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Mixing paper and digital: 2020 online summer English drama *kamishibai* workshop

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This paper discusses the results of an intervarsity picture kamishibai[1]-storytelling workshop that integrated communication skills and art via the online real-time conference system, Zoom©. As in previous years, the goal of the annual summer drama workshop was to support the participants' communication and leadership skills. In the light of the COVID-19 pandemic however, the chief purpose of the 2020 Online Summer English Drama Kamishibai Workshop was to support the mental well-being of students. Thirteen low-to-intermediate level English language students, both English language majors and non-majors from three different universities in Japan worked together for the workshop project in three 90-minute online slots over two days in August 2020. After learning the basic theory and techniques of the storytelling art, students were divided into groups to create their original English kamishibai story to perform online. In the preparation stage, each student created their own work using simple A4 paper sheets and pens, and these were amalgamated with other members of their group to form a coherent narrative. At the end of the third session, each group presented their work on Zoom©, and these performances demonstrated the students' creativity through unique plots and characters. Their feedback indicated that they developed stress-tolerance and resilience, both features of negative capability.

1 Introduction: Japan and English language education

With the globalization of Japanese society and the increase of non-Japanese residents in Japan, the need for multicultural coexistence has been recognized and advocated by the Japanese government. Reflecting these needs, the compulsory English as a Foreign Language (EFL) curriculum for elementary and middle school education now comprises of aspects of intercultural communicative competence (ICC) to promote the acceptance of different ideas and customs from other cultures, as well as to create new values as part of the teaching curriculum (Ministry of Education, Culture, Sports, Science and Technology, 2005). This corresponds with the policy of fundamental competencies needed for those in the Japanese employment sector, as identified by the Ministry of Economy, Trade and Industry of Japan, 2006. In fact, these educational policies themselves were greatly influenced by the key

[1] Refer to the IKAJA (International Kamishibai Association of Japan) site for more information. This site introduces video footage of performances and offers tips on how to perform kamishibai: https://www.kamishibai-ikaja.com/en/. See also the Shiozaki Otogi Kamishibai Museum homepage for general information on kamishibai: https://shiozaki-kamishibai.jimdofree.com/english-translation/. For further reading, see Chapter 2 in McGowan (2010).

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competencies as outlined by the Organisation for Economic Co-operation and Development (OECD). These are broadly categorized as the competencies to interact with heterogeneous groups, use tools interactively (e.g., language and technology), and act autonomously (OECD, 2005).

Despite these ambitions at governmental level, at grassroots within the Japanese educational system there has been little in the way of success for the individual student. With TOEIC scores that consistently demonstrate that Japanese students' English language proficiency ranks unfavorably with other Asian countries (Institute of International Business Communication, 2021), it is clear that Japanese learners still struggle with acquiring English language skills. Even in Japanese, renowned psychiatrist Doi explains, the "expression *taijin kyofu* (fear of others, anxiety in dealing with other people) … has by now become an indispensable term in Japanese psychiatry" (2014, p. 104). He further explains that "[e]xtremely interesting in this connection is the word *hitomishiri*, literally coming to know people, which is usually translated in dictionaries simply as "shyness" or bashfulness" (p. 105). Furthermore, in the context of L1, psychologists Henderson et. al. assert that, in their cross-cultural study on shyness, a "large proportion of participants reported experiencing shyness – from a low of 31% in Israel to a high of 57% in Japan" (2004, p. 893). In her earlier work, Yashima built upon McCroskey's concept of *willingness to communicate* (WTC) in the L1, and the work of MacIntyre & Charos and Macintyre & Clement in the L2, to focus the role of communication confidence in the L2 and its subsequent influence on WTC and L2 motivation for Japanese university English language learners (2002, p. 59). More recently, King et. al. report on their "longitudinal intervention study which focused on the anxiety, social inhibition and silent behavior of foreign language learners within three Japanese university English-medium classrooms" (2020, p. 60). In the pre-intervention student reflection reports on their silent behavior, King et. al found that "learners self-reported reflection data point towards a degree of anxiety and inhibition…other learners revealed concerns about their perceived lack of L2 communicative competence and how this affected their participation" (2020, p. 69). This research and more indicate that social anxiety in the L1 combined with language anxiety in L2 can result in silence as "learner responsiveness and a withdrawal from oral participation in the target language" (ibid, 61). In addition to these psychological deterrents to active participation in the L2 classroom, Humphries et. al. also highlights "silence for self-protection…The insider effect is strongly connected to face-saving, as people avoid risking disproval from members of the same group" (2020, p. 128).

In order to circumvent these psychological tendencies through the promotion of student communication skills and leadership, in 2014 the teacher-organizers (author-researchers) devised and implemented the first summer drama workshop project. This aimed to develop

methods that would enable these two skills in EFL through the explicit utilization of performative techniques. This initial project was supported by the prestigious Japanese Society for the Promotion of Science through the Grants-in-Aid for Scientific Research (*kakenhi*) in 2014 for three years and was awarded a two-year extension.

Until 2019, the format of the Summer English Drama Workshop offered participants opportunities to socialize with students from other universities whilst speaking English and exploring basic drama in second language acquisition techniques. Each year the theme of the workshop varied and included: life dreams, university life, social issues (Shiozawa & Donnery, 2017), heritage, nature vs. technology, and resilience-building. These workshops typically started with a variety of improvisational ice-breaking activities before shifting to more creative and collaborative group dramas with actual performance as the final showcase.

