to show families, education professionals and, finally, European decision-makers that the valorisation of plurilingual repertoires can have a positive impact on social inclusion and school performance.**

In order to ensure its dissemination and sustainability, this project also proposes to **expand the Kamilala network, which brings together educational actors concerned with making plurilingualism in education a priority for inclusive schools in the 21st century.** In addition to the four partners of the Erasmus + project organizing the competition (DULALA, Aosta Valley Autonomous Region, University of Aristotle of Thessaloniki and University of Aveiro), in 2020, other structures began offering this competition on their territory: The LPIC laboratory of the Haute École Pédagogique de Lausanne in Switzerland, the Élodil Ontario association in Ontario (Canada) and Élodil Québec in Quebec (Canada), the French Consulate in Louisiana (United States), the French School of Shanghai (AEFE) for AEFE establishments in the Asia-Pacific zone, the French Institute of Spain and the Feusseul association in Senegal.



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## WHAT IS A KAMISHIBAI?



The kamishibai is made up of a series of illustrated cards, inserted into a wooden castelet\* (or butai\*) with three doors. Each card shows an episode of the story; on the front side, the public sees the image, while on the back side, the storyteller can read the text.

It is a playful tool that encourages active listening to the story, while inspiring listeners to create and recount in their turn.



Credit: Aosta Valley Autonomous Region, Italy, 2019

Before creating a plurilingual kamishibai, it is a good idea for children to be familiar with the format of the medium. Thus, reading several plurilingual kamishibai beforehand is a definite asset in the appropriation of this tool.

In order to make a dialogue more dynamic, to allow for a more accurate pronunciation or simply for the pleasure of theatrical play, these readings can also easily be done with several voices.

This discovery phase can be introduced or accompanied by working on storytelling or theatrical practices, mobilizing interdisciplinarity.

## WHERE DOES IT COME FROM?



Kamishibai in Japanese literally means «paper theater show» and represents an intermediate form between theater and reading.

Its origins date back to the VIII<sup>e</sup> century. In the Buddhist temples of Japan, in order to disseminate moral teaching to a people who were mostly illiterate, paper or silk scrolls were used. The monks would unroll them and narrate the story represented by a series of horizontally painted scenes, viewing them one part at a time, from right to left.

This technique then underwent a long evolution. In order to have a more flexible and easily transportable instrument (the original scrolls could reach the length of twelve meters!), the modern form features a castelet, or butai\*, and story cards with illustrations on one side, a short text on the other.

This form of storytelling grew out of the Buddhist temples and experienced its greatest expansion in the XX<sup>e</sup> century, between the two world wars, when Japan was suffering a severe economic crisis. The gaito kamishibaiya\* (narrators) traveled the roads of Japan, on a bicycle that carried a small theater-like structure, selling sweets to children and then telling them stories. From village to village, from district to district, when the sound of two wooden sticks beaten together (the hyoshigi\*) was heard, people would run to listen to comic or dramatic tales that were addressed to children, but not only.



# kamishibai

théâtre de papier

teatro de papel

teatro di carta

χάρτινο θέατρο

paper theater

After the Second World War and with the advent of television, this type of narration was abandoned, but it has never been forgotten. Many of the stories told in these kamishibai are in fact the basis of Japanese manga, and their structure as well as their simple and effective narration allowed a revival in 1970s Europe within the field of education, particularly in the learning of reading and writing, as well as plurilingual teaching.

Today, several associations, including the IKAJA (International kamishibai Association of Japan), seek to disseminate the principles of this art form throughout the world, with a vision of promoting culture.

## Further reading:

Cid, L. F. (2009). El «kamishibai» como recurso didáctico en el aula de educación infantil y primaria : una experiencia educativa : Propuestas para un entendimiento oriente occidente. Bordon 61 (4), 141-149.

Montelle, E. (2007). La Boîte magique. Strasbourg : Callicéphale Édition.



## WHO IS THE PLURILINGUAL KAMISHIBAI FOR?



The social and communicative possibilities of the kamishibai enable it to address a very diverse audience, from schools to any pedagogical, creative and/or playful setting, because it is an instrument that encourages the development of a wide range of skills and the inclusion of several actors.

