



ALBOAN

LEARN THROUGH LAUGHTER WITH **KAMISHIBAI**

A DIDACTIC GUIDE TO USING KAMISHIBAI
AS A PEDAGOGICAL TOOL



GARAPENERAKO
LANKIDETZAREN
EUSKAL AGENTZIA
AGENCIA VASCA DE
COOPERACIÓN PARA
EL DESARROLLO



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APRENDER RIENDO CON EL

KAMISHIBAI

UNA GUÍA DIDÁCTICA

PARA EL MANEJO DEL KAMISHIBAI
COMO INSTRUMENTO PEDAGÓGICO

KAMISHIBAI

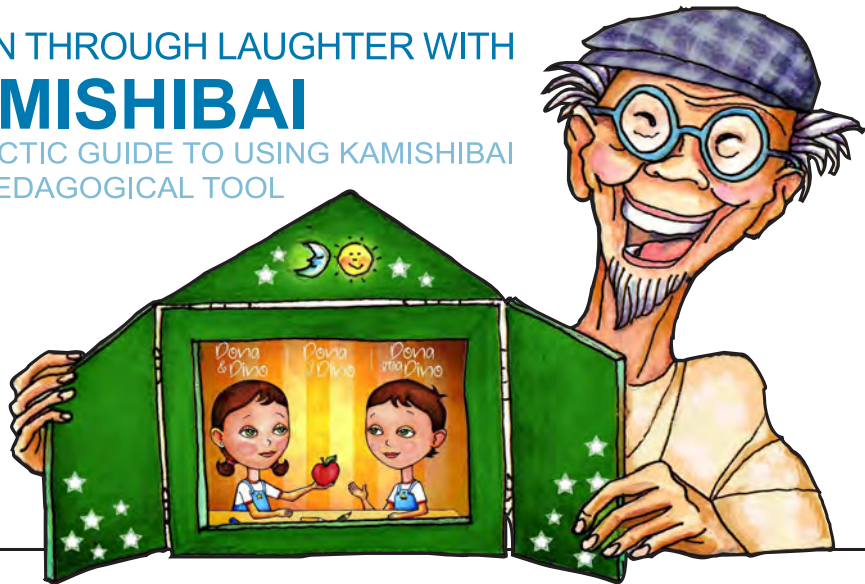
BIDEZ, BARREZ IKASTEA

KAMISHIBAI TRESNA PEDAGOGIKO GISA
ERABILTZEKO GIDA DIDAKTIKOA

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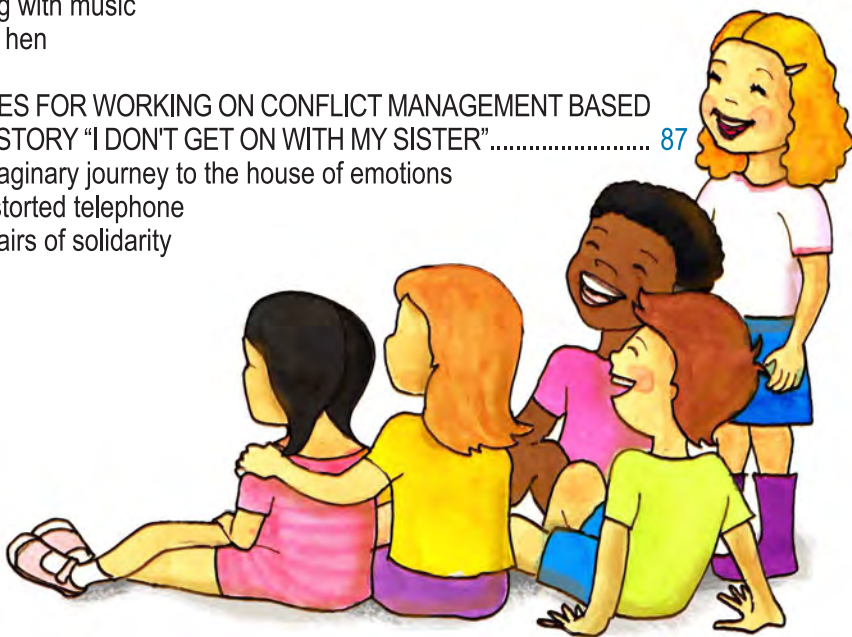
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1 KAMISHIBAI

In the faraway land of Japan, there arose from the fog of a city devastated by war, the figure of a character known as Gaito Kamishibaiya, meaning: the Storytelling Gentleman. He made his living going from town to town on a bicycle equipped with a wooden box full of sweets and candy.