In 2019, a further application which outlined the aim of bringing English language drama education within traditional Japanese arts met with further success and procured another three-year grant from Grants-in-Aid for Scientific Research (*kakenhi*). In line with this new *kakenhi* grant, the more recent summer drama workshops aimed to integrate these past workshop goals of developing communication skills and promoting leadership through different types of Japanese performing arts. The pilot 2019 Summer English Drama Workshop focused on "translanguaging" which was workshopped by a professional Japanese *ningyo* puppeteer for Japanese-speaking university students who were supported by English-speaking Taiwanese teaching assistants (TAs). By refraining from enforcing an English-only policy, the students and TAs were encouraged to communicate with the linguistic tools at hand: in low-level English or Japanese, phone apps, dictionaries etc. This project met with considerable success (Shiozawa et al., 2022), therefore the creation and design of the 2020 Summer English Drama Workshop was developed with similar aims of developing communication skills and promoting leadership, in combination with another genre within the Japanese performative arts. For the 2020 Summer English Drama Workshop, the focus would be on using the Japanese traditional storyboarding art of *kamishibai*.

2 Japanese Storyboarding Art, *Kamishibai*

Kamishibai, or paper theater, is a traditional Japanese art form of street storytelling performance, in which a series of picture boards are shown in a frame to tell stories by a single performer. While older forms of *kamishibai* date back centuries, the current form of *kamishibai* was developed in the 1920s, see Figure 1 below.

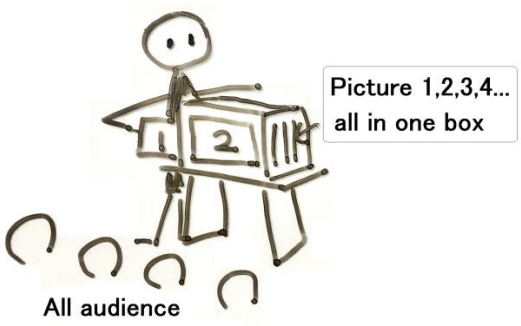


Figure 1: Early Kamishibai Performance

It gained popularity among young children as a form of entertainment during the mid-1940s and 1950s until TV replaced it as the mainstream form of amusement (McGowan, 2010; Showa-kan, 2012). Notwithstanding this setback, this influential art form caught the attention of educators and was widely incorporated into nursery and elementary education after World War II.

2.1 2020 Summer English Drama Workshop: Original Rationale for Inclusion of *Kamishibai*

Those who have spent their childhood in Japan are familiar with *kamishibai* theater art, thus providing a solid background for the adoption of *kamishibai* for the 2020 Summer English Drama Workshop.

2.2 Unforeseen Circumstances

What was not predicted at this planning stage, however, was the global COVID-19 pandemic, which forced a radical overhaul of education worldwide. This abrupt change from face-to-face to an online medium made teachers and students alike become competent users of online platforms such as Zoom©, Google Meet©, and MS Teams©. With regard to the feasibility of taking a face-to-face three-day workshop event to an online forum, there was initial trepidation on the part of the teacher-organizers. However, as time passed and educators worldwide adjusted to this new medium of education, the teacher-organizers were positively impacted by the ease in which group-work was made possible through the Breakout Rooms (BR) on Zoom©, a clear advantage of the online forum over face-to-face context. With renewed enthusiasm for the 2020 Online Summer English Drama Workshop, the teacher-organizers set about recruiting students and TA participants.

2.3 2020 Online Summer English Drama Workshop: Revised Aims

In the light of the ongoing COVID-19 pandemic, the main concern was for the mental well-being of the students. In a world of shifting sands in which emerging and reliable information

was redacted and revised at speed, the teacher-organizers sought to find a framework for the 2020 Online Summer English Drama Workshop which would also build upon results from previous workshops in terms of stress-tolerance and ambiguity within Second Language Acquisition (SLA).

3 2020 Online Summer English Drama Workshop: Preparations

The 2020 workshop was originally planned as the annual face-to-face three-day project subsequent to the 2019 Summer English Drama Workshop which featured traditional Japanese puppetry. However, as outlined above, the COVID-19 social distance constraints compelled a redesign of the entire project into an online forum. The decision was made to offer the workshop with radical alterations. With respect to duration, the annual three-day workshop was whittled down to three 90-minute sessions held on two separate days with an intervening break of one week. Out of the many possible online platforms in use at Japanese universities at that time, a decision was made to hold the sessions on August 22nd and 29th, 2020 respectively through the medium of Zoom©.

3.1 Design

At the workshop design phase, careful attention was paid to the content, procedure, and details such as the participant groupings in this new online environment, in particular how to maintain the new workshop objective of promoting mental well-being while accommodating factors such as linguistic abilities fairly.

The compelling reason for the continued inclusion of *kamishibai,* the Japanese performing art, in the 2020 Online Summer English Drama Workshop was that of the similarity between the traditional *kamishibai* picture format and the Zoom© contours. Both visuals are presented in rectangle frames on which viewers can focus, allowing the presenters to control handheld items as they speak. Thus, the aesthetics and design of the Zoom© frame would actually complement this particular Japanese performative art to proceed with minimal modifications, allowing even inexperienced digital users almost certain success in online *kamishibai* performance by the lucky functional coincidence.

