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Kamishibai

Japanese paper theatre

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Kamishibai-Japanese paper theatre

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Kamishibai

Japanese paper theatre

Kamishibai or Japanese Paper Theater is a storytelling method in which the storyteller utilizes a set of illustrations that are inserted and sequentially revealed in a small wooden stage called a “*butai*”. This storytelling method originates from Japanese temples in the 12th century when monks used illustrations to present stories to children. Kamishibai has survived through the centuries, and since the 1920, it has remained in the form that we know today. In non-formal education settings, Kamishibai serves as a dynamic tool for engaging learners of all ages. Following the workshop participants will:

- gain a comprehensive understanding of the Kamishibai storytelling technique, including the use of illustrated cards, storytelling narration, and audience engagement methods;
- develop effective storytelling skills to engage and captivate audiences during Kamishibai performances;
- develop the ability to create and customize Kamishibai stories to suit different audiences and educational objectives, fostering creativity and flexibility in storytelling;
- discover ways to integrate Kamishibai into educational settings, designing lesson plans and activities that align with educational projects goals and promote learning;
- explore opportunities for using Kamishibai as a tool for community, promoting learning through public performances and events.

the 9th edition of Connector

Connector aims to create a space and context where people involved in learning become familiar with and practice different non-formal learning methods, having in mind the 2024 Erasmus+/ESC priorities - *inclusion & diversity; digital transformation; environment and fight against climate change; participation in democratic life*. A special focus will be placed on how these learning methods: create a framework for telling stories around project results, a chance to become familiar with non-formal learning methods that you can afterward use in your projects or your daily learning context.

Because you can experience learning in an international and multicultural context. Because learning by doing and focusing on participants' hands-on experience are the key elements of this event. We welcome youth workers, adult education practitioners, trainers, learning facilitators, teachers, educators, and support staff, representatives coming from youth sector, schools, higher education, adult education, and vocational training institutions. **Connector is about learning, networking, sharing and practice, but it's mostly about PEOPLE getting connected!**



Nicoleta Chiș-Racolța

I have been working in the NGO sector for 26 years. However, for me the NGO sector has a perpetual freshness, it is an infinite source of creativity and initiative with immediate, direct applicability. That's probably what's addictive and keeps me close to the sector, even in the more difficult moments.

I started in the social field in 1999, then in 2004 I founded the Cluj-Napoca Voluntary Center and fell irreparably in love with non-formal learning and the voluntary sector. Since 2010 I have been a trainer in the Erasmus+ Network and ESC, and for a short time I joined the New Horizons Foundation team as an operational manager. Constant interest in volunteer management and learning in a non-formal context made me who I am today: a person with a high level of curiosity, passionate about play and growth.

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What is it?

Kamishibai or Japanese Paper Theater is a storytelling method in which the storyteller utilizes a set of illustrations that are inserted in and sequentially revealed from a small wooden stage, called a “*butai*”. This storytelling method originates from Japanese temples in the 12th century, when monks used illustrations to present stories with moral content to children or illiterate audiences. Kamishibai has survived through the centuries, and since the 1920’s it has remained in the format we know today.

Today, Kamishibai is used in street performances, nonformal education sessions, kindergardens, schools and libraries, not only in Japan but also in the United States, Europe and New Zealand. The method promotes multicultural education, facilitating access for both children and adults to literature, visual arts, music and theatre, but also to learning in general. It is an interactive and creative technique with significant formative and interdisciplinary potential.

Here’s how it typically works:

1. Visual storytelling: The storyteller, often referred to as a kamishibai performer, holds a set of illustrated cards, each depicting a scene of the story. These cards are placed in a wooden frame called a “*butai*.”

2. Interactive narration: The performer narrates the story aloud, while sequentially revealing each card. The visual aspect of the cards enhances comprehension and captivates the audience’s attention.

3. Audience engagement: Kamishibai encourages active participation from the audience. Listeners may be prompted to join in sound effects, dialogue, or actions related to the story, fostering engagement and interaction.