He would park his bicycle at a nearby farmhouse and bang on his *hyoshigi*, an instrument made of two wooden clappers, to announce his arrival to the townsfolk. The children would flock from the nearby villages to the sound of his *hyoshigi* and sit themselves down around Gaito Kamishibaiya, giggling and eager to listen to one of his stories.

Gaito Kamishibaiya, without saying a word, would open up the three little doors of his wooden stage and start to tell his story. The audience would sit captive, in silence, with their eyes wide open and their five senses focused on that little magic box that would magic them away to an ancient universe of great age-old wisdom.

That surprising little wooden box was called *Kamishibai*, which means: paper theatre. It got its name because when its three little doors were opened, one by one, step by step it displayed beautiful drawings on paper boards, created with such art and dedication that they would awaken the curiosity and interest of the children in the audience. But the voice of the narrator behind the *Kamishibai* would give the story an even more special feel, enveloping them in amazing legends of dragons and great deeds or simple fables full of immense beauty. He would use a whole range of voices for the different characters and sometimes sing a little melodic tune. The audience could not help but laugh, cry, sing and applaud the extraordinary presentation.

Once the story had ended, Gaito Kamishibaiya would sell his sweets and candy to whoever wanted to buy it. After all, that was his livelihood. Then, he would get onto his bicycle once again and ride off on the dusty roads of the town looking for a new path to follow.

The Gaito Kamishibaiyas say that this way of narrating stories was passed down over many centuries from the Buddhist temples of Japan,

where the monks used parchments to combine images with texts and narrate stories with moral lessons to the uneducated locals.

It is a pity that, with the arrival of cinema and television, this tradition has been lost and no longer do you see the Gaito Kamishibaiya on their bicycles with their noble trade of selling candy and entertaining the children of Japan with their stories. But there is one thing they bequeathed to us: The lesson about this particular way of telling stories through the Kamishibai, so that any person in the world: old or young, mother, father or teacher, can become a Gaito Kamishibaiya. So the children, not just of Japan but of the whole world, can enjoy this fun way of learning through laughter.



2 KAMISHIBAI AT OUR SCHOOL

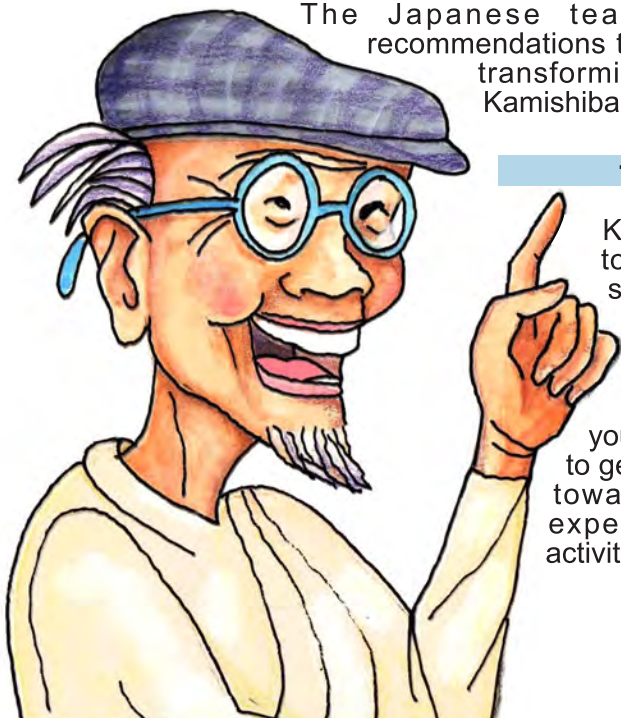
When the hyoshigi sounds and the doors of the kamishibai are opened, the whole class silently waits with great expectation for the story about to be told. Japanese schools knew how invaluable it is not just to recreate the narration of a story, but also to hold the attention of the children when sharing knowledge. This is why they revived this ancient tradition and gave it a new use in the classroom. They knew very well that the art of the Kamishibai:

- Creates a favourable atmosphere for learning.
- Leaves the audience with the feeling of having watched a performance.
- Creates complicity and harmony among the group.
- Awakens the pleasure and joy of reading.
- Develops the students' creativity and cognitive skills.
- Is simple and easy to implement.
- Sticks in the memories of the audience and lasts over time.