3.2 Facilitators and Participants

The facilitators of the 2020 Online Summer Drama Workshop included the teacher-organizers, the professional *kamishibai* artist, musician, and educator of some renown Kana Hayashi[2], and

[2] Kana Hayashi has worked as the director of projects to create and present original kamishibai picture-story performances since 2006. Her diverse background of being a painter and a musician allows her to develop original

TAs from Taiwan (see Appendix A). Each had an important part to play, the teacher-organizers acted as program designers and collaborators with the Japanese *kamishibai* artist, the artist herself explained and demonstrated the intricacies of *kamishibai*, then supported the students as they created their own unique stories. Two of the Taiwanese students who attended the 2019 Summer Drama Workshop as Teaching Assistants (TAs), were invited once again to partake in the workshop, this time as online commentators for feedback after the showcase-performances rather than in-country role models. Bilingual Chinese and English-speakers, they understood simple Japanese and the aim was that they be role models of English communication for the student participants.

In addition to the Taiwanese TAs, there were to be other commentators for the final performances (see Appendix B). Familiar with the Japanese performative arts, workshop facilitation, Japanese poetry reading performance, and physical performance, art educator Prof. Sasaki was invited as a critic. The final commentator was Naomi, the daughter of the Japanese *kamishibai* artist, Kana Hayashi. Though a mere nine years old at the time of the 2020 workshop, her experience as a *kamishibai* performer was considerable, and therefore she would give feedback to the participants from the perspective of both performer and the target child-audience.

As participants of the 2020 Online Summer English Workshop, there were 13 students, 11 female and two males, from three different universities (see Appendix C). Despite the variation of grades, majors, and English language competency, as evidenced by the mostly volunteer aspect of the project, the students were all motivated – albeit to varying degrees – to join the project. Students from one university joined as part of their coursework credit, however the others gave freely of their summer vacation time. All participants welcomed the opportunities to communicate in English and seemed positively motivated to participate.

Despite this willingness and goodwill towards the workshop on the part of the participants, the online aspect of a drama workshop was new to all. Still, the three to four months of enforced online education had given the students some degree of technical competency they may never have had pre-COVID19. Even though it remained a struggle to adjust the highly communicative aspect of drama from face-to-face environs to an online medium, there were also benefits. Thanks to the online nature of the workshop, it allowed students and teaching assistants (TAs) who resided overseas in Kazakhstan and Taiwan respectively as well as

storytelling performances and musical plays based on pictures, art project workshops and collaborations for the public in general. Her work also specializes in workshops for childcare and education professionals. She is currently a member of the theater production unit Moratorium Pants, and formerly an adjunct lecturer at Kyoto Women's University and Kyoto Seika University. See profile: https://moratoriumpants.wixsite.com/mp2016/hayashi.

students from various regions of Japan to come together online. With the exception of one, the students had no prior first-hand experience of *kamishibai,* however, as part of early childhood education, all the Japanese students were familiar with the concept of *kamishibai* from the perspective of audience-members.

3.3 Program Schedule

There were three separate sessions in the 2020 Online Summer Drama Workshop (see Appendix D). The first workshop session was a general introduction to the overall workshop event and to the concept of *kamishibai*. In the second session, the *kamishibai* artist Kana Hayashi delivered a short lecture on the practice of the art, including procedures in how to create an original story, before explaining how that same story can be recreated two-dimensionally with corresponding picture boards.

For learner-centered collaborative activities, students worked in groups of three or four in the Breakout Rooms (BRs) on Zoom©. These groups were assigned by the teacher-organizers with particular consideration paid to each group in having mixtures of students from the three universities, academic years and majors, and English ability. With respect to personal character, extreme extroverts were placed in a group of other students with similar dispositions. While many used Japanese to negotiate ideas, roles, and tasks, the explicit aim of the drama workshop was to create, design, and perform an original *kamishibai* show in English. The teacher-organizers, facilitator, and TAs occasionally visited each BR to ensure there were no serious technical problems, to provide advice on request, and to respond positively to scaffold and support the students in their journey towards autonomy. Students were encouraged to exchange contact details to prepare between the sessions.

4 Methodology

For the final showcase performance in the third session of the workshop series, each student performed while physically remote from the other members of the group. Each student showed one or more pictures while performing both the character-voice and the sound effects of their scene, see Figure 2 below.

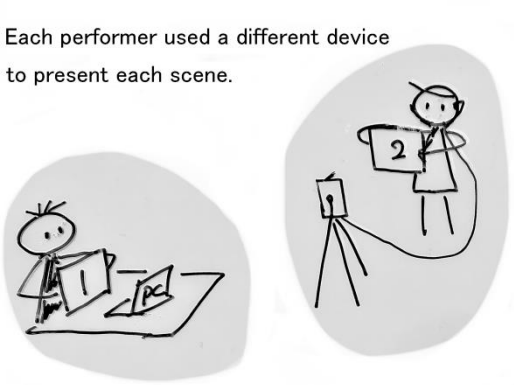


Figure 2: Online kamishibai performance

This was followed by the next performer who needed to have prepared an effective transition for a smooth storytelling overall performance, see Figure 3 below.