- **Children and teenagers are the privileged recipients**, who will be able to confront the practical realization of the project. This will allow them, through the production of images and texts, to develop their creativity, to improve the expressiveness of their reading and to sensitize them to several languages and cultural resources.
- **The children's parents can also be involved** because they can not only attend the kamishibai\* performances, but also participate in its realization as experts of its linguistic and cultural elements.
- **Education professionals**, whether trainers, teachers or animators of educational structures, will experience this flexible and dynamic tool that stimulates and promotes linguistic and transversal learning, in a perspective of inclusion and openness to the transcultural and plurilingual world.

# Raconter

to tell

raccontare

narrar

Καλημέρα

告诉

## WHAT ARE ITS PEDAGOGICAL STAKES?



### *The kamishibai: a powerful interdisciplinary tool*

The ease of use of this medium, which is light and transportable, as well as its flexibility, which allows for the implementation of different activities, favors an action-based and interdisciplinary approach to learning while being part of the pluralistic approaches to languages and cultures\*.

Children come into contact with several languages and cultures in communicative situations that lead them to:

- ◆ Interact by asking or responding to questions posed to formulate and verify hypotheses about the story;
- ◆ Listen to the narration and observe the images to understand the story and tell it;
- ◆ Order the sequences of the story by reproducing them orally, encouraging reflection;
- ◆ Express themselves by sharing their impressions and interpretation of what is being recounted;
- ◆ Write and illustrate creative stories to tell to a real audience;
- ◆ Read aloud for the pleasure of entertaining their audience;
- ◆ Develop skills, knowledge and attitudes;
- ◆ Encourage openness to the world through the dialectical movements of imaginary characters
- ◆ Develop skills and positive attitudes towards languages and cultures;
- ◆ To acquire new knowledge about the languages and cultures of the world.

### *The kamishibai: a trigger for the imagination*

The interest that children show in using the kamishibai makes it a powerful tool to develop their creativity by allowing them:

- to maintain and stimulate their imagination;
- to concentrate and create their own mental images;
- to develop visual and auditory intelligence.

### *The kamishibai: a stimulus for cooperation*

The phases of staging and/or producing a kamishibai tale encourage cooperative work between groups of children, whether in the library, in the classroom, in the animation center or in the framework of an exchange project with other centers or other countries. In staging the kamishibai, children can:

- Designate the roles;
- Define the sound effects and/or music;
- Decide on the rhythm of the storytelling and the transition of the cards.

While creating a story, collaboration can occur in:

- Choosing the topic;
- Defining the storyline;
- Developing the sentences of the story;
- Establishing the storyboard\*;
- Creating the illustrations.



Credits: Autonomous Region of the Aosta Valley, Italy, 2019

### *The kamishibai: a support for plurilingual oral expression*

Among the steps in creating a plurilingual kamishibai, declamation aloud is an important part of developing oral competence. It will help with:

- ▲ Verbal expression, by controlling the articulation of words, intonation and volume;
- ▲ Reading aloud to an audience;
- ▲ Having the courage to express oneself in an unknown languages;
- ▲ Becoming familiar with the phonetics of different languages.

# THE KAMISHIBAÏ STEP BY STEP



In order to facilitate the use of this little booklet for all those who want to «build» a project based on kamishibaï and plurilingualism, we propose four steps that give an overview of the passages that are, if not necessary, at least useful in order to help users engaged in this type of pedagogical approach.

## Discovery Step

This step, through the reading and presentation of different productions, initiates the process of opening up and building awareness of linguistic and cultural diversity, as well as the analysis of plurilingual kamishibaïs. The children will discover the structure of a story and will thus be better able to create a plurilingual kamishibaï based on those they have already explored together.

## Language Use Step

This stage leads up to a realization of the existing linguistic diversity, i.e. the languages present within the group as well as in its close environment (other classes, adults, children of the structure), in the neighborhood and the social environment of the children. In addition to opening up to others and to difference, they will thereafter be able to use these resources to create the kamishibaï.