4. Multisensory experience: Beyond just listening, Kamishibai provides a multisensory experience by incorporating visual elements, storytelling, and sometimes music or sound effects. This immersive approach enhances learning and retention.

5. Debriefing: After completing the story, participants engage in a debriefing discussion, where they analyse the experience, express and understand their own emotions as well as those of their peers, interpret and gather insights, connect these lessons to everyday life, and ultimately plan how to apply them in the future.

The fascinating aspect of modern Kamishibai is that it is used to tell stories created and illustrated by participants themselves, in collaborative workshops. Story creators are emotionally and intellectually stimulated to create a story, listen actively, participate in group dialogue, illustrate images using various techniques (printing, drawing, painting, collage) and present them in the form of a theatre performance. In doing so, they organize artistic elements in a complex learning process and share the results with others, developing essential skills, through a playful and engaging method.



Kamishibai

as a nonformal education method

Kamishibai fits perfectly into the context of nonformal education.

Kamishibai integrates smoothly with the principles of non-formal education, particularly through experiential learning and debriefing processes. In a Kamishibai workshop, participants are not just passive recipients of a story, but active creators, engaging in a cycle of experience, reflection, generalization and application - the key stages of experiential learning.

In the world of Kamishibai theater, the challenge for the writers is particularly complex. They must create an engaging story with a clear message and learning process attached to it. The writers will focus on several layers: first, the theme of the play (the subject) is established, then strong characters (often antagonistic) are developed, the conflict (internal - moral, or external - between characters) is defined, and finally, the moral of the story (what the story conveys to the audience) is determined.



Initially, the writers will draft a synopsis. This synopsis is a brief description of the play, including the main idea, a few lines about each character, the setting in terms of time and place, the main conflict, secondary conflicts, the most relevant situations and the plot twists. Afterwards, the full script will be written and the supporting illustrations for the Kamishibai theater will be created.

Structurally, the play will have an introduction, a setup, hints about the characters' needs and desires, turning points in the story, a buildup of tension, a climax and a resolution. Dynamically, the story needs energy, meaningful dialogue, lines that build anticipation and bring the action to a satisfying conclusion. Internal or external conflicts in a play are opportunities for self-discovery and reflection. These conflicts can stem from societal or family issues, conscious vs. unconscious desires, frustrations, or aspirations of individuals.

Such a Kamishibai play can be a very complex performance, featuring a narrator, actors, and musicians for the soundtrack - a show that requires a lot of teamwork and synchronization.

The creation of a Kamishibai story involves participants in a hands-on experience, where they must collaborate, communicate and express their ideas.

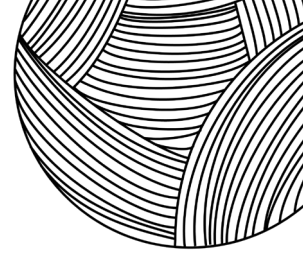
This initial experience is followed by reflection, where participants discuss and analyse their work - how they developed the narrative, the choices they made in character and plot development, as well as the challenges they encountered.

Through debriefing, participants move to the generalization phase, where they connect the lessons learned from the Kamishibai project to broader concepts and contexts, such as teamwork, problem-solving and creative expression.

Finally, they reach the application stage, where the insights gained are translated into new actions, whether in future projects, in their personal lives, or in other educational activities.



LEARNING OBJECTIVES



Depending on the purpose of using Kamishibai, it can have various learning objectives, the most common being:

1. Participants will gain a comprehensive understanding of the Kamishibai storytelling technique, including the use of illustrated cards, storytelling narration and audience engagement methods.
2. Participants will develop effective storytelling skills, including voice modulation and dramatic expression, to engage and captivate audiences during Kamishibai performances.
3. Participants will learn various audience engagement techniques, such as interactive storytelling prompts, participatory sound effects and gestures, to enhance audience involvement and interaction during Kamishibai performances.
4. Participants will develop the ability to create and customize Kamishibai stories to suit different audiences, age groups and educational objectives, fostering creativity and flexibility in storytelling.
5. Participants will discover ways to integrate Kamishibai into educational settings, designing lesson plans and activities that align with educational projects' goals and that promote learning.
6. Participants will build confidence in their ability to perform Kamishibai effectively, overcoming stage fright and honing their public speaking skills through practice and feedback.
7. Participants will engage in critical reflection on their Kamishibai performances, identifying strengths, areas for improvement and strategies for enhancing storytelling effectiveness and audience engagement.
8. Community outreach: Participants will explore opportunities for using Kamishibai as a tool for community, promoting literacy and learning through public performances and events.