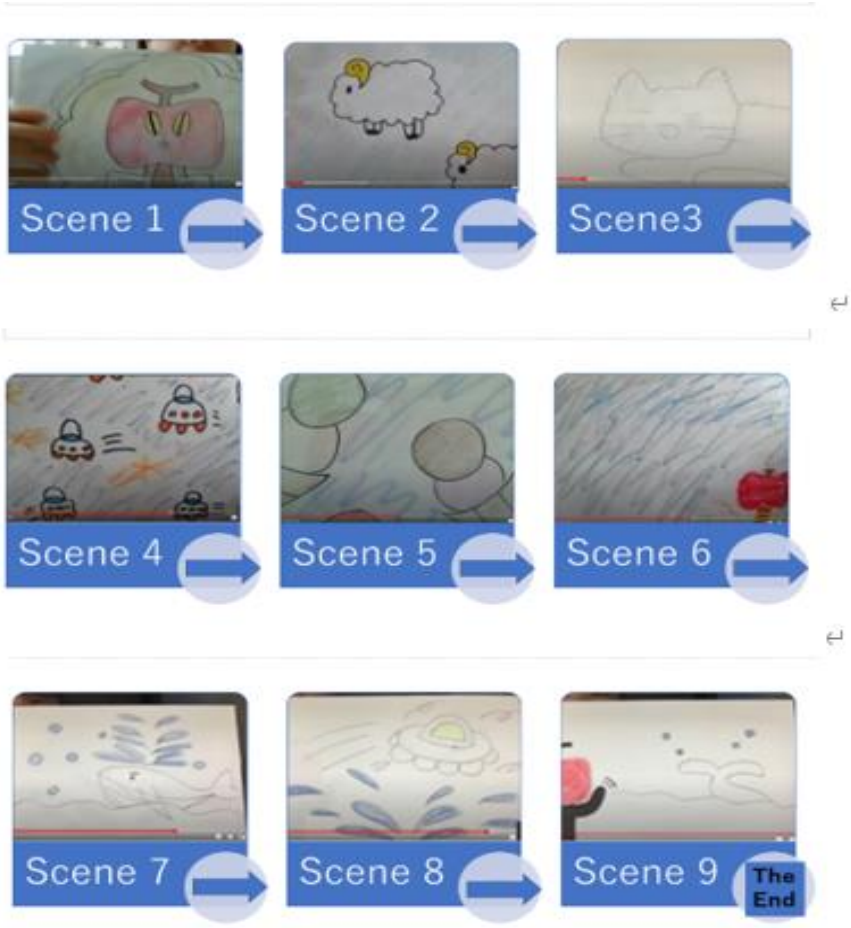


Figure 3: Kamishibai Visuals

Unlike a traditional *kamishibai* performer using picture boards in front of an interactive audience (see Figure 1), in this online forum, performers used a variety of different devices to address their visuals to the online audience who watched in real-time but on mute. Members of this online audience were attending the workshop on a variety of devices with various different view settings that performers could not control, see Figure 4 below.

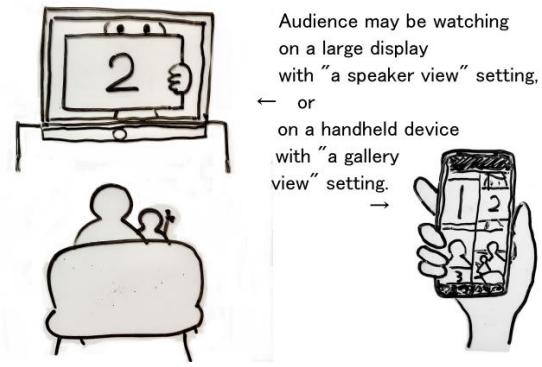


Figure 4: Online viewers using various devices

In addition to the performative aspects of the workshop, students completed 30-question surveys both before and after the 2020 Online Summer Drama Workshop using Google Forms© (see Appendix E). These questions were both in Likert 1-5 scale format as well as open-ended comments.

The purpose of this questionnaire was:

1. to make the participants aware of the purpose of the workshop, the role of the teacher-organizers, the aim of the research, and the source of research funding
2. to ask for consent to use collated answers in a non-personally identifiable ways for research purposes
3. to examine hopes, beliefs and concerns about the workshop in order to adjust in future projects
4. to use post-workshop feedback for future programs

In addition to the original and overarching aim of supporting the students' mental well-being during the COVID-19 pandemic, these latter two became the research goals for the teacher-organizers, primary data with importance for the current and future English drama workshops.

5 Results

Each group devised a creative narrative plot which included characterization of the *kamishibai* story. Most groups adopted the *kishotenketsu* style, a commonly-used structure in Japanese traditional narratives consisting of four stages: introduction followed by development, an unexpected incident as a pivot, and a resolution. Each student drew about three pictures on paper, and, as a group, created a 9-12-page *kamishibai* story.