## Realization Step

This stage is broken down into several interdependent tasks, sometimes concurrent, to be carried out in large or small groups depending on the activity. The next step is to create the kamishibaï.

## Final Step: Performance

Once the creation phase is finished, it's time for the show!

It is now time for the children to stage themselves as plurilingual storytellers (as indicated by the storyteller's prop defined at the beginning of the project or a particular posture) and to tell the kamishibaï to as many people as possible.

Music, in all its dimensions (recordings, songs, instruments, choirs...), can find its place here.



Credit: University of Aveiro, Portugal, 2019

## DISCOVERY

### Reading and staging a kamishibai

Magic formulas of the plurilingual kamishibai storyteller.

#### Atmosphere

**Create a magical and enchanting atmosphere:** you can play with the light, set up the kamishibai on a new table, with a tablecloth for example, in a new dedicated space.

**Make sure that the children are well seated** with their eyes at the same level as the kamishibai, without any obstacles.

**Make sure there are no interruptions during this special moment:** turn off cell phones, put up a sign on the door, give them instructions to respect, such as maintaining silence and not getting up or going beyond certain limits in the space.

**Sacralize the object and the role of the storyteller:** introduce the object, the reason why it is in the room (create an anecdote), set up a ritual linked to the function of the storyteller (accessory for telling the story) and the imaginary world into which it takes us, handle the elements gently.

#### Posture of the storyteller

**Modulate your voice** according to the characters and the moments of the story.

**Interact with the audience** by asking questions, asking them to complete sentences, especially when new languages are used through repetition. This promotes comprehension while reinforcing concentration.



Credits: Dulala, France

### *Ritual for opening and closing the butai*

**Create suspense and mystery** around the opening and closing of the butai to accentuate the entertainment dimension of the kamishibai reading.

**Recite a spellbinding and intriguing nursery rhyme or song** that encourages calm and attention. It is recommended to choose a rhyme related to the theme or the elements of the story, in a language other than the one(s) of the school. It can be one already known by the children, new, traditional or invented. To vary, propose a rhyme based on onomatopoeia or calm actions (kisses, breathing...).

### *Effects of suspense and surprise to accompany the narration*

**Play on the unveiling of the story cards:** quick or gradual, according to the ongoing action in the story.

**Add sound and visual effects:** bang pebbles together, sprinkle rice on the butai\* to symbolize rain, sign certain words...

### **Analyzing the story and the kamishibai tool**

After the reading of the kamishibai, a moment of exchange and discussion about what has been understood and observed allows for reflection on the future realization of the group.

Questions may also be posed about the meaning of the story (the **plot**, the **characters**, the **languages** heard), but also the functioning of the kamishibai tool (the **staging**, the **posture of the storyteller**, the effects of the card movements).



Credits: Dulala, France

## AWARENESS OF ENVIRONMENTAL LANGUAGES

The aim here is to become aware of the collective plurilingual repertoire of the class and the skills and knowledge of each person as resources to be mobilized. The activities will therefore start from an external tool and then go on to question the languages of each student. The «pédagogie du détour» (detour pedagogy), rather than frontal, is at work in order to let the children confide in each other

### How to unveil the languages of the group?

A video, a children's book, or any other medium can be used as a starting point for addressing everyday plurilingualism, particularly through the language biography\*, i.e., the history that a person maintains throughout his or her life with languages.

A creative writing activity can also be proposed: a poem that speaks about the languages one knows, an autobiographical story...

A collaborative writing activity can be carried out with a plurilingual display, reflective drawings or a more personal language flower\*, the petals of which represent the child's linguistic repertoire (possible variations: the languages I hear, speak, love, want to know...).



The language biography\* is a reflective support on the languages of each person, based on testimonies (from children in the group, adults in the structure, people they have met, characters in a story...), the children can become aware of their plurilingual capital and reflect on the languages that surround them.

## CREATING THE KAMISHIBAI

In the table below, we have a summary of the technical indications to respect for the realization of the kamishibai.