Kamishibai stories can be tailored to suit various educational objectives, making them versatile tools for teaching diverse subjects and values, such as: inclusion, equity, courage, volunteering, friendship, community, responsibility, etc. Kamishibai can be adapted to suit different learning environments and age groups.

It's used not only in educational settings but also in community events, museums and libraries, offering a flexible platform for storytelling and learning.

Preparation

of the Kamishibai method

1

experiencing Kamishibai paper theater as a beneficiary/ spectator

The preparation of the method involves a series of 3 stages:

Stage 1

Experiencing Kamishibai
as a beneficiary/spectator

Stage 2

Preparing participants to create and perform a
Kamishibai story, with two directions:

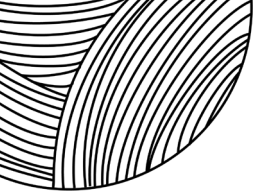
- a. Stimulate creativity - specific activities
- b. Understanding and managing the experiential learning process
- c. Preparing logistics

Stage 3

Creating a Kamishibai story in the participants team(s)

The first contact with Kamishibai - The facilitator(s) will present a fully developed Kamishibai story (already written and illustrated), which will then be processed/debriefed according to the established learning objectives.

At the end of the demonstration, the facilitator will briefly present the history of Kamishibai and its value as a useful method in both formal and non-formal education. If the Kamishibai workshop is intended for youth workers, teachers, trainers, etc., the focus will be on its educational value and applications. However, if the workshop is aimed at students, young people, or adults as beneficiaries, the emphasis on the educational methodology may be minimized and more attention can be given to storytelling and values.



2 preparing participants to create and perform a Kamishibai story

A. Creativity-stimulating activities - to transform imagination into creativity, expand boundaries and unleash ideas and ingenuity. This can be achieved through various exercises designed to stimulate creativity, critical thinking, imagination and innovation. Here are some examples of exercises that can serve this purpose:

1. The reverse interview

Read the statements below and invite participants to think of questions that match the answers. They should also decide what kind of person the respondent is and create a description of them as if they were a character.

- *Sometimes yes, though not completely.*
- *I've never thought about that.*
- *This is true.*
- *No. Fishing.*
- *I can do both, but I prefer the first one.*
- *I can't answer that question.*
- *Insects and snakes.*
- *Peru, Nepal and Iceland.*
- *I was hoping you'd never ask me that.*
- *As often as possible, I hope to get good at it.*
- *I don't care which.*
- *I wouldn't be able to tell the difference.*
- *Never.*
- *That was the best thing that ever happened to me.*

2. The cat and the fridge

Divide participants into groups of 4-6, each group needs a sheet of paper and something to write with. Ask one person from each group to choose a number between 35 and 50. After the number is chosen, announce that the number represents the goal they need to reach.

Show participants an image of a black cat and another of a white fridge, and tell them they have 10 minutes to find similarities between the two, with a minimum of the previously selected number, and to note them down. You can offer them an example, such as *"both have four legs"* or *"both can contain liquid."* After 10 minutes, ask each group to select the best similarities (between 3 and 5) and share them with everyone.



3. The story chain

This is a creativity exercise where participants collectively build a story, with each person contributing a sentence. The facilitator starts with an opening sentence, and then each participant adds a sentence that continues the narrative.

The story unfolds as everyone contributes, and at the end, the entire story is read aloud to highlight the creativity and collaboration involved. This exercise stimulates creative thinking, communication and the ability to build on others' ideas in a playful and interactive way.