5.1 Performance

The stories varied between the groups, yet all sought to provide special effects to maintain audience attention (see Appendix F). One group incorporated an interactive quiz to engage their audience. Another started the story with a familiar opening of the famous Japanese

folktale *Momotaro* (Peach Boy), then thwarted the traditional story expectations by presenting a female hero in the subsequent scene. For dramatic performances, students provided sound effects from their own basic percussive repertoire as well as digital sounds from computer applications. All the other remote presenters planned carefully who was to deliver certain lines when, and how, in order to enhance the plot suspense.

5.2 Survey

The 2020 Online English Drama Workshop itself demonstrated the importance of technological adaptability that became standardized throughout global society during the COVID-19 pandemic. This nature of online communication, what Thorne (2003) termed telecollaboration, can simultaneously be both good and bad for students and teachers alike. On the positive front, Kern identifies, "with regard to language learning, the Internet … affords unprecedented opportunities for direct and inexpensive communication across huge distances" (2014, 340). Similarly, the participants also experienced the importance of dealing with problems within online education, including technical conditions beyond their control, and in mutually negotiable ones such as turn-taking culture and discussion styles in online conversations.

According to the pre-workshop questionnaire, it was the first time for all students to collaborate online with students from other universities, and they were both anxious and excited by the prospect. Some students reported awkward silence at the beginning of group work. One first-year student expected a senior student in the group to take the lead, until she noticed that everybody was equally inexperienced when it came to online collaboration with strangers. Instead of waiting for others to take the initiative, she gathered her courage to break the silence, which was a paradigm shift for her as she used to associate leadership with age, a feature of traditional Japanese culture:

> The other members were all older than me, so I expected they would pull me along. I was surprised to find out that they did not. It was the first time I was in a situation where the youngest person had to express many opinions in a discussion, so I learned a lot. I learned that it takes a lot of courage to express my opinion when the others are older and present no opinion to start a conversation. (Student 1)

Another student observed how the group discussion among total strangers started to work with a small step he took:

> I realized that there is always a need for one person to drive the conversation, and that if you actively and cheerfully promote that role, the people around you will follow. (Student 2)

Participants agreed that the time-consuming aspect of online discussions was tiring, yet rewarding as they could self-monitor their progress through productive discussion. The brainstorm phase became an occasion to appreciate the ideas of others, explore possible plot development, and experience the creativity of group dynamics:

> It was also eye-opening and fun to learn how to create a story based on the different ways people see and interpret things. (Student 3)

In spite of initial anxiety, which lasted for some students until the morning of performance, most reported overcoming and surpassing their own initial beliefs about their online abilities. Nevertheless, students did struggle to balance the demands of *kamishibai* through technology:

> I learned a lot about picture storytelling such as how to use a different tone of voice and how to read slowly, which I think I was able to accomplish in the show. I also learned that it is good to use the principles of diversity, but I found it difficult to put this into practice in an online setting. (Student 4)

In the final open-comment section of the post workshop questionnaire, many reflected on how thoroughly they had enjoyed the experience and indicated willingness to partake in a similar program in the future.

6 Discussion

In the aftermath of the 2020 Online Summer English Drama workshop, the initial aims of developing communication skills and promoting leadership focused into something more profound. While previous face-to-face workshops had explored students' stress- and ambiguity-tolerance within the target language of English, the 2020 online workshop focused on the area of resilience with respect to stress-tolerance and negative capability.

In the results of the 2015 Summer English Drama Workshop, Shiozawa & Donnery found that:

> the drama workshop significantly increased the participants' self-awareness of their abilities to survive and thrive: in particular within the nine areas of motivation, adaptability, stress tolerance, assertiveness, persuasiveness, leadership skills, logical thinking, problem solving and negotiation skills (2017, p. 22-23)

Even with such pre-existing evidence of positive changes in these five key areas to provide incentive for further analysis, a direct statistical comparison with the findings of the 2015 Summer Drama Workshop with those of the 2020 Online Summer Drama Workshop was not feasible due to the limited number of participants. Despite the impossibility of proving

statistical significance, students individually self-reported the main areas of change as being in the stress tolerance, leadership, and ICC, see Figure 5 below.