<i>Story</i>	The story must be original, with the possibility of being inspired by a pre-existing storyline.
<i>Number of cards</i>	From 8 to 14
<i>Format</i>	37 x 27,5
<i>Languages</i>	At least 4, with various statuses. To help with pronunciation, the integrated languages must be transcribed.
<i>Illustrations</i>	Illustration and text should not be on the same card, but staggered for the narration.

### Laying the groundwork

It is not always possible to carry out these activities with the whole group. In this case, children can be given different tasks in **smaller groups, valorizing the skills** they bring to the table. When the project is carried out across grades, it is possible to play on the **complementary roles of children of different ages and levels**.

Sometimes, decisions can be made in an assembly and be debated and voted upon. Why not take advantage of the creation of the kamishibai to

raise **awareness of citizenship** and stimulate debate and negotiation? Debate can be approached in a playful way and voting can enhance motor skills for young children. The role of the adult is multiple: to animate exchanges, to reformulate arguments, to ask the children to explain their ideas, to make sure that each child who wishes to express himself/herself can do so. It is even possible to imagine a collective decision by voting, justifying individual choices, debating, etc.

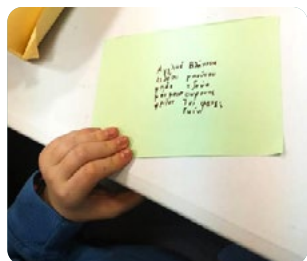
## Storyline

In the same way, collective reflection on a storyline makes it easier to carry out other tasks in small groups: writing the text, sequencing the story, the number of story cards, the illustrations, the insertion of languages. Moreover, with this first collective work, one can identify the essential elements to build one's kamishibai and possibly what remains to be explored (unfolding of the story, words to be collected in other languages) and one can organize the following steps with a distribution of tasks according to the skills and preferences of each person.

For younger children, adapting a storybook can help create the story, since the plot already exists. The characters, places and activities can then be adapted to the children's tastes and environment to create **an original story**.



Credit: Dulala, France, 2019



Credit: Aristotle University of Thessaloniki, Greece, 2019



Credit: Dulala, France, 2019

## Language Investigation

To proceed with the **language investigation**, children can get together in groups to collect the words in other languages that they will need for the story.

As detectives, the children will collect words, identify languages and develop their skills — as experts. This will reinforce their curiosity, their creativity, their ability to deduce through hypotheses, but also their reflexivity, by gaining perspective on the role of language in the different domains of life and for different people.

For this collection, it can be interesting to think of **materials and objectives**: Collecting words to be gathered on a plurilingual tree? Collecting testimonies and writing a story? Imagining a language biography\*?

## Writing a story in kamishibaï format

### *A short text*

The kamishibaï should be read in 5 to 10 minutes. Therefore, you need to create a relatively concise text as a whole. Also, the text on each story card should not be too long and should be composed of simple sentences, so as not to bore the spectators and to keep them focused on the story.



Credit: Dulala, France, 2019

### *A style specific to the story*

The kamishibaï is a form of narration. It is an opportunity to approach with the children the language of storytelling, which differs in certain points from spontaneous language by:

- the richness of the language;
- the precision of complex syntactic constructions;
- the formation of dialogues;
- the concordance of the narrative tenses;

### *A particular narrative structure*

The structure of the kamishibaï can be that of a story (with an initial situation, a dramatic element that opens onto a quest and a final situation), that of a poem or a reportage. The places, people and actions can be very diverse - the only limit is the children's imagination!

## Integrating different languages into the story coherently

In a plurilingual kamishibai, the languages of the story contribute to its construction and progression. The challenge is to forge narrative unity from a **diversity of alternating languages**. The story is written in the common language of the structure to ensure coherence. This is the main language of the story. At least four other languages of various origins and status intervene progressively in the kamishibai, while maintaining a global comprehensibility.

The languages can be inserted in different ways:

Through **repetitions**: key words and phrases that are repeated from one story card to another;

In **dialogues**: when a character who speaks a new language appears in the story;

In **rituals, rhymes and songs** integrated into the story;

In the **illustrations** to encourage reflection on writing codes;

[...] There, he encounters an elephant, to whom he says  
« namasté » and they decide to play together

[...] and sometimes, they fall asleep with a short song:  
نئي يا مومو  
حتى يطيب عشانا  
و لا ما طلب عشانا  
يطيب عشنا جيرانا

[...] Without even saying hello, she asks him in soninké:  
« An d'in kurufen wari ba ? »  
Has he seen her kan-kurufe?