4. Trio of imagination

In this creativity game, three participants work together to invent and use a new word. The first person invents a completely new word without explaining it. The second person must provide a definition for this word, imagining what it could mean. The third person creates a sentence that includes the invented word, using the given definition. This game stimulates imagination, mental flexibility and the ability to create spontaneous narratives.

5. The story in reverse

A story ending is given, and participants must work backwards, contributing one sentence at a time, to create the beginning and middle of the story. This exercise encourages reverse thinking and the exploration of unconventional narratives.

6. The rhymes of imagination

In this creativity exercise, participants are invited to create rhymes using the structure *"It's like a this, without a that – It's like a dog without a cat."* Next, they reverse the sentence and add another rhyming verse. For example, the continuation could be:

*"It's like a cat without a dog – It's like a sky without a fog.
It's like a fog without a sky – It's like a life without a lie
It's like a lie without a life – It's like a man without a wife
It's like a wife without a man – It's like yard without a hen"* etc. Each participant adds the next verse following this pattern, exploring contrasts and unusual associations to stimulate imagination and humor. Participants create interesting images and associations, as well as rhymes that complete each sentence. This exercise helps develop creative thinking, enhancing associative and spontaneous skills.

7. Chair creativity challenge

In this creativity exercise, participants are invited to explore and use a chair in as many diverse and unconventional ways as possible. Each participant must come up with a unique use or activity involving the chair, ensuring that each idea is distinct from the others. The goal is to stimulate creative thinking and problem-solving, by challenging participants to rethink the chair's traditional purpose. *For example, one might use the chair as a makeshift table, another as a podium, or even as a prop in a mini-theatre skit.* The variety of uses should highlight the versatility and potential of everyday objects in unexpected contexts.

B. Understanding and managing the experiential learning process, and the role of the learning facilitator in the Kamishibai method - To learn about the experiential learning process, explore its four essential stages and understand how to facilitate this process in the future.

Introduction to Experiential Learning

The facilitator will introduce the concept of experiential learning, emphasizing the importance of active learning through direct experiences. The goal is to provide an overview of the experiential learning process.

Phase 1 - Experience - Participants will engage in a practical, experiential activity (e.g., a *simulation*, a *role-play*, or a *Kamishibai story*) designed to generate a meaningful experience. The goal is to provide participants with the raw material necessary for the learning process.

Phase 2 - Reflection - The facilitator will guide participants in reflecting on the experience by asking questions such as: “*What happened?*”, “*How did you feel?*”, “*What was the high point?*”. The goal is to help participants analyse their actions, reactions, feelings and decisions and gain a deeper understanding of the experience and how it resonated within them and the other participants.

Phase 3 - Generalization - The facilitator will encourage participants to identify the lessons learned and generalize them by answering questions like: “*What did you learn?*”, “*What principles or patterns can you identify?*” Or “*How can these lessons be applied in other contexts?*”. The goal is to help participants extract useful conclusions from their experience.

Phase 4 - Application - The facilitator will guide participants in exploring how they can apply the lessons learned in future situations, asking: “*How can you use this knowledge in the future?*”. The goal is to facilitate the transfer of learning into practice, improving problem-solving and decision-making skills.

The role of the facilitator in processing experiential learning - The facilitator will discuss with participants how they can apply the four stages of experiential learning in their future role as facilitators of the Kamishibai non-formal education method. They will explore how to guide a group through each stage, from generating the Kamishibai experience to applying the lessons learned in real life (*their personal life or professional contexts*).

The outcome of the workshop is to prepare participants to become effective facilitators of experiential learning, capable of structuring and processing educational activities - specifically Kamishibai stories - to maximize the impact of learning.

C. Preparing logistics needed for a Kamishibai performance. For a Kamishibai performance, the following materials and logistics are needed:

1. Kamishibai butai (wooden stage)

A small, portable wooden stage with sliding doors that serves as the main platform for displaying the story cards/ illustrated boards (and sliding them out, to reveal the next ones).

2. Illustrated cards

A series of large (usually A3 size) illustrated cards that depict the story. These should be in sequence, with the narration written on the back of each card (corresponding to the slide shown).