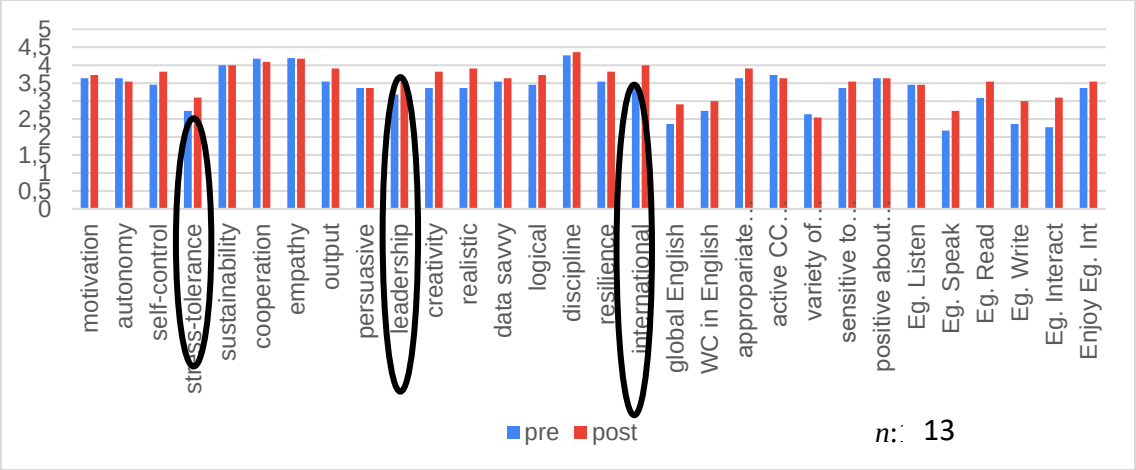


Figure 5: 2020 Online Summer English Workshop Self-evaluation Results

The post-workshop open-ended comments pertaining to the 2020 Online Summer English Drama Workshop can be summarized thus: at first, the students felt anxious due to limited knowledge and experience of online collaboration with total strangers, as well as the dauting task of creating drama online using a traditional Japanese art. However, results indicated satisfaction with the overall accomplishment of bringing original stories to the level of online performance through the art of *kamishibai* in English. In addition, the workshop gave the students new insights into this art form; they realized that addition of nonverbal elements and collaborative work could make *kamishibai* a creative, interactive and communicative art.

6.1 Leadership and negative capability

The concept of negative capability was originally coined by Keats in his 1817 letter to his brothers, “when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason” (2011, 48). This notion of negative capability has been growing in public consciousness due to current uncertainties faced by global society in the COVID-19 pandemic, as well as in terms of climate change and other global issues. More specifically, this concept has been gaining traction in the areas of psychology (Eisold, 2000), education (Jameson, 2012), and leadership (Simpson et. al., 2002; Simpson & French, 2006). Psychoanalyst Eisold proposes that “it is the presence of anxiety or fear that helps us locate the areas of the unknown that require exploration” (2000, 64). In the field of higher education in England, Jameson defines negative capability “as the ability to resist the ‘false necessity’ of deterministic solutions in building staff trust to cope proactively with ambiguity and change” (2012, 391). More significantly in the context of the 2020 Online Summer English Drama Workshop, within the field of leadership studies, Simpson et. al. describes negative capability as “the capacity to sustain *reflective inaction*. This is described as ‘negative’ because it involves

the ability to *not* do something, to resist the tendency to disperse into actions that are defensive rather than relevant for the task" (2002, 1210). In practice, this poses the question of whether "acknowledging the possibility that they do not know [can] enable leaders to remain open to the dynamics of the present moment" (Simpson and French 2006, 245).

With these interpretations of negative capability in mind, and in light of the ongoing global pandemic, the teacher-organizers interpreted "negative capability" as "the ability to tolerate uncertainty and ambiguity rather than to seek for facts and reasons" (Hahakigi, 2017) as can be seen in Student 5's comment below:

> We all met for the first time, so things didn't go smoothly at times, but we learned to respect each other's opinions, adjust our rhythm, and the need for leadership. I also learned from what I found good about the other groups. (Student 5)

Overall, the participants learned to create their own *kamishibai* stories in the foreign language of English and to perform, despite limited experience in the creation of *kamishibai*, as well as limited knowledge of the online environment. They expressed their uncertainties and fears about the workshop in the pre-workshop survey, yet they overcame these in order to successfully accomplish the workshop goals. This clearly shows the development of negative capability on the part of the students through the 2020 Online English Drama Workshop.

6.2 Other Outcomes

Concerning Zoom©, the remote aspect of communication provided students with a rare occasion to meet new people without face masks, which had been mandated all over Japan by the summer of 2020. Students reported that facial expressions were easier to see over the online video meeting system and were therefore easier to read facial expressions of other students, as well as to understand the feelings and intentions of others, especially through close interaction in the BRs.

The advantages of convenience and economy were also welcomed by students as they could work together from their homes both inside and outside Japan without the effort or expense of travel. On the other hand, Zoom© also had some technological drawbacks. For instance, occasionally poor connection hindered interaction and inevitable time lags caused difficulties and disruptions in communication. This combination of these factors exhausted some students already under time pressure.

Regarding the time management aspect of the workshop, many students indicated a preference for more time at the creative phases of thinking and drawing, rather than passively learning through the initial lectures. During the workshop, the teacher-organizers encouraged

students to communicate and discuss their work online via SNS outside of the workshop; however, this did not happen according to the participants' reports. What was missing in the 2020 Online Summer English Drama Workshop was immediate mutual and informal interactions between the participants of previous workshops. At the regular three-day summer drama camp-style workshops of previous years, students had autonomously gathered after workshop hours to chat, discuss, and practice for the final showcase performance in groups until late in the evening or early in the morning before the sessions began.

From the perspective of the teacher-organizers, there was difficulty in envisaging adequate time allocation for student preparation and working time during the design phase. This made the balancing act between the teacher-organizers, the artist, the students, and other commentators particularly challenging, all while maintaining a stable Wi-Fi connection over a variety of devices. Despite these constraints, the teacher-organizers reached an acceptance in the reality of the extenuating circumstances under a global pandemic with a motto of resilience: "we can do anything if we put our minds to it."

While remote learning has had a viable precedent in distance learning programs such as the School of the Air in Australia, Open University in the U.K. and the University of the Air in Japan for many years, in the global pandemic of 2020, online learning was forcibly and abruptly thrust upon the teaching community worldwide. However, this online learning provided Japanese students of the 2020 Online Summer Drama Workshop with valuable opportunities to communicate with students from other universities and countries without the need to travel.