The languages can be chosen in relation to the story. They can, for example, pose a problem (the characters in the story do not understand each other), be assets for the story (the characters must collect as many languages as possible) or lead to the resolution of the story (thanks to the characters' quest, the world in which they live becomes plurilingual). They can also be an element of play and interaction with the audience.

Global comprehension of the story is made possible through context, rephrasing, repetition, illustrations, interaction with the audience, and storytelling.

The story should be easily readable by any narrator. When incorporating words from languages other than the common language, a transcription should be provided to assist with pronunciation in addition to the actual spelling. The translation can also be added in the margin of the text read by the storyteller.

## Creating the illustrations

All techniques are welcome (for story elements or backgrounds). Collage, drawing, painting, photography, and digital are just a few examples. You can take advantage of this project to explore the plastic techniques you wish, taking into account the following constraints.

The kamishibai must be composed of **8 to 14 cards**, including one for the title.

Before starting to create the illustrations, it is advisable to create a **storyboard\***. The written story is then sequenced in 8 to 13 main phases that will have to be illustrated. This allows you to have a fairly precise idea of what will be represented on each card.



Credit: Aristotle University of Thessaloniki, Greece, 2019

### Materials and format

The kamishibai must be **27 x 37.5 cm** to be able to be told in a castelet. It is important to leave small margins so that the entire illustration is visible to the audience.

Each card must be **rigid** enough to stand and pass through the castelet.

The set **should not be too voluminous**, so that all the cards of the kamishibai fit in the castelet.

**Irregularities on the surface of a story card should be avoided** as much as possible, as they would make changing out the cards more difficult (if the group wishes to work on textures, it would be more appropriate to photocopy the cards once they have been made or to laminate them).

## Pictorial content

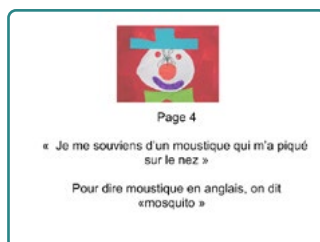
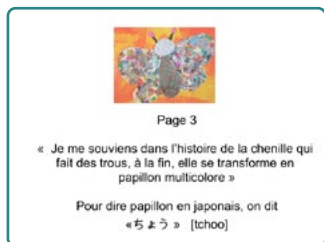
It is important to avoid an overload of information, favoring content that is **clear and simple**.

The **key elements** should be **easily identifiable and recognizable** from one card to another: same colors, same shapes, the addition of a redundant element if this element is made by different children (for example, a blue scarf to recognize a particular character).

It is important to dissociate the background from the objects and characters in focus, by gluing the elements on the background or by distinguishing them by an outline of another color.

**Languages** can be inserted as a graphic element in the illustrations

As in Japanese manga, and unlike in children's books, the story cards are passed from right to left (for the audience). The children must have in mind the direction in which the cards slide in order to position its graphic elements in the right place. One could imagine telling the story by revealing the cards gradually, for example, to create an effect of suspense.



«Je me souviens des histoires de petites bêtes à la maternelle», ("I Remember the Stories of Little Beasts in Kindergarten"), by the students of Balbigny Kindergarten, winner of the French-language kamishibai contest 2019-2020, Dulala

## Organizing the story cards

Once the text has been written and the illustrations have been made according to the agreed-upon storyline, it is necessary to think about the assembly and organization of the kamishibai story cards.

This step is important and attention must be paid to the placement of the texts. For, **the text corresponding to a story card is not placed behind it**. The text of the first card is placed **behind** it! The least risky method is to **create the illustrations and text segments on separate sheets**. The text is then pasted onto the illustrated cards according to the reading plan of the kamishibai.