3. Narration script

A script that aligns with the images on the story cards, used by the storyteller to narrate the story.

4. Sound equipment (optional)

Microphone and speakers, especially if the performance is in a large space or to a large audience.

5. Musical instruments

Used to enrich the storytelling by adding sound effects like drum beats for footsteps, wind chimes for a gentle breeze, or a tambourine for dramatic moments. These sounds help create atmosphere, highlight emotions and draw the audience deeper into the narrative.

6. Lighting

Adequate lighting to ensure the illustrations on the cards are clearly visible to the audience.

7. Props and costumes (optional)

Depending on the complexity of the performance, additional props or costumes may be used to enhance the storytelling.

8. Seating arrangements

Chairs, cushions, or mats for the audience, ensuring they have a comfortable view of the performance.

9. Backdrop (optional)

A simple backdrop that helps focus attention on the Kamishibai stage and minimizes distractions.

10. Facilitation materials

For the debrief or discussion session afterwards, materials like flip charts, markers and sticky notes might be needed.

11. Timer or clock

To manage the duration of the performance and keep it within the planned time.

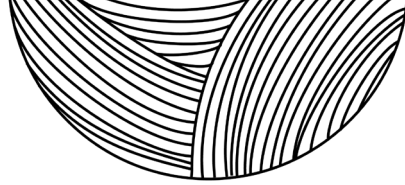
3

creating a Kamishibai story

WHAT THE FACILITATOR DOES

1. **The facilitator explains the process** of creating a Kamishibai performance in detail, making sure that participants fully understand what it entails.
2. **The group is divided into smaller groups** (*4-5 people for adults, or 6-7 for children*). The division criteria can include drawing skills so that each group has someone with an interest and ability in drawing (although not mandatory), gender balance, personal preferences for group formation, or according to the story's theme - grouping participants based on their interest in the theme. Alternatively, random grouping can be used.
3. After the small groups start working, **the facilitator offers support upon request**, throughout all the stages described below.
4. **The facilitator performs a check-in**, halfway through the story preparation time, to ensure that participants are on the right track.
5. *Optional:* **The facilitator provides additional information** on the given themes, if needed. Sometimes participants require extra information to proceed.





WHAT THE PARTICIPANTS DO IN SMALL WORKING GROUPS

1. Setting the goal

The team determines the specific goal of the story based on the given theme, such as the theme of the Erasmus+ project they are working on or the inclusion of a specific disadvantaged group, etc.

2. Story creation

In this stage, participants combine their ideas to construct the narrative of the story. They decide on the characters, plot and main conflict, which will serve as the core of the story. Also, a suitable title will be created. The goal is to create a coherent, engaging story that is suitable for the audience.

The story can be created using various techniques, such as:

- **Character technique:** Participants choose or create a character, then build a story around this character, developing their traits, desires and adventures. This exercise stimulates imagination and helps participants understand how the character's actions and decisions drive the narrative.
- **Given beginning technique:** Participants are given a starting sentence and must continue the story from there. This technique encourages creativity and quick thinking, as each participant develops the story in their own direction.
- **Objects technique:** A few random objects are selected, and participants create a story that includes all of them. This challenges their imagination and enhances their ability to find connections between seemingly unrelated elements.
- **Playing cards technique:** Each playing card can represent an element of the story, such as a character, a location, or a situation. As participants draw cards, they must integrate these elements into their story, stimulating flexible thinking.
- **Situation technique:** A specific situation is presented and participants build a story around it, exploring how characters react and solve the problems that arise. This technique helps develop problem-solving skills and an understanding of causality.

3. Reading the story aloud and refining it

Once the story is written, it is read aloud to the entire group. This allows for the identification of any inconsistencies or areas that could be improved. Participants discuss and make the necessary adjustments to improve the story.

4. Dividing the story into sequences/episodes

The story is divided into several sequences or episodes, to organize the narrative structure. This stage helps clarify the key moments of the story and establishes the order in which they will be illustrated and presented.

