

International Symposium

The Art of Kamishibai
The Word of the Image and the Image of the Word

10 to 12 May 2018, Ljubljana, Slovenia



ABSTRACTS AND BIOGRAPHIES

11 MAY 2018

SECTION II: *KAMISHIBAI AND ITS POSSIBILITIES FOR PERSONAL GROWTH,
IN EDUCATION, SOCIAL INTERVENTION AND THERAPY*

Etsuko Nozaka

Development of IKAJA: Kamishibai for a Peaceful Society

Kamishibai originated in Japan in the 1930s. The International Kamishibai Association of Japan (IKAJA), which we founded in 2001, recognized kamishibai as a part of Japan's unique cultural heritage and wanted it to be better known in the world. That's why IKAJA established a secretariat to address potential members outside Japan. IKAJA has now become the largest kamishibai organization in the world with more than 800 members. 300 of those members are from 47 different countries. Our aim is to foster communication about kamishibai throughout the world and to promote the study of kamishibai from a cultural perspective, thereby learning from each other and establishing kamishibai as a world-wide art. It is important to create good kamishibai works, but it is equally important to think about performing it. The distinctive key feature of kamishibai, which is different from picture books, is creating *kyokan* (shared feelings) among the members of the audience on the spot. Picture books foster a sense of individuality, while kamishibai stories raise a sense of *kyokan*. Both are important and indispensable for being human. We have been organising seminars, lectures and workshops for 16 years in European and Asian countries to share our knowledge about kamishibai through performances and explanations.

While trying to acquaint the people around the world with the fun of kamishibai, we received feedback from various sources. Madame Geneviève Patte, the honorary president of La Petite Bibliothèque Ronde in France, described the encounter with IKAJA and its selected kamishibai stories as “an encounter with a culture that respects peace,” for example. Such communications with countries outside Japan encouraged us to advocate the universal values of kamishibai. For the audience, it is as if the world of the kamishibai story spreads out of the theatre into the real space. The audience in that space shares their feelings and experiences the story as *their own world*. Kamishibai opens up people's minds and makes them receptive to empathy. That's why kamishibai performances with good stories and good illustrations can bridge the differences between us all: children, adults, people with and without disabilities, immigrants, prisoners, victims of disasters... and perhaps friends and enemies. We believe kamishibai is a cultural asset that enables us to share the feeling that we are happy living here together. In my presentation, I will report several examples which demonstrate the true value of kamishibai, based on the “How to Perform Kamishibai Q&A”.

Etsuko Nozaka was born in 1959. She majored in English literature at the Waseda University in Tokyo. She used to work for a literary agency to introduce Japanese literature in the world. After living in the Netherlands and France for five years, she became a productive translator of Dutch and English children's literature. She introduced many writers and illustrators such as Dick Bruna, Max Velthuis, Marjolijn Hof, and Guus Kuijer (Astrid Lindgren Memorial Award winner) to Japanese readers. In 2003 the 50th Sankei Children's Book Award Grand Prix was awarded to the work of her translation “*Ojiichan wasurenaiyo* (Een opa om nooit te vergeten)”.

In 2016 she translated Truus Matti's *Mr. Orange*, which had received the Batchelder Award of American Library Association, from original Dutch into Japanese. She is not only a long-time board member of the Japanese Board on Books for Young People (JBBY) but also a leading member of the International Kamishibai Association of Japan (IKAJA) since its establishment in 2001. She frequently gives lectures on kamishibai in various venues in EU

and Asian countries. In 2012 she coordinated the first European Kamishibai Meeting at UNESCO in cooperation with a French library *La Petite Bibliothèque Ronde*. Etsuko also writes texts for picture book as well as kamishibai. Her *Kind Monster Wapper* (illustrated by Nana Furiya) received the Gozan Encouraging Prize in 2009. She is now a part-time lecturer at the Tokyo Seitoku University, Aoyama Women's Junior College, and Sophia University in Tokyo, as well as an international supervisor of IKAJA.

Robert Eisenstadt ***Kamishibai in America***

Margaret and I arrived in Tokyo, Japan, in late summer of 1969. Our destination however, was much farther north, in Hokkaido and the northernmost city of Japan, Wakkanai. I would be there working as part of the USAF/JASDF Air Station; Margaret was the Air Station's kindergarten teacher, with both a morning and an afternoon class.