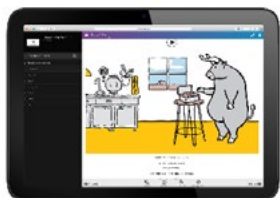


*Credit: University of Aveiro, Portugal, 2019*

## Digital Kamishibai

The digital kamishibai is becoming popular online, forming the subject of various experiments. It consists of:

- animated story cards, accompanied by text and sound versions, such as the versions proposed by DULALA on its website (<https://www.dulala.fr/kamishibais-numeriques/>) which also includes games for having fun with languages;
- videos published online where a narrator recounts a story using the kamishibai;
- kamishibai in epub version that can be downloaded and viewed on iPhone, iPad, smartphone and computer, such as those that have been experimented within the Erasmus+ project Lecturio+ (<https://www.miriadi.net/lecturio/videos-thomas-et-la-pasteque>).



## NARRATING THE KAMISHIBAI: A PLURILINGUAL PERFORMANCE

The performance experience, although it can be intimidating, allows children to develop their speaking, acting and reading aloud skills. The kamishibai performance in front of an audience **valorizes the creative work of the group** and inherently the languages and skills of the children.

### *Before the performance*

To make the performance more of an event and get everyone involved, the children can be asked to create **posters and invitations** to the performance.



Credit: University of Aveiro, Portugal, 2019

### *D day*

In order to involve every child in the performance, roles other than those of the storyteller(s) can be created. Some may be asked to be **greeters**, others to be **ushers in the room**, there may also be **pre-senters** (of the kamishibai, of the project, of the performance...) and **facilitators** in charge of managing the opening and closing rituals of the butai\*.

The kamishibai performance can be the occasion to invite the parents, the staff of the establishment, other children... The public will then become aware of the linguistic richness surrounding them, as well as the children's expressive, imaginative, and linguistic competences!

### *For the families*

If they are plurilingual, it is an opportunity to realize and/or reassure themselves that **other families are experiencing similar situations**. If they are monolingual, it is a way to become aware of their plurilingual environment and to reinforce the idea that **the languages spoken locally are resources for learning**.

### *For the children*

As spectators, authors, storytellers or more, it is a great opportunity to **explore the languages of their environment** and to allow themselves to discover new ones.

It is a considerable awakening, an invitation to plurilingualism, a recognition of one's linguistic resources and a conscientization of one's plurilingual communicative repertoire.



Credit: Dulala, France, 2019

### *For all*

The performance is a confrontation: the text has been written and is now being read for someone. The effects of this writing and reading can be measured thanks to the reactions of the audience.

## After the performance

**The debriefing session with the group** allows discussion of what the children liked, what they learned, what they would do the same or change.

It is also an opportunity to summarize what they have learned, to create a link with other activities, to strengthen the cohesion of the group and to collectively consider the project's continuation.



*Credit: Dulala, France, 2019*



*Credit: Dulala, France, 2019*

In order to continue its dissemination, the kamishibai created by the children can be exhibited in a public space (libraries, entertainment centers, etc.), which will provide high visibility. In this way, the work of the children is valued and may inspire other projects of this kind!



*Credit: University of Aveiro, Portugal, 2019*

# MEMO: LANGUAGE AWARENESS AND THE ROLE OF THE ADULT



## Language awareness: it's up to you!

- ◆ **the pedagogical approach:** an investigative approach based on cooperation, peer learning and games.
- ◆ **the children participating** become language detectives by solving linguistic investigations together.
- ◆ **the adult facilitator** encourages and accompanies reflection, values the children's words and expertise and guarantees equal treatment of all languages and cultures.

## Possible pitfalls:

- **the overvaluation of certain languages**
- **assignment of an identity**, a language or a culture based on external representations (familial and/or social environment)
- the obligation or injunction **to reveal intimate elements**
- **the stigmatization or exclusion** of monolingual children
- **a dichotomous approach** to the home language(s) and the language(s) of the school.

## Points of reference:

- **Questions for the whole group:** Can anyone count to 10 in another language? Do you know people who speak other languages?