5. Determining the sequences to be illustrated

The creators decide on the number of sequences to be illustrated, between 6 and 18, and how these sequences will be illustrated. They must consider the length and complexity of the story when choosing the number of sequences. The group decides on the method of illustration (*e.g., hand-drawn, collage, digital and then printed, etc.*), keeping in mind the desired style and visual impact.

6. Sketching the illustrations – graphics

Participants move on to the actual creation of illustrations for each previously established sequence. This involves drawing, sketching and creating visual elements that will bring the story to life.

7. Finalizing the illustrations with details and colouring

After the initial sketches are completed, illustrations are enhanced with additional details and they may be coloured, ensuring that each image accurately reflects the key moments of the story and creates an engaging visual experience.

8. Establishing the script elements

Participants decide on the text that will accompany each illustration and how the story will be narrated. This includes dialogues, descriptions and other essential narrative elements that will guide the audience through the story.

9. Setting up the direction and assigning roles

At this stage, they must clearly define who will play each role in the story. The team assigns narrators to tell the action, actors to bring characters to life with distinct voices, sound technicians responsible for sound effects, as well as the debriefing facilitator, who will guide the discussion after the performance. Roles are assigned based on participants' skills and preferences, ensuring that everyone feels comfortable and involved.

10. Determining and potentially creating props

This stage involves identifying and preparing visual and auditory elements needed to enhance the story. Props may include objects, costumes, musical instruments, sets, or anything else that aids in illustrating and dramatizing the story. If props are not available, participants can create necessary elements from simple materials available.

11. Repeated readings

The performers should conduct several readings of the story, with each participant rehearsing their role to become familiar with the text, producing music if applicable, and coordinating with other team members. Rehearsals help identify any issues with pacing or text comprehension and provide an opportunity to adjust performances to better fit the Kamishibai context.

12. Preparing the debriefing

The facilitator prepares a set of questions designed to guide the discussion after the story presentation. These questions are chosen based on the learning objectives of the activity and the specifics of the story, and are structured to stimulate reflection, interpretation/generalization and the projection of how the learned experiences can be applied by the participants.

13. Testing the story for initial peer-to-peer feedback

(optional): The story is presented to a small audience or a group of peers to obtain initial feedback. Observations and comments are collected, which are extremely valuable for identifying strengths and areas needing improvement.

14. Incorporating feedback for final fine-tuning of the Kamishibai story

The team will decide which feedback will be adopted and integrated. Based on the received feedback, final adjustments and improvements are made.

These may include changes to the text, storytelling rhythm, illustration of sequences, or use of props. The goal is to refine the story to make it as engaging and relevant as possible.

15. Final rehearsal - Performing

A final rehearsal is organized, including all participants, complete props, and the finalized script. This rehearsal serves as the last check of team coordination and how all story elements work together.

16. Printing the story

After all adjustments have been made, the finalized story is listed or printed for use in future presentations.

This ensures a physical version of the Kamishibai story, which can be used for future reference or in other educational activities. It is important to note that all participants are involved in every stage of the process.



Delivering of the Kamishibai method

Performance: verbal interpretation of the Kamishibai story, possibly including musical elements, followed by debriefing.

During the performance, the narrator guides the audience through the story, using their voice, tone and pacing to enhance the dramatic impact of the narrative. The audience's reactions are also important; the Kamishibai format encourages interaction, with the narrator often responding to the audience's questions or comments, making the storytelling experience more dynamic.

Finally, after the performance, a debriefing session may be held, where the participants and audience can reflect on the story's themes, discuss the moral and connect the story's lessons to real-life situations. This reflective process is a key part of Kamishibai (when used as a non-formal learning tool), transforming it from a simple storytelling exercise into a powerful educational tool.



Debriefing questions, organized according to the four stages of experiential learning:

EXPERIENCE

What did you see and hear during the story?
What were the key emotions expressed by the characters?
Which part of the story impacted you the most?
What challenges did the characters face, and how did they overcome them?

REFLECTION

How did you feel while the story was being told?
Did anything in the story surprise you?
What do you think was the most important moment in the story?
How did the story's events relate to your own experiences?