The Japanese teachers left us some recommendations to take into account when transforming ourselves into Gaito Kamishibaiya:

1 Know your aim

The aim of the Kamishibai in school is not to sell sweets like the old street storyteller. The school Gaito Kamishibaiya has a clear educational aim. The story is built around whatever subject matter you wish to tackle. The aim is to gear the storytelling session towards a unique learning experience, to create new activities and, lastly, to evaluate.



2 Create the right setting, at the right time

Storytelling time is a peaceful activity that requires concentration and willingness. Although the Kamishibai creates a favourable atmosphere itself, it is helpful for the person organising the storytelling session to take into account the time and the space available, making sure everyone is close enough and can hear well, with no distractions.

3 Use some attention-grabbing elements

Don't hesitate to use hats, masks, puppets or musical instruments to set the scene and draw your audience in to the story. Any resource is valid, as long as it doesn't distract too much from the story or take away from it.

4 Order the illustrations properly and rehearse the play well

Make sure all the illustrations are in the right order and facing the right way in order to avoid disrupting the sequence in the middle of the session. It is also advisable to read through the story first and change any words that need changing. Rehearse the reading as many times as you need.

5 Don't be afraid to use onomatopoeias and give the characters different voices

Something you should take into account when rehearsing the story are the onomatopoeic sounds you wish to make, and the characters' voices. Experiment and be daring, make the story more entertaining with your own voice. After all, if you're having fun with the story, the audience will find it fun too.

6 Pay attention to the rhythm of the story and increase the dramatic effects

When you rehearse the story, leave room for dramatic silences, look for moments where you can speed up the story or slow it down. This will create expectation and interest in the story being told.

7 If you sing, all the better

Songs, whether they form part of the story or not, are a welcome breath of fresh air and always make a storytelling session more enjoyable.

8 Create rhythms with the scene changes to mount excitement

Make sure you highlight the changing of each illustration. Remember, your audience wants to know what is on the next board, so make them doubt, create cliff-hanger moments, play with this to make the changing of one scene to the next in the sequence more interesting.

9 Seek moments of interaction

Child audiences always want to get into the story, they identify with the characters and they think they know what's going on, so make the most of this -get them involved and give them the spotlight sometimes.

10 Create endings for the stories

When applying pedagogical objectives, look with the audience for new ways to resolve the story's central conflict. You can do this at the end of the story or in the middle. You can stop, ask questions and then continue the story until you see the actual ending.

11 Use questions

Some Kamishibai have a board with a question mark illustration on it. You can use this whenever you deem necessary. Take a break and use this to ask how the story is going; this gives a perfect opportunity to interact with the audience.

12 Create your own stories for Kamishibai

If you are working on a specific subject matter and you can't find the right way to approach it, why don't you build your own story? Stories told using the Kamishibai technique are straightforward, clear and direct; simple stories, with short sentences and easy verb tenses. The illustrations don't have to be works of art; even a collage can help you at certain times.

3 HOW TO MAKE A KAMISHIBAI WITH CHILDREN

To enable the children in our class to create a kamishibai, we'll need to hold a practical workshop in several sessions to tackle in-depth the four aspects that characterise this technique. These start with building the story, then creating the illustrations and building the stage, and lastly, the presentation of the stories on stage. This is a collective creation process wherein the initial idea is allowed to mature until its ultimate execution. This process will allow participants to show their skills and develop basic abilities in a happy and relaxed atmosphere.

Here is a Workshop idea for working with Kamishibai in school.

FIRST SESSION: THE STORY

AIM: To analyse the Kamishibai technique with the story “Dona & Dino”

- Start the kamishibai technique demonstration by narrating the story “Dona & Dino”.
- Once the narration of the story is complete, present the workshop and disclose the activities to be performed throughout.
- Count the number of sequences the story is divided into. This is the number of illustrated boards to be made.
- All stories have characters and a scene. Who are the characters in this story? Find the boards that present these characters. Where does the story take place? How many stage sets are in the story? Locate these stages on each board.
- All stories have narration, description and dialogue. Which board tells the story of what Dona and Dino's life was like? Which board describes Dino and Dona's mother and father? Which board describes Dona and Dino's rooms?



- In every story something happens to the characters or they have to face some sort of difficulty. What happens to Dino and Dona? What do they have to overcome? Find on the boards, the moment in which they decide to change their reality.