It was there that she first "discovered" kamishibai and the many wonderful Japanese folktales for children. She began to collect them, knowing that they would be wonderful as well for the New York City children she would be teaching when it was time for us to return to New York City. She was right – the children in NYC were fascinated by them! They loved both listening to kamishibai, discussing them and making their own. They also loved copying down Japanese words, then asking what they said. The parents were thrilled that the children were learning about a different part of the world.

Other teachers began asking about kamishibai. Margaret, Donna Tamaki, a Japanese-American friend from graduate school at Teacher's College, Columbia University, and I began working on making kamishibai more available about twenty years later, in 1993.

Kamishibai for Kids was formed and, with the help of Sakai-san at Doshinsha Publishing, we obtained a much wider age-range of kamishibai stories. Each kamishibai is accompanied by a Teacher's Guide which both explains the cultural context of the story and suggests questions for teachers to ask the children about the story.

To promote kamishibai in America, Margaret and I have attended and talked at national and regional conferences for teachers and librarians throughout the United States. Kamishibai have received a warm reception from teachers and children everywhere they have been used. Kamishibai for Kids has distributed kamishibai in all 50 states and Canada. The traditional kamishibai stage, *hyoshigi*, and a Japanese children's CD/songbook are also available to those who choose.

But we have just scratched the surface of what could be a major expansion in the use and influence of kamishibai in North America. One reason I am attending this Symposium is to thank Sakai-san for getting us started to spread the knowledge and joy of kamishibai in the United States and to learn from all of you how we can do an even better job of spreading the word about the marvellous educational and cultural education potential of these picture-card stories.

Robert (Bob) Eisenstadt is a retired corporate/regulatory lawyer living in New York City. His wife is Margaret G. Eisenstadt, the Sole Proprietor of Kamishibai for Kids.

Bob was born in 1941 in Stamford, Connecticut, USA. He is a graduate of Stamford High School, Princeton University (cum laude in Philosophy) and Columbia Law School. He served four years as a legal officer (Judge Advocate) in the United States Air Force - two years in Laredo, Texas (on the Mexican border) and two years in Wakkanai, Hokkaido, Japan, where he was the Air Force liaison officer to the local Japanese community.

Following his military service, Bob returned to New York City to practice law. His legal specialty was contracts law, focusing on the documentation of complex, financially structured insurance and reinsurance transactions. He retired in 2002.

Bob has been an active supporter of civil rights and environmental policy organizations in the United States. He has played a lot of basketball and tennis, run nine marathons and currently walks three miles a day.

Bob is currently the Class Agent for the Princeton Class of 1963 and has won several awards for his fundraising efforts on behalf of Princeton. He and his wife Margaret have been married for over 50 years, live on the Upper West Side of Manhattan in New York City and are pleased to be a part of the kamishibai community.

Vid Sever

The Interactive Kamishibai for Children

According to Dr. Zdenka Zalokar Divjak, stories have power over us as their contents resonate with our personality, almost regardless of age. They lead us to understanding ourselves and others. In a child's world, stories help children in the budding progress of discerning right from wrong, darkness from light. The precious resolutions stories offer often provide courage for the timid, compassion for the neglected, and strength for the weak.

In his essay, *Uses of Enchantment*, Bruno Bettelheim states that a story is successful when the children in the audience are entertained, their curiosity piqued, their imagination awakened. Kamishibai is a secret all by itself; only when the doors are unlatched and opened do we get a glimpse of what is about to happen – it is the first step of observing, exploring and discovering a completely new experience.

Telling a story, says Zalokar Divjak, is much more effective than just reading it, as the eye contact with the audience is regarded to be the most successful and impactful form of connecting with the audience. The storyteller is free to tell his tales, which are not memorized, but assimilated. The storytelling is spontaneous and natural, allowing him to create an atmosphere appropriate for the children of the audience, weaving words that enable a greater connection with the listeners.

When the empathy between the storyteller and the listener is at its peak, we're relaxed enough to interact, so the children become part of the story. They might yell with me (or at me), or whisper, or sing. They chirp and bark and howl. They have danced, clapped, done kung-fu. They chatter about the story excitedly, after. But it is not my story anymore. All of us made it happen.