GENERALIZATION

How do the themes in the story apply to real-life situations?
In what ways did the story reflect common human experiences or values?
How can the story's message be relevant in different contexts (e.g., community, school, family)?
What lessons can we learn from the story?

APPLICATION

How might you apply the story's lessons in your own life?
What changes might you make in your behavior or decisions, based on what you learned from the story?
How could the story inspire you in your future actions?
What steps can you take to implement the learning of the story in your daily routine?

During the debriefing, the facilitator will be careful to:

- Ensure that the questions asked guide participants through all stages: active experimentation, reflection, abstract conceptualization and application.
- Utilize creative tools to spark discussions.
- Make sure all participants are engaged.
- Pose open questions that encourage deeper reflection.
- Summarize the participants' responses.
- Highlight the most important and relevant conclusions.



Evaluation of the Kamishibai method

The evaluation of a Kamishibai performance is a multifaceted process that involves various perspectives, to ensure a comprehensive assessment of the participants' work. This stage includes audience feedback, self-evaluation, peer-to-peer feedback and facilitator feedback.

a.Audience feedback:

The audience plays an important role in the evaluation process. After the performance, the audience is invited to share their thoughts on the story, the quality of the illustrations, the overall presentation and the learning experience. Their feedback provides an external perspective, helping the performers understand how their work is perceived by others and how engaging the performance was.

b.Self-evaluation:


Participants are encouraged to reflect on their own contributions to the Kamishibai performance. They assess their creativity, storytelling abilities, learning facilitation competences, collaboration with the team and how effectively they conveyed the story to the audience. This self-assessment allows participants to recognize their strengths and identify areas for improvement.

c.Peer-to-peer feedback:

Team members exchange constructive feedback with one another. This involves discussing each other's roles in the creation and presentation of the Kamishibai story, offering praise for effective contributions, but also suggesting improvements. Peer feedback fosters a supportive environment where participants learn from each other and grow together.

d.Facilitator feedback:

The facilitator offers a professional assessment of the Kamishibai performance. This feedback focuses on the learning objectives, the effectiveness of the storytelling and debriefing and the dynamics within the group. The facilitator highlights what was done well, points out any areas that need improvement, and provides guidance on how participants can enhance their skills in future performances.



Regardless of who conducts the evaluation, numerous participatory non-formal learning methods can be used to stimulate the expression of ideas: image cards, question lists, visual mapping, dice games and more. Additionally, methods such as emoticon feedback (where participants select emoticons that best represent their feelings or reactions) and rating scales (where participants rate different aspects of the activity) can also be employed to gather a wide range of insights and reflections.

This multi-layered evaluation process ensures that participants gain valuable insights into their performance from different angles, promoting personal growth and improving the overall quality of their Kamishibai storytelling competences.

Why we use this method?

Kamishibai is a powerful tool for experiential learning, fostering deep engagement, critical thinking and the practical application of knowledge. This makes it an ideal approach within non-formal education, where the focus is on holistic, learner-centered development.

Kamishibai theatre helps build autonomy and self-confidence, while also fostering an understanding of human complementarity and the importance of cooperation.

It is worth noting that through Kamishibai paper theater, participants can address serious global issues, explore solutions to them, while simultaneously putting their artistic skills into practice and action.

Kamishibai theatre is about discovering the shared values and visions of a team or community, about the benefits shared equally among those who work together to achieve common goals, about transparency and the division of tasks. In short, Kamishibai theater means “*learning to learn*” about yourself in the world and through collaboration with those around you.



