

## **Lesson Plan Japan: Kamishibai- Historical Roots and Contemporary Children's Literature** **Jennifer Evans Kinsley**

**OBJECTIVES: Japan**, This unit of instruction will consider contemporary art production techniques of graphic sequencing of kamishibai. I will further develop, refine and expand my previous instructional approach of kamishibai to both print media to include a time-based stop-action animation format.

This unit will address the following ODE's Revised Visual Art Standards for Grades 9-12 Advanced:

- 1PR Demonstrate advanced technical skills and craftsmanship with various art media when creating images from observation, memory or imagination
- 3PR Contribute to a portfolio of works that demonstrates technical skill, a range of media and various original solutions to visual art problems
- 5PR Create original artworks that demonstrate the ability to select and vary available digital tools and innovative technologies
- 6PR Incorporate visual literacies as a means for individual expression in their artworks
  
- 1PE Interpret social and cultural contexts to develop personal meaning in imagery
- 2PE Interpret and evaluate the way theme or meaning in an artwork expresses the social, political or cultural context
- 3PE Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and/or historical time periods
- 4RE Apply inquiry and analytic processes when viewing, judging and consuming visual content produced by new media.
- 5PE Envision how technology can impact visual art

And the following ODE Career and Technical Education (CTE) Arts and Communication Standards:

- 1.3 Examine the history, trends and current issues related to visual design and imaging, media and performing arts
- 13.1 Apply principles of design and composition to moving and still images

These lessons will be designed to address the curricular needs/state standards of my advanced digital design and visual communications students and will provide an opportunity for my students to:

- Utilize available technology to design still- and time-based narratives
- Demonstrate knowledge of/familiarity with a literary genre that has its origins in Asia.
- Students will utilize and generalize/transfer previously learned and practiced skills in creating traditional imagery and text utilizing principles and elements of design.
- Students will utilize and generalize/transfer previously learned and practiced skills in creating time-based digital imagery and text utilizing principles and elements of design.

**LEARNING ACTIVITY:** Students will:

- Develop one narrative using the kamishibai print format and/or stop action animation format, based upon the contemporary retelling of an historical event or traditional tale or song.
  - **Research and identify** the traditional story or song or historical event that you wish to retell.
  - **Credit** the source(s)
  - **Create the storyboard**
- Select the style and setting for the retelling.
- Produce the work.
- Present/Exhibit the work to an intended audience

**MATERIALS NEEDED:**

- Kamishibai Powerpoint presentation (authored by me)

- Access to internet and/or print/video/film library
- Computers/word processors to view video works and compose critique
- Traditional studio materials and space
- Digital equipment for capturing and post-editing video and audio

ANTICIPATORY EVENTS:

- Students will have discussed recent historical events of Japan, particularly the events leading up to, during, and immediately following WWII (drawing heavily on facts and topics discussed in NCTA course); as well as the kamishibai format of Buddhist dharma instruction
- Students will have viewed and discussed examples of kamishibai
- Students will have viewed the Powerpoint presentation of kamishibai

SYNOPSIS/ASSESSMENT:

- Rubric-based assessment of selected design criteria for print and time-based productions

**Kamishibai (紙芝居)**, literally "paper drama", is a form of storytelling that originated in Japanese Buddhist temples in the 12th century, where monks used *e-maki* (picture scrolls) to convey lessons of the Dharma in story form to a mostly illiterate audience.

**Kamishibai has endured as a storytelling method for centuries**, but is perhaps best known for its revival in the 1920s and can be tied to the global depression of the late 1920s when it offered a means by which an unemployed man could earn a small income. The *gaito kamishibaiya*, or kamishibai storyteller, rode from village to village on a bicycle equipped with a small stage. On arrival, the storyteller used two wooden clappers, called *hyoshigi*, to announce his arrival. Children who bought candy from the storyteller got the best seats in front of the stage. Once an audience assembled, the storyteller told several stories using a set of illustrated boards, inserted into the stage and withdrawn one by one as the story was told. The stories were often serials and new episodes were told on each visit to the village.

**This tradition was largely supplanted by the advent of television** in the late 1950s. In the past decades, Kamishibai has recently enjoyed a revival as a popular interactive picture book format, commonly used in Japanese libraries, elementary schools and available for sale bookstores.

**Please enjoy viewing these authentic kamishibai.**

**Two are retellings of the traditional tale of MOMO TARO (the little Peach Boy. The first uses period illustrations, the second- the one with the theatre window-in a contemporary Manga style.)**

**The third Kamishibai tells the story of a samurai who escapes from the inside of a snake in a pretty funny (but gross!) way!**

Jennifer Evans Kinsley.