SECOND SESSION: THE STORY

AIM: To adapt a story for Kamishibai, breaking the storyline down into 12 sequences.

- Make groups of four people and ask them to choose a story they like.
- Once the story is chosen, the next step is to adapt it to the kamishibai technique as follows: First divide the story into 12 parts. The first part is reserved just for the title board. (If you're working with small children, the story boards can be numbered to facilitate the process) (The story of Dona & Dino is divided into 15 sequences. We will divide our story into 12)
- Then, each member of the team will analyse three sequences (e.g. what happens in the paragraphs you worked on? Is there any narration? Is there any description? Is there dialogue? Are any characters revealed? Do the characters encounter any difficulties? Is the difficulty overcome?)
- Then the three sequences each group worked on will be rewritten to simplify the action as much as possible.
- Then the sequences are joined back up again to create the full story, but this time, simplified and numbered into 12 sequences.
- Lastly, each group will read the story adapted according to the Kamishibai technique.



THIRD SESSION: THE STORY

AIM: The session begins with a mythological story.

- The session begins with a mythological story.

- Mythological stories come from fantasy questions that primitive beings asked themselves to try to answer unexplained phenomena. This is why many different cultures have created stories around questions like: How did the Sun and Moon form? What is the origin of fire? Where did the forests come from? And more.

- Split the attendees into the same 4 groups as the previous session. All the groups are asked to come up with a fantasy question. For example: How are rainbows formed? Where did the stars come from? What would happen if it rained upside-down? Or make up questions around a subject you wish to tackle, for example: What would happen if the world ran out of water?

- When each group has their question ready, they have to work on giving a creative, fantasy response by telling a story. To make sure that everyone takes part in building the story, one person starts and the others take turns to add a part, until the last member of the group finishes it off. Remember, there have to be characters, stages, some sort of difficulty for the characters to overcome, narration, description or dialogues.

- Once the story has been created, the groups will write it down in 12 sequences, just as they did in the previous session. Make sure that each member of the group works on their corresponding sequences. Remember that sequence number 1 only corresponds to the title board.

- Finally, each group reads the adapted story has been arranged into 12 sequences according to the Kamishibai technique, and numbered.



FOURTH SESSION: THE ILLUSTRATIONS

AIM: To design and create illustrations for the stories.

- The groups of 4 that worked on the two previous sessions are now split up into pairs: One pair will work on the adapted story and the other on the fantasy question story.
- Each pair is given twelve 30x42 paper sheets. The pages and boards are discretely numbered on the edge from 1 to 12. Then the pairs draw each sequence of the story. Page no. 1 should show the title picture with the story title, and the following boards should be illustrated with pictures that correspond with the numbered paragraphs of the story. Any artistic technique can be used, from colouring pencils to watercolours, tempera, markers or collage. Make sure that all the boards display what is happening in the sequence clearly and simply.
- After that, someone should be tasked with transcribing the story onto a computer and printing out the sequences on separate pages, to be brought to the next session.



FIFTH SESSION: THE ILLUSTRATIONS

AIM: To make 12 Kamishibai boards with text and drawings.

- Each pair designated in the previous session, with the finished pictures, will now create the boards as follows:



- Each pair is given twelve 30x42 boards. Each of the sheets created in the previous session are pasted to one side of the boards with glue stick and a small number is added to each board. Remember to leave a border of at least 5 cm around the edges of the board to prevent the kamishibai frame from blocking any part of the picture.

- Take care with how the text is pasted behind the board because this can be confusing. It is actually very simple, however, if we are careful to follow these steps: Take board no. 1, corresponding to the title of the story and on the back of this we paste the text corresponding to sequence no. 2.

- Then take illustrated board no. 2 and on the back we paste the text corresponding to the sequence shown on board no. 3.

- Then we take illustrated board no. 3 and on the back we paste the text corresponding to the sequence shown on board no. 4, and so on and so forth until we reach board no. 12, where we paste the title of the story.

- To make sure that all the sequences have been pasted on correctly, someone should read through the story whilst displaying the boards and the other partner should listen and confirm that all the illustrations are in the correct order.