It is that feeling of interactivity that allows me to do more with my stories. Kamishibai can be used for so much more than just reading to children. It allows us to engage more of their senses, as the stories have pictures they can observe, sounds to listen to and repeat, a performance they can imitate. I like to engage their entire beings. When I open my 'magical box,' it is not because there is a story I need to let out – it is because there is an audience waiting to be invited inside.

Vid Sever first came into contact with kamishibai while studying Japanology at the Faculty of Arts in Ljubljana. The first time he performed, he contracted a fever – he got sick, yes, but

also inspired by the simplicity of the wooden frame and the depth of the stories it could help weave. His storytelling style borrows heavily from his background of street and improvisational theatre – communicating with the audience, making stuff up on the spot, and a healthy amount of energetic showmanship all help a story truly come alive. He has performed at various events and festivals, but lately his work in education inspires him to tour various schools, kindergartens and other educational facilities, where he does his best to present the children with a different way of experiencing storytelling.

Maki Nakaya Sommet (And Moritz Sommet)

An Adaptation of Kamishibai as an Educational Kit for Reproductive Health in India

This paper presents an ongoing project that uses kamishibai to improve reproductive health education in India. The educational kit resulting from the project alters the conventional form of kamishibai to adapt it to local conditions and make it easier to use, allowing even untrained persons to teach about this complex theme in an objective and enjoyable way.

Sexual education in India is highly stigmatized and faces a lack of knowledge and willingness to learn as well as a general sense of awkwardness stemming from a culture in which this subject is regarded as a taboo. Parents and politicians are worried that reproductive health education means teaching children how to have sex and forcing them to become adults prematurely. Meanwhile, children's need for information is satisfied through often unreliable sources such as friends, siblings and the Internet.

During my six-month stay in Chennai, India, I created an educational program centred around kamishibai that aims to address these issues. The kit was developed in collaboration with local teenagers and sexual education specialists and tested in front of 70 middle- and high school students who had not formerly received any sexual education.

The potential of kamishibai to engage cultural difficulties lies in its unique mode of representation: it reduces the awkwardness of talking about sexual topics by allowing both teachers and students to focus on pictures and narratives instead of each other. Since the minimum requirement to be a performer is only the ability to read, it can even be used by uninformed teachers to educate children about complex issues ranging from human anatomy to sexual consent and gender equality.

The content was carefully developed to render the information about reproductive health as objectively as possible, offering children a new perspective on sexuality through the eyes of animal characters. As animals, these characters do not feel awkward talking about human sexuality and are in a position to question human behaviour that is rooted in prejudice and discrimination from an outsider perspective.

Since kamishibai is not well known in India, I needed to adapt its physical form to reduce both manufacturing costs and difficulty of use. Kamishibai with its physical transportability has the potential to be easily shared among neighbouring schools. The content of the plays was conceived as part of a transmedial product series that can potentially include picture books, online videos, downloadable kamishibai for individual schools, and other media.

Maki Nakaya Sommet, Product Designer, was born in Tokyo in 1986, She has lived and worked in Germany and Switzerland since age 20. Originally trained as a kitchen planner, she

graduated with a B.A. in Industrial and Product Design from the Swiss art school ECAL (École cantonale d'art de Lausanne). In the autumn of 2016, she organized the exhibition »Re-Importation« in Tokyo with four other Japanese graduates from the same school. Since 2018, she holds a post as an industrial designer for the Swiss kitchen tools manufacturer Kuhn Rikon while also working on several projects as an independent designer. The project presented at this symposium originated in a six-month internship for an international design agency in Chennai, Tamil Nadu, India, in 2017.