7 Conclusion

This paper described the abrupt change from an annual intervarsity three-day summer drama workshop to one that was radically reimagined as the 2020 Online Summer English Drama Workshop due to COVID-19 restrictions. Despite the move from a three-day on-campus workshop in a hotel to a three-session workshop online, students participated in this event which, further to the aims of previous years to develop leadership and communication skills, sought to support the mental wellbeing of students through their development of negative capability.

The stories presented on Zoom© revealed the creativity of the participants through their unique plots, characters and sound effects, and the feedback comments from the members of the audience were insightful and encouraging. Results indicated that, along with changes in the two main areas of leadership and communication skills, students developed skills in the

areas of stress-tolerance and resilience, both features of negative capability. This aspect alone can be seen as a positive result in pandemic times.

Acknowledgements

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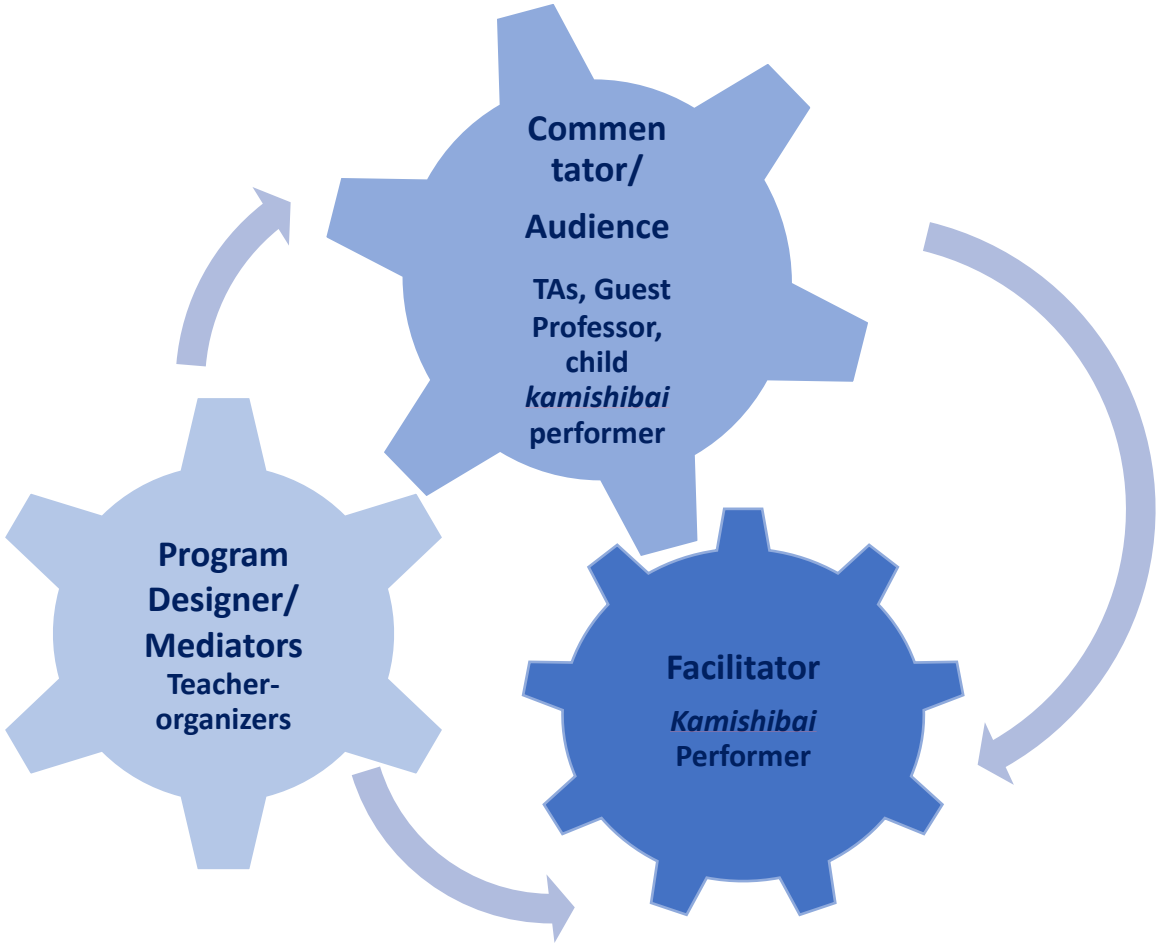
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8 Appendix A: Structure of Facilitation



9 Appendix B: Other Commentators

Maya Sasaki (J)*	Naomi (J)*	Alicia (E)*	May (E)*
Professor of art education	Professional *Kamishibai* Performer	Taiwanese student TA in the 2019 workshop	Taiwanese student TA in the 2019 workshop

Notes:
Online workshop languages: J = Japanese, E = English
* All pseudonyms

10 Appendix C: Student Participants

	University A	University B	University C
Number	6*	2	5
Gender	6 females	1 female, 1 male	4 females, 1 male
Academic Year	3	2, 3	1, 2, 3, 4/ 1**
Nationality	Japanese	Kazakh/ Japanese	Japanese