- Now both partners shall agree to narrate the story together. One will display the illustrated boards, while the other reads. Or they can take turns to narrate, perform the dialogues or

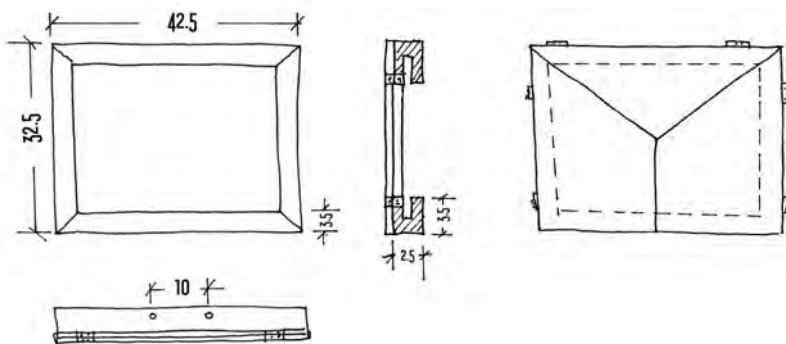
the onomatopoeias, and agree to display the boards however they like. Basically, they are free to organise themselves however they think will make the story they are telling more appealing.

SIXTH SESSION: THE STAGE

AIM: To create a Kamishibai stage.

For this session we recommend you have at least one wooden stage model that will be used for the final show.

If you don't have one at your school, you can borrow one for the ALBOAN resources centre: <http://centroderecursos.alboan.org> , or you can build your own. Here are the instructions:

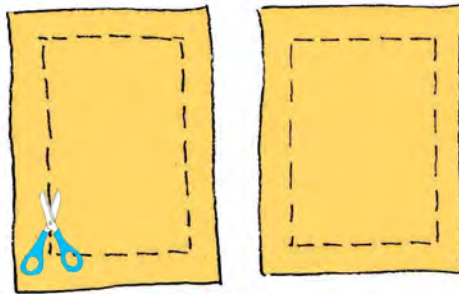


- At our session today we will make simpler stage boxes out of cardboard so that the children can take home their own Kamishibai theatre.

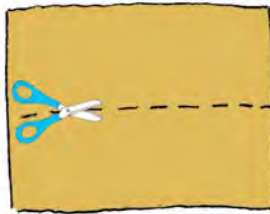
■ Materials we will need:

- Four 38 X 42 card boards
- Embosser (or, if not an empty pen)
- Cold silicone glue
- White glue
- Scissors.
- Duct tape.
- A piece of fabric.
- Paints and paintbrushes.

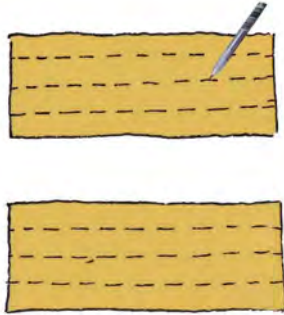
■ Take two of the pieces of board and trace a 5cm border around the edges and cut out the centre to create two identical cardboard frames.



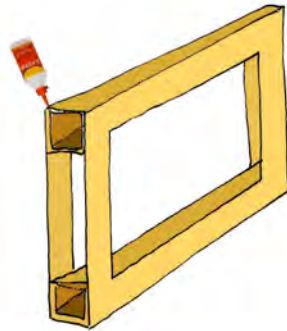
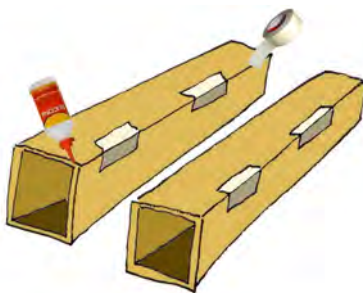
■ Take the other board and cut it horizontally in half, creating two 16cm pieces



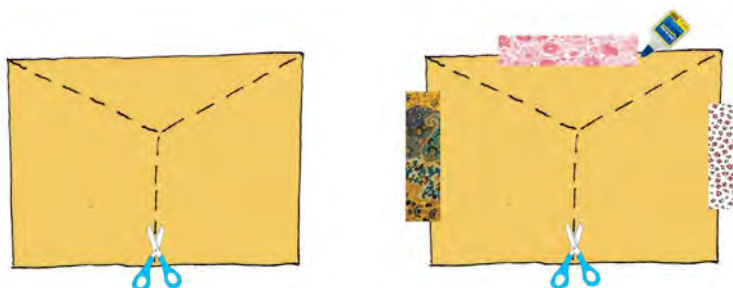
- Each section is now divided into four horizontal lines of 4cm apart and the embosser/empty pen is run along the lines to create an indent.