Nataša Konc Lorenzutti

When Words Fly out of the Cage

An addict only pulls away from his drug of choice after his loved ones, who often live with him, force him to do so. When everyone leaves him and nobody trusts him anymore, he only has two options: to finally self-destruct or rise from hell. When he decides on such a climbing endeavour, he faces risks at every handhold. He could quite easily slide back to the bottom. Each time he does, it is more difficult to get up again. This is why I have nothing but deep respect for every addict who has faced such a decision. The realization of how many years he had spent drowning in intoxication, how much youth, opportunity, and knowledge has passed him by, must be horribly painful – and yet the former addict persists in sobriety, conforms to the rules of his community, works menial jobs, and begins again where he had been cut off years ago. For three years now, I have been a mentor in the “Integrate and activate” (Vključujemo in aktiviramo) movement for vulnerable groups, financed by the European Social Fund and coordinated by the Slovenian Book Agency (Javna agencija za knjigo RS). In 2017, I led literary activities in a community for addicts with additional mental health problems called the “Therapeutic community Pelikan” (Terapevtska skupnost Pelikan), which functions under the Slovenian Caritas. Before we began, I asked myself how these people who are recovering from their addiction to illegal drugs will even react to me bringing them books and wanting to talk about them. And what would they say to my suggestion that they should write? Their will to learn, study, and create mostly began to wane when they were fifteen or sixteen years old, when they started neglecting school and finally drowned in a complete rejection of their growth. They welcomed me kindly, even with a degree of curiosity that came as a pleasant surprise. I tried to be as relaxed as I could manage, so I wouldn't come across as haughty but rather equal to their views. I work as a high school teacher (apart from being partly freelance), but I stepped out of my teacher's shoes before I entered their domain. I presented myself differently than I do with my first year students, from the other side. Not from the outside, passing all my roles, but rather from the inside, preceding my roles. With the painter and illustrator Peter Škerl, who was assigned to our group as the mentor for illustration (the main mentor, the writer, performs 80 hours of activities, while the mentor for illustration does 10), we formed the plan of the training to focus on story creation that would be presented through the art of kamishibai. I did not know that genre before. But since the project allows the mentor to bring guests (both artists and experts) into the group's activities, I invited people who would help us learn about kamishibai and also create it: Jure Engelsberger, Jelena Sitar-Cvetko, and Igor Cvetko. Through various approaches to creating the stories, then drawings (paintings), and re-writing stories that were somewhat changed by the images, we prepared short kamishibai products that were nothing short of miraculous. Almost all of the project participants first claimed that they wouldn't perform because they didn't have the skill or the will to do so, that they suffered from stage fright... In the end, everyone who prepared a kamishibai story also performed – every performance was shocking because none of them were burdened by

knowledge, techniques, or other factors that would have veiled their show. The stories flew out of them like birds from a cage after they'd been locked in for a long time. It turned out that none of the birds had broken wings. I will speak about this process in my presentation at the symposium.

Nataša Konc Lorenzutti (born in 1970) graduated from the Academy of Theatre, Radio, Film and Television in Ljubljana, at the Department for Stage Acting and the Artistic Word, where she was awarded the Faculty Prešeren Prize for her role of Ophelia in 1993. In 2010, she obtained a MA from the Chair of the Artistic Word with professor Aleš Valič. Between 1994 and 1999 she worked as an actor in two Slovenian professional theatres, but started focusing on literature in 1999. She has since published sixteen fiction works for children and youth and four adult works. Her work has been nominated for the Original Slovenian Picture Book (*izvirna slovenska slikanica*) and Blue Bird (*modra ptica*) awards, and three times for the Desetnica and Večernica awards. Her adult prose earned her two awards from Mladika in Trieste. In 2017, she received the Golden Pear award for the best original children's book (*priznanje Zlata hruška za najboljšo izvirno mladinsko delo*) for her work *Kdo je danes glavni*, as well as the Svetlobnica award for her novel *Bližina daljave*.

Apart from being an author, she has been teaching theatre subjects at the artistic department of the Nova Gorica High School (*Gimnazija Nova Gorica*) for eleven years. She helps her students perform her original theatre works as well as theatre retellings of the novels that are the subject of Matura essays. Almost every year, her students perform at the Transgenerations festival (*festival Transgeneracije*) in Cankarjev dom in Ljubljana.

For three years, she has been a mentor for literary activity in the "Integrate and Activate" (*Vključujemo in aktiviramo*) project for vulnerable social groups, which is financed by the European Social Fund and coordinated by the Slovenian Book Agency (*Javna agencija za knjigo RS*). In 2017 she cooperated with the illustrator Peter Škerl to carry out a project of storytelling through kamishibai theatre with a group of addicts.