How it can be used in Erasmus+ and ESC projects

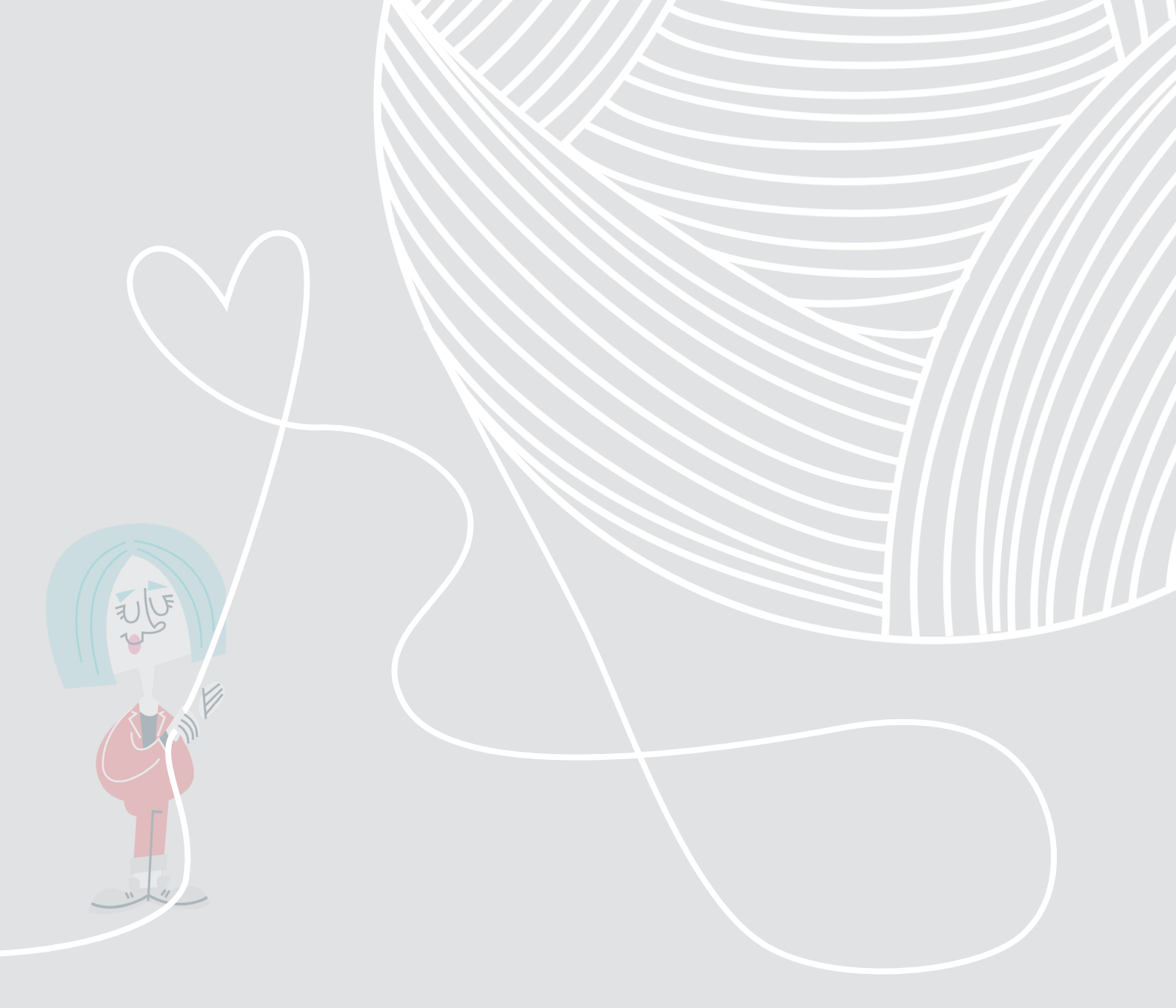
Thus, Kamishibai has numerous formative potentials, which we can successfully exploit in many spheres of non-formal and formal education:

- As a non-formal method of presentation and dissemination of the results of a project, program, initiative, or campaign.
- As a non-formal method of teaching-learning in the classroom, which can be adapted to any of the teaching disciplines.
- As a team-building method in which the focus of the story will not be on the transmission of information but on the relationships within the team.
- As a non-formal method in an awareness and information campaign on a given topic, etc.

The versatility of the method's use is extremely high, practically unlimited, depending on the versatility of the facilitator proposing the method and the willingness of participants to engage in playing with it.









CONNECTOR

is an international event focused on non-formal learning
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National Agency for the Community Programme in the Field of Education and Vocational Training
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