- Fold the embossed edges over to form a 4x42 rectangular prism and attach it with cold silicone glue. Seal it with duct tape and let it dry off well.
- Once properly dried, remove the duct tape and join the two frames on the opposite sides of the rectangular prisms with the cold silicone glue.



- The one board we now have left is divided into three parts, as shown below. Cut along the lines to make the doors of the play theatre.
- Then we join the three doors with pieces of fabric and white glue, as shown in the illustration.



- Paint and decorate your entire kamishibai, using all your creativity.



SEVENTH SESSION: NARRATION AND STAGING

AIM: To prepare the staging for kamishibai storytelling.

- We begin the session by telling the children the general recommendations we have been given by the Gaito Kamishibaiyas, to make the narration of the story more appealing. Speak loud and clearly so that they can all hear the story. Use the recommendations stated in point 2 of this guide.
- Partner the children up into the same pairs they worked in during the fifth session.
- Give them some time to rehearse their story, practice switching the boards, and decide whether they plan to alternate the narration or the dialogues.
- The activity supervisor will be alert to any doubts arising for the children, providing solutions and helping them to feel more secure.
- Once the rehearsal time is over, all the pupils come back together and the pairs take turns to narrate their stories. The rest of the workshop participants watch the stories carefully and then they are asked to give suggestions on how to improve the presentation.
- Go around the group giving all the pairs a turn until everyone has told their story and had the chance to receive contributions or suggestions from the others.
- Then start planning the day on which the stories are narrated to the public. Take into account:
 - Location and date: When and where will the show be held? Will it be in the library, the schoolyard, a classroom, auditorium or some other space?



- Invitations. Who will see the show? Parents and guardians, all the students or just the junior cycle? Will poster advertisements be made?
 - Decorating the space. Will the space be decorated with some sort of special curtain? Will the cardboard Kamishibais made during the workshop be put on display? Will Japanese partitions be used? Will the children dress up in costume? Will the hyoshigi activity be used at the start? Consider any other matters concerning the event planning.
- Then set the order in which the pairs will narrate their stories.

EIGHTH SESSION: NARRATION AND STAGING

AIM: To present the stories to the general public using the kamishibai technique.

- Decorate the space as planned in the previous session.
- Audience arrive at the set time.
- Pairs perform the stories.

Skills:

Cultural and artistic competence; Learning to learn competence; Linguistic competence Social and civic competence.

Subjects:

Literature; Natural Sciences, Social Sciences; Plastic and visual education.



4 ACTIVITIES FOR WORKING ON COEDUCATION BASED ON THE NARRATION OF THE STORY "DONA & DINO"



ACTIVITY 1 Mum, my tummy hurts!

AIM:

To switch the roles that seem to be typical in society.

DEVELOPMENT:

The following roles are distributed into groups of four: Father, Mother, Daughter, Doctor. The following script is suggested to the children: The little girl is playing with her skipping rope in the street. Dad is reading the newspaper and Mum is getting the dinner ready. Mum calls the girl in for dinner. The girl doesn't want to come in and she refuses, but her mother insists. The girl pays no attention. The mother calls the father to chastise her. The father goes out and chastises the little girl. The little girl cries and says that her tummy hurts. Her father says that's a lie. Her mother gets worried and calls the doctor. The doctor arrives, examines the child and realises she is perfectly fine. The dialogues are improvised

along the lines of the script proposed so that the story has the same structure. Then another group represents the story in its own way, but this time changing the roles: the father is making the dinner, the mother is reading the paper, the child is skipping and the father calls the doctor.

MATERIALS:

Old clothes, hats, costumes.

SKILLS:

Linguistic competence; Learning to learn competence; Social and civic competence.

SUBJECTS:

Literature; Social Sciences.

TEACHER GUIDANCE:

- The pupils must be given the opportunity to express themselves freely. Pay attention to the improvised dialogues, especially when there is a change of role. What are the things that make the story different? What changes take place in the dialogues?
- Encourage the pupils to reflect on the obligations we fulfil in the home.

ACTIVITY 2 My favourite colour

AIM:

To respect each other's tastes and preferences.

DEVELOPMENT:

Start a discussion about Dona and Dino's colour preferences. What colours were their rooms painted? What colours did they later choose? And what did they discover when they tried to follow their own tastes? Once this aspect of the story is analysed, the pupils are asked to choose a colouring pencil in their favourite colour. And to write a short written composition along these lines: I like the colour _____ because.... Why is it my favourite colour? What things does this colour make me think of? What emotions does it convey?