Aksinja Kermauner, Jerca Cvetko and Jure Engelsberger ***Kamishibai as a Means of Expression for People with Intellectual Disability***

People with intellectual disability (ID) are defined as people with a lower or a specific level of intelligence, lack of skills, or impaired cognitive, speech-related, motoric or social abilities. Their thought process is concrete and many of them never reach abstract thinking. Their speech is usually poorly developed. Persons with ID have a limited or non-existent imagination. We want to surpass all the above by introducing kamishibai theatre to persons with mild, moderate and severe ID. According to Krajncan, artistic, musical and cultural areas in particular contain numerous experiential, pedagogical-developmental and design opportunities for people with ID. The process of getting familiar with kamishibai, its creation and staging opens up new spheres of thinking and activity. Each of kamishibai's phases thus includes different cognitive processes and allows for each person's individual expression while giving creative freedom within a concrete goal (*kamishibai as a product and a play*). Kamishibai presents an easier understanding of the story as the narrative is reinforced by images (key scenes are illustrated) and the narrator's oral interpretation. The illustrations are helpful when summarizing the content of the text as well. Creating one's own kamishibai opens up a new palette of means of expression. Apart from choosing any content an

individual wishes to share with others, there are also different artistic techniques to choose from (drawing, painting, collage, photography, etc.). The final product is always permeated by the author's (or group's) character and calls for an artistic or oral presentation. Kamishibai can also function as a group project for those who are not able to express themselves artistically or orally and would wish to follow and interpret the story in a different way, for example through sound or movement. This creative freedom and a wide variety of means of expression within kamishibai are especially welcome when working with persons with ID, providing a framework for every individual's characteristics and expressions. Active participation, arranging the staging, and the verbal and musical performance of kamishibai stimulate people with ID to learn through various senses and motivate them through the feeling of success they experience from the audience's reaction. Kamishibai stimulates psychosocial processes, which contribute toward identity building, social competence and empathy. That way, an individual's experiencing and thinking is changed, affecting their behaviour as well.

Dr. Aksinja Kermauner (b. 1956, Ljubljana, Slovenia) is by profession a teacher of visually impaired, as well as an art and a Slovene language professor. She taught at the Institute for Blind and Partially Sighted Children in Ljubljana for 26 years. She now teaches methods of work with blind and partially sighted children at the Faculty of Education, University of Primorska. She has written numerous articles, several musicals, comedies, and 26 books for children, youth and adults. One of these, the novel for teenagers *Berenikini kodri* (*Berenica's Curls*), was included in the collection *White Ravens 2008* of the International Youth Library in Munich. Her books *What colour is the darkness*, first Slovene tactile picture-book *Snowflower*, and *Spaghetti Joe Goes Into the Wide World* were included in the collection of *Outstanding Books for Young People with Disabilities*, which is compiled every other year by the IBBY Documentation Centre of Books for Disabled Young People (1997, 2005 and 2011). She is the president of the Youth Section of the Slovene Writers' Association and the vice president of Special Education Association of Slovenia.

Jerca Cvetko holds a BA in Pedagogy and is a self-employed cultural worker as a kamishibai theatre performer. She has worked with kamishibai both in practical and research capacity since 2014. She performs kamishibai at cultural events in Slovenia and abroad, and researches its use in pedagogy and therapy. She is a member of IKAJA (the International Kamishibai Association of Japan) and the vice-president of the Slovenian Kamishibai Association.

Jure Engelsberger (born in 1977) holds a BA in Design and Illustration. He has always drawn from his imagination. Because he played in various bands, he used to design numerous concert posters and album art. In the past couple of years he has begun to focus on illustrating children's and young adult literature, as well as creating in the sphere of kamishibai theatre. He also writes original stories for kamishibai and illustrates them. His work has earned him several awards and prizes.

Jerca Cvetko and Jure Engelsberger work both individually and as a team – they create kamishibai under the name of **“Atelje Slikovedke.”** They are the authors of numerous kamishibai – both original stories and kamishibai retellings of folk tales and poetry. Their performances are often accompanied by music or altogether in musical form. They perform for adults (*Stories and poetry with images and music/Zgodbe in poezija ob slikah in glasbi*) and children. They organize workshops and seminars on kamishibai theatre and the artistic production involved in making one – they are also the authors of the manual *The Artistic*

Production of Kamishibai (Likovna izdelava kamišibaja). Their pedagogical programme called *The Kamishibai Package (Kamišibaj paket)* was awarded a badge of quality by being included on the Golden Wand (Zlata paličica) website. In 2014, they received a Special Award from the expert jury for original contribution in spreading the art of kamishibai. In 2015, 2016 and 2017 they were awarded the Golden Kamishibai Grand Prix at the Slovenian Festival of Kamishibai Theatre.