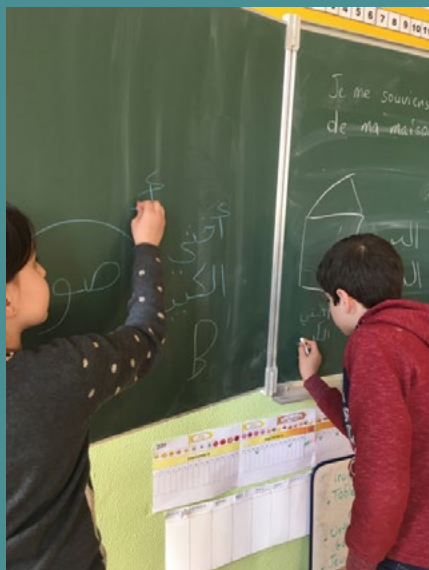
An adult who is open to languages and ready to welcome them by expressing, for example, personal elements: I speak French and Spanish, I understand Italian and I recognize Arabic, I have a friend who...

- **The choice** of whether or not to reveal one's plurilingual skills and when to do so. Some children are not comfortable talking about their intimacy outside the family context.

- **The children's proposals** as input and support for the collaborative work (the adult can build on and help create a link between the proposals).

The challenge is to value the languages of the families, but also the languages learned, encountered in everyday life or during travel, for example, to:

- Allow the valorization of all plurilingual competences, partial and heterogeneous as they may be.
- Stimulate curiosity and openness to the world through languages.



Credits: University of Aveiro, Portugal, 2019

Credit: Dulala, France, 2019



### Plural approaches

«Plural approaches to languages and cultures» refers to didactic approaches that provide teaching activities involving several linguistic and cultural varieties at the same time.

The four plural approaches generally adopted are: the intercultural approach, language awareness, the intercomprehension between related languages and integrated didactic approach.

### Language Biography

Language biography refers to the story of a person's language and linguistic history, which is both singular (background, social and familial contexts, educational cultures, encounters, etc.) and in flux, since it is based on past and current experience.

### Butai

Butai is the prop, generally made of wood, used in the kamishibai to display the illustrations.

### Castelet

Another way of defining «butai», synonymous.

### Language Awareness

Language Awareness is an approach to the didactics of plurilingualism that takes into account the reality of our multicultural society and also involves languages that are not taught in school.

Language Awareness aims to develop positive representations and attitudes towards linguistic and cultural diversity, and the ability to observe and reflect on languages and language.

### Language Flower

A didactic practice in which the students in the classroom ask questions about the languages they know. For example, each child writes the language(s) he/she knows on a petal that he/she attaches around a flower bud that will represent all the languages known by the students in the class.

### Hyoshigi

Japanese musical instrument made of two pieces of hardwood or bamboo connected by an ornamental cord, used by the gaito to announce his arrival and the beginning of the performance.

### Kamishibai

Literally meaning «paper theater», it originates from a Japanese narrative genre. It is presented in the form of a small theater, placed on a table, through which the narrator slides the cards illustrating the story.

Nowadays, it is an educational tool used to tell a story.

### Kamishibaya gaïto / gaïto

Teller of Kamishibai stories.

### Story-board (ou chemin de fer)

Term borrowed from audiovisual productions (cinema and video) indicating a series of drawings, comparable to a comic strip, to visualize the «shots» of a sequence, i.e. to visually explain and stage a story.

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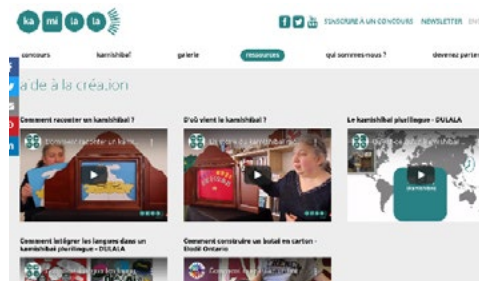
## Online resources

Association Dulala (D'une langue à l'autre):  
[www.dulala.fr](http://www.dulala.fr)

Elodil, University of Montréal:  
[www.elodil.umontreal.ca](http://www.elodil.umontreal.ca)

Eole, University of Neuchâtel:  
[www.eole.irdp.ch](http://www.eole.irdp.ch)

Kamilala Network:  
[www.kamilala.org](http://www.kamilala.org)





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