Why do I identify with it? The children can then draw or decorate their page however they wish, but only in the chosen colour. When they are finished, all the pages are hung up on the blackboard.

MATERIALS:

Paper, colouring pencils, adhesive tape.

SKILLS:

Cultural and artistic competence; Learning to learn competence.

SUBJECTS:

Plastic and visual education.

TEACHER GUIDANCE:

- Notice if anyone is embarrassed to choose a colour, or if anyone teases someone else for their colour choice.
- Conclude that everyone has their own taste and we must respect each other's preferences. Using a variety of colours makes the composition more attractive. What would happen if everyone had chosen the same colour?

ACTIVITY 3 Dona and Dino's professions

AIM:

To identify professions according to a person's character and personality.

DEVELOPMENT:

Lay out cards with all sorts of professions, trying to also include some atypical professions, such as pianist, journalist, astronaut, artist, footballer, lifeguard. Divide the blackboard into two halves, one for Dino and one for Dona. Ask the students: What profession do you think Dino would choose and what would Dona choose, based on their characters in the story? The pupils can get up spontaneously, take a card and place it on whichever side of the blackboard they consider appropriate. Then they should explain the reason for their choice. Once all the professions have been distributed, a collective conclusion is drawn.

MATERIALS:

Cards, markers, adhesive tape.

SKILLS:

Cultural and artistic competence; Learning to learn competence; Linguistic competence; Social and civic competence.

SUBJECTS:

Literature; Nature sciences; Social sciences; Art education; English.

TEACHER GUIDANCE:

- Whilst the activity is being carried out, it is essential to create an atmosphere of trust and respect for personal opinions.
- Conclude how some cultural factors relate certain professions to gender.

5 ACTIVITIES FOR WORKING ON INTERCULTURAL ISSUES BASED ON THE NARRATION OF THE STORY "MIKEL'S PARTY"



ACTIVITY 1 Assembling a machine

AIM:

To value the contributions of each person irrespective of their country of origin.

DEVELOPMENT:

The activity consists of creating a machine with your body. Each person is a fundamental part of the machine and together they make it work, emitting its characteristic sound.

Split the class up into groups of four to eight students. Each group should go to a space where they cannot be seen by the other groups. Then, each group is asked separately to create its own machine. Once the groups have agreed what machine they will make and they have rehearsed how it works, they will move back into the shared space with the other groups.

There, they will assemble their machines as follows: each person will say what part of the machine they represent and in what country it was manufactured. For example: "I am a pulley and I come from Poland." Then he/she acts out their part with their body. Each team member takes their turn until the machine has been fully assembled. Once the machine is ready, they will make it work for a few seconds. And the other teams will have to guess what it is.

MATERIALS:

The participants' own body parts.

SKILLS:

Cultural and artistic competence; Competence in autonomy and personal initiative; Linguistic competence; Social and civic competence.

SUBJECTS:

Physical education; Art education.

TEACHER GUIDANCE:

- Don't place any limits on creativity. If you don't know the name of a part, invent something strange or funny. It can be a machine that exists, like a washing machine; but it can also be even more fun if the teams make up implausible machines, like for instance a smile-making machine.
- Highlight that each part contributes something essential for the machine to work. In the same way, each person contributes value to society, regardless of where they come from.

ACTIVITY 2 Painting with music

AIM:

To value cultural differences through music.

DEVELOPMENT:

Each person is given a blank paper sheet and different coloured markers. Play a selection of pre-recorded music from different cultures, alternating different rhythms. The

idea is for the participants to follow the music with their marker and change the colour whenever they consider appropriate. Once the music stops, they come together and share their drawings, expressing freely what they felt through the music and what colours they used to represent this.

MATERIALS:

A3 pages and coloured markers, sound system, music with a variety of different rhythms.

SKILLS:

Cultural and artistic competence; Competence in autonomy and personal initiative.

SUBJECTS:

Music; Art education; Plastic and visual education.

TEACHER GUIDANCE:

- Allow the free expression of the students during this plastic art activity.
- Assess also their verbal expression once the activity is completed.
- Ask about the emotions that the rhythms from other cultures aroused.

ACTIVITY 3 Mother Hen

AIM:

To assess acceptance and integration within a certain group.