Carmen Aldama Jiménez

Kamishibai Workshop. The Magic of Creating and Telling Stories with Kamishibai

The distinctiveness of our work with kamishibai is our special approach to the kamishibai workshop. During the workshop, attendants become kamishibai creators and performers.

As kamishibai is a technique that tells stories through texts and images, and both text and images have to express the same story at the same time – in each slide both have to communicate the same ideas. In our proposal we profit from the great opportunity of working didactically with texts and images in an integrated way. And we firmly support the idea of considering kamishibai as a narrative genre in itself.

The theoretical frame in which our work is done is *Language Project Working*. The aim of the workshop – create a kamishibai and learn to perform it – gives sense to all the activities that are planned in order to acquire the necessary abilities that will lead to the final result. The learning takes place during the entire production process in an interactive way – through collaborative learning.

All abilities related to communication skills are developed in the workshop: active listening and public speaking, reading stories and performing kamishibai writing texts for kamishibai, understanding images and communicating through them, gestural communication, etc. We point out especially our work with images, so scarce in school curriculums nowadays.

Other aspects worth highlighting that also worked in the workshop are: enhance creativity both in texts and images, participate and collaborate in the cultural environment, encourage responsibility towards the commitments undertaken, the effort of a job well done...

This experience facilitates the integration of multiple learnings and the development of key skills essential to functioning in today's world.

At the beginning we had many challenges and difficulties. Thanks to IKAJA's support we were able to begin our work with intensity and continue making progress. At this moment, our proposal Kamishibai Workshop is widely implemented in primary and secondary schools, among both students and teachers, not only in Navarra but also all over Spain and even in other Spanish speaking countries. In the last three school years, we have implemented the workshop in the UPNA, Navarra's Public University.

Carmen Aldama Jiménez is a primary school teacher with a degree in Educational Science. She has wide experience in the learning environment; she has worked as a teacher with children from 5 to 15 years old, she has also worked as school counsellor and as continuous learning counsellor for primary school teachers.

She began her involvement with kamishibai in 2002 in San Juan de la Cadena's School in Pamplona, Spain, starting the experience Kamishibai Workshop.

Her work is focused on studying the educational applications of kamishibai, highlighting her educational proposal Kamishibai Workshop developed with primary and secondary school students and with teachers through seminars given in teaching training centres and libraries across different Spanish autonomous communities. She considers the Workshop an ideal environment for developing the key skills essential in today's world.

In 2006 she won the First Innovation Award given by the Department of Education of Navarra's Government, Spain. She made it possible for four kamishibai made in the Workshop to be published and received a license to research the educational applications of kamishibai during the school year 2008–2009.

She is the author of kamishibai and the *Kamishibai Workshop* published in 2015, as well as the content of the online course "Kamishibai as a technique to encourage reading." She has published several papers and kamishibai. Educational specialized newspapers and magazines have published extensive coverage of her work. In order to promote kamishibai, her blog has been very important to her: <http://kamishibai.educacion.navarra.es>.

Jovanka Ulić

Kamishibai and its Possibilities in an Integrated Approach to the Development of Skills in Preschool Children

Kamishibai, or originally paper theatre, is a form of performing art, the only one in which direct contact exists between the sender of the message (the artist) and her recipient (in our case, the child). It is this living connection that can affect the child and, in addition to aesthetic feelings and deep emotions, awakens empathy that leads to the spiritual development of the personality and of its being. In his book *Child's Imagination and Creativity*, Lev S. Vigotsky (Лев Семёнович Выготский) points out that dramatic creativity connects artistic creativity with a child's personal experience most efficiently and directly. Stage expression is thus firmer than any other form of creativity related to the game, which is the basic functioning form for preschool children. While the Central European form of paper theatre, originally designed as a form of entertainment for children during winter evenings, is still present in working with preschool children in its modified form, kamishibai is unfortunately almost unknown in Serbian kindergartens. Starting from the holistic nature of children, an integrated approach to the development and learning of preschool children is based on the child's understanding of a unique, active, interactive and creative being. Apart from its basic role – storytelling – kamishibai has the potential to develop all educational activities in kindergartens (speech development, fine arts and music, adopting basic mathematical concepts, exploring the environment) and thus directly affects the development of the overall skills in preschool children. The advantage of kamishibai theatre is certainly that children can "illustrate" well-known stories, fairy tales, or fables, but they can also create the text themselves, tell their own stories. What gives charm to this form of scenic expression is the easy availability of the most diverse materials for its realization. The specialty of kamishibai is a stage, *butai*, which can easily be made from an ordinary box. Apart from classic art techniques – drawing and painting – children can use collage, grattage, and also simple printing techniques. The biggest benefit for children is certainly the development of creativity as well as the feeling of immense happiness when they finish the show and realize that they have made great efforts for its realization as they are rewarded with applause. Thus an individual gains self-confidence. However, it should also be noted that educators have the benefit of using kamishibai, with which they broaden the repertoire of their activities in educational work (applying new forms of work, gaining new experience,