Major	International Studies	Computer Sciences	English language (4), Japanese literature (1)
Motivation	Curricular	Extra-curricular	Extra-curricular
Performing arts experience	No	No	Yes (1) No (4)
Online education experience	3 months	4 months	3 months

Notes:
* All from same online seminar group
** Both Year 1 students from same online seminar group

11 Appendix D: Program

Zoom© Session	**Time & Date**	**Activities**	**Participants**
1	10:30-12:00 Sat. Aug. 22	introduction and warm-ups, *kamishibai* lectures, bilingual read-aloud session, tips for making and performing *kamishibai*	students, teacher-organizers, Japanese *kamishibai* artist
2	13:00-14:30 Sat. Aug. 22	mini-lectures: how to make *kamishibai* (story-making, drawing), group work, free online communication	students, teacher-organizers, Japanese *kamishibai* artist
3	10:30-12:00 Sat. Aug. 29	showcase (15 min. by 4 groups) online-*kamishibai* performances, feedback & consolidation	students, teacher-organizers, Japanese *kamishibai* artist, commentators

12 Appendix E: Pre- and post- workshop questionnaire (English Translation)

	Evaluation Statements	**Degree of Achievement (Circle one)**
1. Needs a lot more effort 2. Needs a little more effort 3. Goal achieved 4. More than goal achieved 5. Perfect, or close to perfection		
1	I have / had high goals so I can engage /engaged actively with the activities. *(motivation)*	1 2 3 4 5
2	I can act /acted on my own ideas independently of others. *(autonomy)*	1 2 3 4 5
3	I can adapt / adapted to and cope / coped with a new environment with new people. *(self-control)*	1 2 3 4 5

4	I can / could cope with both physically and psychologically demanding situations. *(stress tolerance)*	1 2 3 4 5
5	I follow / followed tasks through until I reach / reached the goal. *(sustainability)*	1 2 3 4 5
6	I can cooperate / cooperated with others to find solutions to problems. *(cooperation)*	1 2 3 4 5
7	I can understand / understood and accept / accepted the feelings of others. *(empathy)*	1 2 3 4 5
8	I can / could express my opinions and ideas well. *(output ability)*	1 2 3 4 5
9	I can / could persuade and convince others. *(persuasiveness)*	1 2 3 4 5
10	I can / could help others to work cohesively under my guidance. *(leadership skills)*	1 2 3 4 5
11	I can / could experience new and dynamic ideas and methodologies. *(creativity)*	1 2 3 4 5
12	I can / could use pre-existing skills to find the best method towards the goal. *(realistic aspect)*	1 2 3 4 5
13	I can / could collect and analyze the most important information. *(data collection and analysis)*	1 2 3 4 5
14	I can / could follow ideas through to their rational conclusion. *(logic)*	1 2 3 4 5
15	I can / could obey social norms and meet social obligations. *(discipline)*	1 2 3 4 5
16	I have / have gained skills of resilience and challenge in the face of difficulty.	1 2 3 4 5
17	I am / have become interested in international affairs. *(international aspect)*	1 2 3 4 5
18	I have / have gained English communicative skills suitable for use in global society.	1 2 3 4 5
19	I try / tried to communicate independently using English.	1 2 3 4 5
20	I am / was suitably respectful of others depending on the context.	1 2 3 4 5
21	I am / was actively interested in understanding different cultures, ideas and cultures.	1 2 3 4 5
22	I can / could communicate in English over a wide range of topics.	1 2 3 4 5
23	I am sensitive to my own strengths and weaknesses.	1 2 3 4 5
24	I can think positively about my own future.	1 2 3 4 5
25	I have good listening skills in English.	1 2 3 4 5
26	I have good speaking skills in English.	1 2 3 4 5

27	I have good reading skills in English.	1 2 3 4 5
28	I have good writing skills in English.	1 2 3 4 5
29	I can communicate in English well.	1 2 3 4 5
30	I enjoy communicating in English.	1 2 3 4 5

- **Your recent TOEFL / TOEIC score**

Proficiency test name ( ) Date ( ) Score ( )

- **Open Comments**

1. Pre-workshop: What I want to achieve in this workshop, my goals
2. Post-workshop: What I accomplished at this workshop, what I learned.

13 Appendix F: 2020 Online Summer English Drama *Kamishibai* Performances

Group	Title	Plot/Characters	Duration	Effects
1	Rabbit's Dream	A rabbit ran a fever and had a dream. In the dream, there was a thunderstorm and heavy rain. However, when she went to the sea, she unexpectedly enjoyed a beautiful sunset.	2.5 min.	Interactive quiz
2	Apple Fairy "Appline"	A fairy was born from a big apple tree. She enjoyed clouds changing forms. Suddenly UFOs appeared and attacked her. Then a whale appeared from the sea and saved her.	3.5 min.	Sound effects
3	Princess Mouse and a Peach	A peach floated down the river and a girl took it. She made a birthday cake using the peach for her pet mouse. From the present box appeared a mouse prince. They instantly fell in love and got married.	2.5 min.	Sound effects (song), bilingual story telling Adapted opening of a popular Japanese folktale *Momotaro.*
4	Johnny the Bear	Johnny went to the forest with his friends to have a picnic. They met a ghost and felt scared, but they reached home safe and sound.	3.5 min.	Delivery to produce suspense