DEVELOPMENT:

All students close their eyes. The activity leader must whisper into one of the children's ears: "You're mother hen". Now everyone shuffles around, with their eyes closed and their hands out. When they come in contact with another person, they must squeeze their hand and say: "Cluck-cluck?". If the other person answers "Cluck-cluck?", they let go of their hand and keep looking and asking. Only the mother/father hen remains silent. When someone doesn't answer; they know they have found the mother/father hen and they remain

trapped by the hand, in silence. If anyone comes across a pair of hands held and in silence, they can enter the group. Soon there will be less and less "Cluck-clucking" to be heard. The game continues until everyone has been trapped. Lastly, ask them to open their eyes.

MATERIALS:

The participants' own bodies.

SKILLS:

Competence in autonomy and personal initiative; Social and civic competence.

SUBJECTS:

Physical education; Nature Sciences; Social sciences.

TEACHER GUIDANCE:

- Allow each student to express how they felt during the game.
- Conclude on the importance of belonging to a certain group.
- Conclude on the value of being accepted.

6 ACTIVITIES FOR WORKING ON CONFLICT MANAGEMENT BASED ON THE STORY "I DON'T GET ON WITH MY SISTER"



ACTIVITY 1 The imaginary journey to the house of emotions

AIM:

To reflect on human emotions and feelings.

DEVELOPMENT:

The participants get ready to go on an imaginary journey. They remain in their seats with their eyes closed. Soft music is played and they are guided as follows:

Attention crew, ready for lift-off. Please remain seated, we are about to take off. 10 metres, 20, 30, 50-metre altitude; we can see the city far below. We shall remain seated in our flying chair until we reach the outer stratosphere. We are headed for the planet of the emotions. From above we can see a series of houses. We are landing and entering one of the houses. The first house has a sign that says: the house of anger: we go in and see what it's like. We see its corridors and rooms -the colours they are painted.

We exit and proceed to visit the other houses, which can be the house of joy, peace, hatred, envy, love, sadness, violence and any other emotion or feeling we wish to explore. Once we have visited all the houses, we go back to our seats and start the journey home. On the count of three we open our eyes and go back to our classroom. At the end of this imaginary journey, we discuss what our houses were like. What the differences were from one to the other. Which ones were nicer and which were uglier.

MATERIALS:

Sound system.

SKILLS:

Spiritual competence; Learning to learn competence; Competence in autonomy and personal initiative; Linguistic competence.

SUBJECTS:

Ethics, Religion, Literature.

TEACHER GUIDANCE:

- Bear in mind that this is an imaginary journey, the guidance should be fun. Encourage the children to awaken their creativity.
- Encourage dialogue based on the story "I don't get on with my sister". What house was the main character in throughout the story? At the end of the story, has this feeling towards his sister changed?

ACTIVITY 2 The Distorted Telephone

AIM:

To send a message whilst avoiding its distortion.

DEVELOPMENT:

Request five volunteers from the group and ask them to leave the classroom. The remaining participants are shown a short story through mime and then the story is read to them. The first volunteer is then asked to enter and they are

shown the mime. Then the second volunteer is brought in and the first volunteer has to mime the story for them. Then the third volunteer enters and the second volunteer shows them the mime they have just seen. And so on and so forth until the fifth volunteer. When there are no volunteers left outside the classroom, the last person is asked to explain what they understood from what they saw. Then they are read the original story. The group reflects on what has happened during the activity and the difficulties they had understanding the other person.

MATERIALS:

A short story to tell.

SKILLS:

Cultural and artistic competence; Linguistic competence; Competence in autonomy and personal initiative.

SUBJECTS:

Literature; Art education.

TEACHER GUIDANCE:

- Pay attention to the points that make the story veer away from the original.
- Conclude on the importance of effective communication in situations of conflict.

ACTIVITY 3 The chairs of solidarity

AIM:

To awaken solidarity among the group.

DEVELOPMENT:

The children move around a group of chairs to the rhythm of the music. When we stop the music, they have to sit on the chairs. Each time we stop the music we will remove a chair, but we will not eliminate any of the participants, so they will have to find a way to all sit down without falling off the remaining chairs.

MATERIALS:

Chairs, sound system.

SKILLS:

Social and civic competence; Competence in autonomy and personal initiative.

SUBJECTS:

Physical education; Music.

TEACHER GUIDANCE:

- Promote integration throughout the game, encouraging the children to show solidarity to their classmates.
- Allow the students to express themselves freely and say how they felt during the game.
- Conclude on the importance of putting oneself in the other's shoes.

Guía didáctica para el manejo del Kamishibai como instrumento pedagógico



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