establishing better interaction with children), learn about the children's creative potential, stimulate and develop.

Jovanka A. Ulić was born in 1960 in Novi Sad, Serbia. She graduated from the Academy of Arts in Novi Sad and completed post-graduate studies, earning a magister title at the same Academy.

She works as a professor of Arts at the Preschool Teachers' Training College in Novi Sad. She has organized 15 solo exhibitions and participated in well over 150 group exhibitions home and abroad. Jovanka Ulić participated in the international workshop *Kamishibai in graphic* in Izola, organized by Društvo Zapik and Umetniški Klub FolarT.

e-mail: stabloliki@gmail.com

Tatjana Rupnik Hladnik

Kamishibai – a Way into the World of Foreign Languages

During primary school education students are constantly confronted with (public) performing. Teachers take an important part by creating a stimulating environment where students can be relaxed and creative. That is why I use kamishibai when teaching students from 4th to 9th grade German and Slovene language.

It is challenging for students to start communicating in a foreign language that they are only beginning to learn. This is why I initially teach them a simple counting nursery rhyme which they learn by heart using rhythm and pantomime. After getting to know the sound image of the poem, they create kamishibai to perform it in the classroom. They think visually without using writing and are able to perform in German without fear and with impeccable pronunciation.

In advanced levels students create kamishibai to interpret fairy tales and perform modern German poetry. In the field of nonfiction texts they describe themselves, their families, hobbies, German cities, etc. It is easy for them to memorise the words because they use visual materials in the working process and are distinctly active while doing it. If keywords are written in the pictures, kamishibai becomes an illustrated didactic accessory for the generations to come.

Being a good artist is not a precondition for a good kamishibai. The students who are reluctant to express themselves visually can be even more successful and wittier as they find unusual and original solutions.

Students appreciate the fact that kamishibai promotes thinking that goes beyond the limits of the school curriculum and considers their individuality. That is why they are highly motivated even if their work isn't graded. They identify strongly with their presentations. Therefore, they easily overcome stage fright, perform boldly and have fun doing it.

Tatjana Rupnik Hladnik is a professor of Slovene and German language. She has been teaching Slovene and German language and Rhetoric at the Poljane Primary School in Ljubljana for 12 years.

In her work she uses kamishibai as a didactic tool as well as a technique for (re)creating fictional and non-fictional texts. Since 2015 she has performed her own school project named "Let's exchange our kamishibais" (*Izmenjajva si kamišibaj*) for second-graders, in which older students play the role of kamishibai teachers and mentors.

In 2016 she published an article in the magazine *Šolski razgledi* about the use of kamishibai in class. During the school year 2016/17 she was a member of the Innovation Project Kamishibai at the 8 talcev Primary School in Logatec. She participated at the international

conference Talent Education in October 2017 with an article titled “Encouraging creativity with the kamishibai storytelling technique.”

She works as a mentor to talented students in the fields of literature, visual arts and movies. Her students have been successful in various writing competitions. In the competition “Literature on Film” (Književnost na filmu – short movies based on literature) her film-making teams have achieved high successes. She also works in the area of promoting multilingualism at school. In 2017 she had a presentation of the activities of their foreign-language working group at the seminar on intercultural and multilingual approaches – particularly the project “Untranslatable Words” (Neprevedljive besede).

She is interested in connections between art and science. She uses kamishibai with all school subjects and at all student age levels. She performs at kamishibai events for children and adults.